PUGET SOUND PIPELINE

PUGET SOUND THEATRE ORGAN SOCIETY

Volume 36, Nos. 9-10 | September-October 2025 | www.pstos.org

Puget Sound Theatre Organ Society presents

Pops on Pipes

Theatre Organ at its Best with

Nick Renkosik

Saturday, Sept. 27, 2025, 2 pm

Calvary Christian Assembly, Seattle

Our final 2025 concert!
Come join us!

Nick is not only a national artist but also a theatre pipe organ technician and a business entrepreneur!

Tickets $20 at pstos.org or cash at the door - 16 & under free with adult - Free parking

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Take a slight left at NE 71st St. Continue onto NE 70th St.
Turn right at Roosevelt Way NE. Destination will be in the right.

Northbound I-5
Take exit 171 for WA-522/Lake City Way toward Bothell
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Take the 1st right onto Roosevelt Way NE
Destination will be on the right.

2025 Holiday Party
Sunday, December 14

Haller Lake Community Center

Note the new date!!

Always a fun afternoon!
Join us to celebrate the holiday season!

Includes a brief membership meeting with officer election.

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Vol. 36, Nos. 9-10 Sept-Oct 2025

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Puget Sound Theatre Organ Society is a 501(c)(3) non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s through education.

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PRESIDENT'S MESSAGE

I hope you've had a good summer, as we move into fall. I certainly have, topped off by a stellar concert by Richard Hills, a delightful week at the ATOS convention in Milwaukee, and a high-spirited Summer Social at the Evans residence, featuring Sawyer Best, Murl Allen Sanders, and Kazuki Taylor…see writeups elsewhere in this issue.

Before those events was the week-long ATOS Summer Youth Adventure, based in Portland and led by our eternal friend Jonas Nordwall. Young theatre organ students from the region and around the country gathered for instruction on organs at seven venues, including Cleveland High School, the Salem Elsinore Theatre, and Oaks Park Roller Rink. The instructors were top-tier performers Jonas Nordwall, Jelani Eddington, Donna Parker, Don Feely, and special guest Nathan Avakian. Students reported that the experience was great fun and improved their playing enormously. See the forthcoming issue of Theatre Organ journal for a complete report.

PSTOS has two exciting events coming up: the young virtuoso Nick Renkosik in concert on Saturday, Sept. 27 at CCA; and the Holiday Party and annual membership meeting at HLCC – note the new date, Sunday, Dec. 14 (not the 7th as previously announced).

Then for 2026, we have three sensational CCA concerts planned: Ken Double in the spring, Ben Forsthoffer in the summer, and Dave Wickerham in the fall… specific dates soon to be determined. Double is an acclaimed performer and was ATOS President for many years; Forsthoffer is an up-and-coming national artist, who played a terrific concert at the recent convention; and Wickerham is, as you may know, a legend and long-time favorite of PSTOS.

The new Nominating Committee has been formed, and will soon announce its candidates for 2026, including President, Program Team Chair, and other positions. If you have suggestions or comments, don't hesitate to contact the committee members – Bob Zat, Barb Graham, and Jo Ann Evans.

Happy Fall!
Jamie Snell, President

Nominations Needed

In December at the Holiday Party, we will vote on and install new board members for 2026. If you would like to submit nominations for the offices of **President, Secretary**, and **Program Team Chair**, please submit those in writing to the chairman of the nominating Committee, Bob Zat, bob@pstos.org, by November 1. Thank you!!

Richard Hills Thrills and Charms at CCA

By Jamie Snell

Without a doubt, anyone who recalled Richard Hills' stellar concert two years ago would have made every effort to attend his July 19 concert at Calvary Christian Assembly, which was, if conceivable, even more spectacular. Hills was visiting from London, England, on his way to Milwaukee to perform at the ATOS convention. He is both a classical and theatre organist: he is a Fellow of the Royal College of Organists, and organist at St. Mary's, Bourne Street in London; he also serves as Musical Advisor to the Cinema Organ Society, and pursues a successful career as a freelance theatre organist in the UK and around the world. In 2010 he was named Organist of the Year by the American Theatre Organ Society. He has appeared many times as a soloist on UK and international TV and Radio. His many recording credits include, most recently, a disc of British music made on the Compton organ of Southampton's Guildhall, which earned a five-star review in *Choir and Organ* magazine. PSTOS is so fortunate to have him give a concert for us!

