



PUGET SOUND PIPELINE

Volume 29, Nos.9-10 • Sept.-Oct. 2018

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Two big events for you!



MARTIN ELLIS
*at West Seattle's famous
Kenyon Hall 2/14 Wurlitzer
Enjoy your favorite pops*



SAT., SEPT. 8, 1:30 PM

Kenyon Hall

7904 35th Avenue SW • West Seattle

ADMISSION

\$15 per person at the door

Age 16 and under free with adult

Purchase tickets online at www.pstos.org/events

Martin has performed in many of the major theatre organ venues throughout the country. He was one of the "house" organists for the Sanfilippo Palace de Musique in Chicago on the largest theatre pipe organ in the world. He has served as staff organist at Milwaukee's Piper Music Palace, and at Uncle Milt's Pipes and Pizza of Vancouver, WA. He resides in Portland.

Returning by popular request!



DAVE WICKERHAM
*at Calvary Christian Assembly's
3/25 Kimball-Wurlitzer
An afternoon of upbeat, toe-tapping, pop music
by one of the most entertaining pops organists*



ADMISSION

(for those who are not series subscribers)

PSTOS members \$20 • Non-members \$25

Age 16 and under free with adult

Purchase tickets online at www.pstos.org/events

SAT., OCT. 6, 2:00 PM

*Calvary Christian Assembly
6801 Roosevelt Way NE • Seattle*

DAVE was a featured performer at the 2010 ATOS convention right here in the NW. He has been staff organist at Pipes & Pizza in Lansing, and at the Piper Music Palace in Greenfield, both in Illinois. In 2000, the family moved to Las Vegas where Dave was a featured organist at "Roxy's Pipe Organ Pizzeria", part of a \$26,000,000 expansion phase at the FIESTA Casino and Hotel. Later the family lived seven years in South Florida where Dave was Organist - Curator with the legendary Milhous Collection. Dave and his family currently enjoy living in Upper Michigan where he is Organist in Residence at Crystal Theatre in Crystal Falls. This venue is a regional Performing Arts Center and houses a 3 manual, 21 rank Moller theatre organ that Dave also looks after. Dave has toured Australia/New Zealand four times, playing to sold-out houses in all the major cities.

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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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A summer bonus event at the Johnston's Leavenworth home was great fun

Review by Jamie Snell, photos by Jo Ann Evans

The opportunity to play and hear a brand-new home organ installation doesn't come along very often, but it did on the afternoon of July 22, at the Leavenworth home of Dave and Jennifer Johnston. They had asked Pipeline editor Jo Ann Evans to announce the event to PSTOS members and sign up a limited number to attend. Eight of us did: Russ and Jo Ann Evans, Barb Graham, Fred Rowe, Ed Poquette, Ron and Siew Lilley, and yours truly. Following the two-hour drive east on Route 2 to just north of Leavenworth, we converged on the Johnston home, along with Sally Wren from East Wenatchee, who works on the Wenatchee Museum Wur-litzer, and several Johnston family members.

The event began with a brown-bag picnic lunch on the Johnstons' back porch, and included a fantastic view of the mountains and an equally fantastic dessert of berries on home-made ice cream.



The group then migrated to the organ studio, with seating around two sides just a few feet from the console and the pipe chamber. Three PSTOSers took turns at the console, playing three or four songs in a set: Jo Ann played, among others, "Come Fly With Me," "Moonglow," and "Melancholy Baby"; Ron Lilley's selections included "Auf Wiedersehen, My Dear," "I May Be Wrong," and "If You Were the Only Girl in the World"; and your trusty reviewer played "The Petite Waltz,"



David Johnston and grandson Avery

"Under the Double Eagle," and "Those Lazy, Hazy, Crazy Days of Summer," and others. A highlight of the afternoon was the brief console session by two-year-old Avery, the Johnstons' grandson, under grandpa's careful guidance. Attendees were welcome to step inside the pipe chamber and admire the craftsmanship.

The audience was enthusiastic and impressed, by not only the playing and the sound, but the fact that the organ was installed almost single-handedly by Dave Johnston. Currently it's a 2/12 Kimball with a Uniflex control system, but it is a work