After an introduction by MC Jeff Snyder, Hills opened with the 1935 Jimmy McHugh hit "I Feel a Song Coming On," and the classic light salon piece from 1903 by Victor Herbert, "Fleurette." Judging from the applause, the audience was impressed by Hills' virtuosic playing and imaginative registrations, and charmed by his engaging and witty comments. He continued with a medley from the 1964 Jerry Bock musical *Fiddler on the Roof*, including "Tradition," "Matchmaker," "Sabbath Prayer," "If I Were a Rich Man," "Far from the Home I Love," "Sunrise, Sunset," and "L'Chaim (To Life)." That was followed by two lighthearted songs by the British theatre organist Reginald Porter-Brown: "The Little Ballerina" and "Cheeky Chappie."

Hills next presented a medley from the 1947 Burton Lane musical *Finian's Rainbow*, including "When I'm Not Near the Girl I Love," "Look to the Rainbow," "Old Devil Moon," "That Great Come and Get It Day," and "How are Things in Glocca Morra?" Then, to close the first half, a medley of beloved Stephen Foster tunes: "Oh Susanna," "Beautiful Dreamer," "Camptown Races," and "Jeanie with the Light Brown Hair."

At intermission, featuring the usual scrumptious cookies and coffee, Hills conversed with audience members in the lobby, to their evident delight. Returning to the console, he continued with Cole Porter's "Just One of Those Things" from the 1935 musical *Jubilee*, followed by a medley from Sigmund Romberg's 1926 operetta *The Desert Song*, including the title tune, "French Military Marching Song," "The Riff Song," "Romance," and "One Flower." Next, for a change of mood, three dances: Eric Coates's "At the Dance"; Rudolf Friml's "The Veil Dance"; and Edward German's "The Satyr Dance." Then, returning to the Great American Songbook, the 1933 standard "I Cover the Waterfront" by Johnny Green, as arranged by the British theatre organist Jackie Brown. And for the closing number, the surprisingly familiar overture from the 1831 comic opera "Zampa" by the French composer Ferdinand Hérold.

Following thunderous applause, Hills returned for an encore of the classic "12th Street Rag," composed in 1914 by Euday L. Bowman. Many in the audience doubtless recalled his "Tiger Rag" encore from two years ago, and this performance was no less spectacular, involving numerous jazzy improvisations, wild modulations, rapid manual shifts, chromatic glissandos, hilarious pedal solos, etc. The audience went all-out to express its overflowing appreciation for this extraordinary performance.

Many thanks to Richard Hills, and to everyone who made this concert a success, notably Jeff Snyder for coordinating with CCA, and Greg Smith for making sure the organ sounded fabulous, as always.

A Fabulous Convention in Dairyland

by Jamie Snell

This year's Convention of the American Theatre Organ Society took place July 21 - 27, based in Milwaukee, WI, and was a grand success. Of the 300 attendees, only Annabelle Schertzinger and I were from PSTOS. I registered for all the optional events, including the pre-glow day, Organ Piper Pizza lunch, Cliffords Supper Club Dinner, and after-glow day. Here are some of my most memorable highlights.

The pre-glow concert on Monday was definitely not to be missed, for two reasons: The venue was the mind-boggling Sanfilippo Estate, a gigantic museum of automated musical instruments of every kind from every era; and Simon Gledhill's concert on the 5/80 Wurlitzer was sublime. Some pre-glow attendees (group A) had already heard two smaller concerts that day: Mark Herman at the Jonas residence, and Seamus Gethicker at the Bieck residence. Being in group B, I had those treats on Tuesday; both artists played brilliantly and showed off the instruments well, given the acoustics of the small living rooms. (Due to a glitch in the schedule, pre-glow groups B and C could not attend the Member's Forum on Tuesday afternoon, and I was sad to miss that.) In the evening was the official opening concert at the Riverside Theatre, beautifully performed by the legendary Walt Strony at the 3/14 Wurlitzer – a milestone for him, it being his 50th year of concertizing.

Wednesday began with the Young Theatre Organist Competition at the Oriental Theatre (3/15 Wurlitzer), followed by a fine concert by Ian Fraser, winner of the previous YTOC. Then came lunch at Organ Piper Pizza, with splendid music by Zach Frame at the 3/30 Wurlitzer-Kimball. That evening we were treated to a first-rate buffet at the Cliffords Supper Club, and then our first visit to Carma Labs for a concert by Nathan Avakian at the 4/90 hybrid. That was an experience to write home about, partly for Avakian's fine performance, partly for the acoustics. Attendees at the previous convention will recall a warehouse mostly filled with floor-to-ceiling shelves containing merchandise, with the console and seating squeezed along the side; now the shelves are gone, and the venue is a gigantic concrete box, with the console and 300+ seats filling only half the floor area. With the highly sound-reflective surfaces, the acoustics are live to the extreme, with about a 6-second reverberation time. The musical effect is exhilarating, as long as the organist avoids the temptation to play full chords at fortissimo, resulting in a deafening blur – not an easy temptation to overcome. Per reliable sources, adjustable acoustic panels are planned...stay tuned!

Thursday was a relatively sparse day, particularly since I skipped the optional jam session at John Cornue's shop in Lake Geneva. The afternoon concert by Ben Forsthoffer at the Capitol Theater (3/14 Barton) was quite splendid (he is one of our CCA concert artists for 2026), and likewise, Brett Valliant's polished performance at the 3/14 Wurlitzer at the Riverside Theatre. Friday morning's concert by Richard Hills at the Oriental Theatre (3/15 Wurlitzer) was a highlight for me, no less of a delight for the fact that I had heard his CCA concert a few days earlier. The afternoon brought us back to Carma Labs, this time for the always-outstanding Dave Wickerham (another of our 2026 CCA artists). In the evening we were treated to a grand cocktail party at the hotel, featuring Perry Petta at the piano.

Saturday brought us back to Carma Labs for the third and fourth concerts there: Jelani Eddington in the morning, and Donnie Rankin in the afternoon, both magnificently played and highly enjoyable, given the acoustic situation. As you may know, Eddington has been involved with every aspect of that instrument since the beginning, and he demonstrated his intimate knowledge of it; a high point for me was his *Porgy and Bess* medley. Rankin's concert was especially memorable for his *Star Trek* medley, "The Lost Chord," and "Slaughter on Fifth Avenue." For a final treat, Eddington returned to the console and Rankin moved to a full-size drum set for a duet on "Sing, Sing, Sing," famously performed by Benny Goodman.

The after-glow on Sunday consisted of two tourist excursions, not involving pipe organs: a brief ride on the carefully preserved East Troy Railroad Museum Dinner Train (all-electric), including a luscious lunch; and a Lake Geneva Boat Tour, entailing a loop around the periphery of the lake, with views of the many mansions and other extravagant structures, described non-stop by a tour guide brimming with information.

As always, this convention was a delight: for the consistently enjoyable concerts, instruments, and venues; for the chance to reconnect with friends whom I rarely see except at these conventions; and for the chance to make new friends at social events and on the numerous bus rides. Kudos to the Dairyland Chapter for organizing and managing everything. There were some glitches (notably the absence of the usual Pocket Guide), but they were minor. I wouldn't have missed it for the world. Next year's convention is based in Rochester, NY, July 6 - 10; I plan to go, and I hope others from PSTOS do too!

Summer Social Fun with Sawyer, Murl, and Kazuki

by Jamie Snell

Sunday, August 3 was a perfect day for a Summer Social at the Evans residence in Kenmore, clear and mild; and the musicians – Sawyer Best, Murl Allen Sanders, and Kazuki Taylor – made it an unforgettable event for all. Russ and Jo Ann Evans have hosted these socials for many years, sharing the 3/18 Wurlitzer and grand piano in their basement studio, and their spacious back patio. It was fun, fun, fun from start to finish!

Following an introduction by Jo Ann, Sawyer opened the program at the Wurlitzer with Nathan Colberg's 2018 hit "Sound of Wonder." Sawyer and Murl then donned their accordions for a duet on "They Can't Take That Away from Me," the 1937 Gershwin classic, famously sung by Fred Astaire in *Shall We Dance*. The two musicians playing off each other made quite a hilarious spectacle. Murl, still on his accordion, played "Down to New Orleans," the Vince Gill 1996 tune, and then moved to the organ for "I Could Write a Book," from the 1940 Rodgers and Hart show *Pal Joey*. Sawyer then returned to the Wurlitzer to play three tunes: the theme from *Superman*; "Can You Read My Mind," also from *Superman*; and Sammy Fain's "My Secret Love," from the 1953 Doris Day film *Calamity Jane*, in the noted organ arrangement by Buddy Cole. With Sawyer still at the organ, Murl came to the piano for a duet on the classic David Raksin song "Laura," from the same-named 1944 movie.

For a change of pace, Kazuki Taylor, the up-and-coming organist familiar to many in PSTOS, came to the Wurlitzer and performed the 1928 George Olsen song "Doing the Racoon," followed by the 1911 Irving Berlin classic "Alexander's Ragtime Band." Sawyer next returned to the bench for "Wake Up and Live," the 1986 Bob Marley hit, and then moved to the piano for a duet with Murl on his accordion of Luiz Bonfá's "Samba de Orfeu," from the 1959 film *Black Orpheus*.

Next up, two vocal performances: Murl took the piano bench and sang Billie Eilish's tear-jerker "What Was I Made For?" from the film *Barbie*. Sawyer then came to the piano and sang two Tom Lehrer numbers: "Poisoning Pigeons in the Park" (1959) and "I Hold Your Hand in Mine" (1953), no less macabre for being comedy songs. Murl then returned to the organ for the 1943 Ellington hit "Do Nothing till You Hear from Me," followed by Sawyer for the legendary Beatles tune "Yesterday." And to close the program, a duet with Sawyer at the organ and Murl at the piano on "This Can't Be Love," from the 1938 Rodgers and Hart musical *The Boys from Syracuse*. Enthusiastic applause and other noises brought the duo back for an encore of the 1978 Barry Manilow hit "Copacabana," with Sawyer at the Wurlitzer and Murl on his accordion.

After the program, most of the audience drifted onto the patio to mingle over coffee, ice cream, and other treats, while a few remained for more fun with the organ, piano, and accordions.

Many thanks to Russ and Jo Ann for sharing their home, and especially their Wurlitzer, which never sounded better; to Sawyer, Murl, and Kazuki for splendid performances; and to everyone else who made this event such fun, notably Ellen Sullivan for managing refreshments, and Terry and Marie Perdue for setup, cleanup, and so much more.

In Memoriam

Jon Michael "Mike" Storie (1939-2025) was a long-time friend and staunch supporter of PSTOS. Besides being a mechanical and electrical engineer, statistician, environmentalist, and avid sailor, he led the Seattle Gilbert & Sullivan Society for twenty years. In 2018 he organized a collaboration of the G&S Society and PSTOS in an uproarious production of *Cox and Box* (by Sullivan & Bernand) at HLCC, with Tyler Pattison at the organ. He is survived by his loving wife Rachel and a large family. We will miss him greatly.

Silent Movie Mondays at the Paramount...

...continue as always! On August 25 was *The Freshman* (1925) starring Harold Lloyd, superbly accompanied by Tyler Pattison at the 4/21 Wurlitzer, with Paul Hansen on Foley sound.

Coming up September 29: *The Last Laugh* (1924) starring Emil Jannings, accompanied by Donna Parker at the organ (rescheduled from April 28).

2026 CCA Concert Series (dates TBA)

Ken Double - long-time ATOS President and acclaimed concert artist
Ben Forsthoffer - up-and-coming theatre and classical organist and jazz pianist
Dave Wickerham - legendary PSTOS favorite, a national artist with a flair

AGO *Programs*

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Friday, September 26, 7:30 PM
Celebrity Organ Recital Series. Stephen Price plays the 3-manual 85-rank Casavant organ with the unique circular suspended casework. Lewis & Clark College, Agnes Flanagan Chapel, 615 S. Palatine Hill Road, Portland, OR 97219. Casavant organ info: Lewis and Clark College

Saturday, September 27, 7:30 pm
Blessed Sacrament Church, 5041 9th Ave NE Seattle 98105. 2008 Leipzig Bach Prize Winner, Bálint Karosi, in concert on the 30 rank Bigelow organ. AGO Chapter members, identify yourselves at the door for free admission.

Friday, **October 17**, **7:30pm**
Stephen Tharp, Concert Organist on the combined Rosales/Hutchings-Votey organs at St. James Cathedral, 804 9th Ave., Seattle 98104. Suggested donation $12-$20. The box office for all concerts is now at the Columbia Street courtyard entrance on the south side of the cathedral.

Saturday, October 18, 7:00 pm
Saint Alphonsus Church, 5816 15th Ave NW, Seattle 98107. University of Washington Organ Studio Concert to celebrate Paul Fritts and the Fritts/Richards Organ, Op. 4, 40th anniversary. Reception to follow.

Saturday, November 1, 4:00 pm
Church of the Ascension, Magnolia 2330 West Viewmont Way West, Seattle 98199. Evensong Choral Service (Ascension Choir) A short demonstration of the Paul Fritts organ after Evensong, followed by open console time. Reception to follow.

Saturday, November 1, 5:30pm
Duruflé All Souls Requiem Mass with chamber orchestra. St. James Cathedral, 804 9th Ave., Seattle 98104.

Plan ahead—
Renew your membership for 2026! Renew online or check the website pstos.org. $25 per family

Also consider joining ATOS. $35 for the first year or returning members. *www.atos.org*.

ATOS membership includes the bi-monthly Theatre Organ magazine and other benefits!

Welcome new members!

Elliot Sander
Marilee Morse

The Pipeline publishes, at the editor's discretion, one-time free ads submitted by PSTOS members, no larger than 2 column inches, including a brief description of the item, contact info, and optionally an image, but not the price of the item.

Online Opportunities to hear Nick Renkosik—

https://www.youtube.com/watch?v=jAxLv0glxdE Nick Renkosik demonstrates the MIDI capability of the organ at Carma Labs

https://www.youtube.com/watch?v=6RHbiW6thSc Nick Renkosik plays for the Rochester Theater Organ Society

https://www.instagram.com/p/DFqA0rnu8bE/ Meet Nick Renkosik

https://www.loc.gov/item/afc2001001.79591/ The Nick Renkosik collection of Library of Congress

He also has a Facebook page.

Pages from the Past

How to Improve Your Organ Playing

By Walter Freed

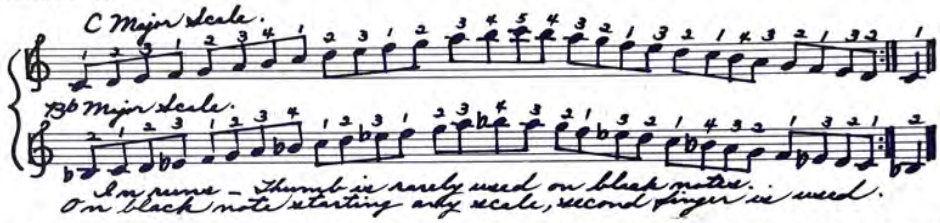
It may be interesting to know that the theatre organist of yesterday played a great part in forming the style of playing that is so popular today with the home organist.

Jesse Crawford enjoyed the distinction of having been the most famous organist of the silent picture era and probably contributed more of today's theatre styling than any other organist.

The first WurliTzer Pipe Organ ever installed was at the Liberty Theatre in Seattle in 1913 and it was there that Jesse Crawford heard the WurliTzer for the first time. His career began in Spokane at age 14, and, along with other greats such as Henry Murtagh, Oliver Wallace, and Albert Hay Malotte, it was there in the Northwest where theatre organists began their miraculous climb to fame. Today, most electronic organs are designed to give that sound and for that reason most organ performers want to improve their playing.

FINGERING: What a "bug-a-boo" to most perfomers, especially the fourth finger. Being the weakest of the five fingers, who wants to use it? Yet, to achieve smooth organ playing, all fingers are important and, if used properly, will add to the skill of the performer. Therefore, in all organ books we have written, fingering is used extensively. It is a guide to better playing. All examples illustrated are for the right hand.

Example 1.

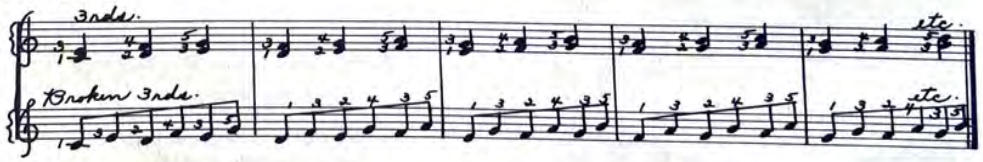


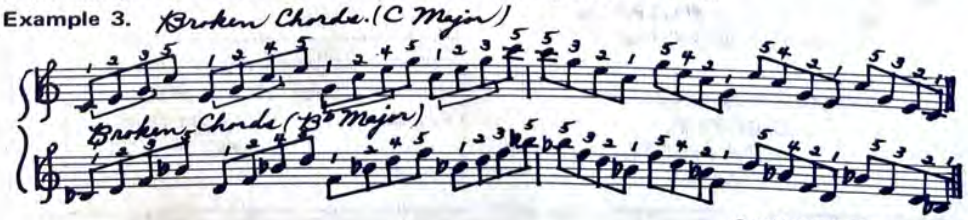
From the periodical, ***The Organist****, Vol.1, No. 8, August 1972*

Before playing any one of these examples, look over each one carefully and try and get the mental picture of the fingering used. The fingers of each hand are numbered 1, 2, 3, 4 and 5, beginning with the thumb (1). The scales illustrate how the thumb is used in any continuous passage going up or down the keyboard. By placing the thumb under your hand when you hit the second note (d), your thumb is prepared for the (f) and the (c) as you climb up the keyboard.

For better playing, curve your fingers. Don't play with them straight out.

Play each exercise slowly at first, and try and "caress" the keys. Don't hit them hard as on a piano. The B♭ scale illustrates the fingering used when beginning a passage on a black key. Rarely is the thumb used on a black key, except when playing chords or broken chords as in Example 3 (B♭ Major). So, avoid using the thumb on a black key when playing a continuous "run" of notes.

Example 2.

Thirds played together in groups and then broken up into separate notes underneath, have the same fingering. This pattern of thirds can be continued up the keyboard as indicated. Two notes together as with thirds, can give the right hand melody a rich sound on the organ. Correct fingering and connecting the notes to give a smooth performance will improve your playing considerably.

Example 3.

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Pages from the Past

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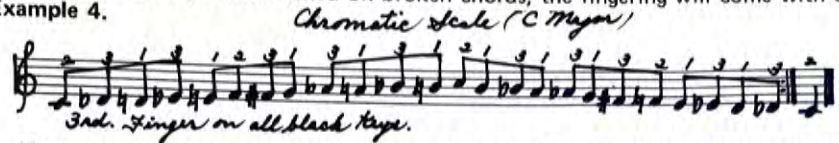
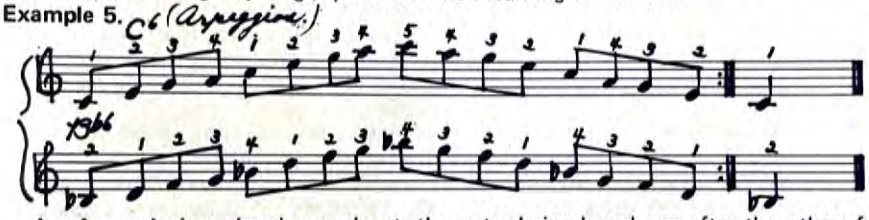
Here is a finger exercise that will be a challenge for most performers, for here is an example of fingering that requires using the 4th finger on broken chords. A broken chord is a chord (CEGC) separated into individual notes, one after another as in this example. Examine the C Major pattern. There are three positions of this chord used. (CEG) (EGC) and (GCE) as the brackets show. No matter what key you play this pattern in, the fingering will be exactly the same. Here is the exception of the thumb on a black key, when playing chords or broken chords; but not on runs. Once the pattern of fingering is established on broken chords, the fingering will come with ease.

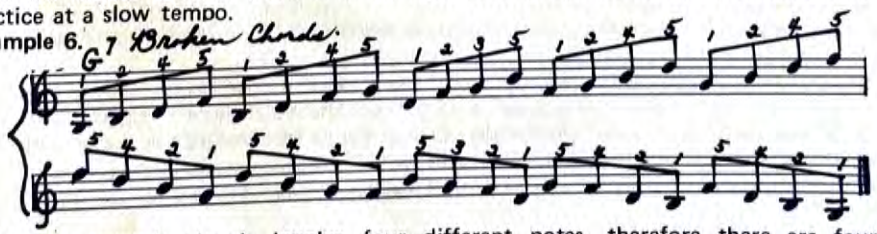
Example 4.



How to finger a chromatic passage has been a question asked very often. Chromatic means playing every note in succession, white and black; and any chromatic passage is fingered just the same as this chromatic scale.

Again, the thumb is avoided on black notes, and though a chromatic passage may sound difficult, it is an easy fingering to master. The mental picture is always the best way in approaching any finger problem when learning a selection.

Example 5.

An Arpeggio is a chord spread out, the notes being heard one after the other; from the bottom upwards or from the top downwards. By placing the thumb under the hand and holding it in readiness, the fourth finger on (a) going to the thumb on (c) will be executed in a smooth manner; without having to twist the wrist in going from the (a) to the (c) on the first two groups of notes. A good thing to remember is to bend the thumb as far as possible to the right when under the hand. Do remember to practice at a slow tempo.

Example 6.

Broken seventh chords involve four different notes, therefore there are four different positions of the seventh chord as in this example. The same fingering is used when playing this pattern on other notes. An easy way to remember the fingering here is to remember that the third finger is used only in the third position group, while all the other positions use the fourth one. These exercises will benefit you in

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more ways than one. They will strengthen the fourth finger and, at the same time, stretch your hand, thus giving you a wider reach.

If you have just discovered that you have a fourth finger, enjoy using it and, even if you have been playing the organ a long time, the examples and suggestions in this issue may help to improve your organ playing. Please feel free to ask me any question concerning organ playing. Your remarks will be appreciated. Just enclose a self-stamped envelope to my address at 11579 Haynes St., N. Hollywood, Ca. 91606.

Puget Sound
THEATRE ORGAN SOCIETY
presents...

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Theatre Organ at its best...featuring

Nick Renkosik

National concert artist, pipe organ technician, also an entrepreneur!

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6801 Roosevelt Way NE, Seattle

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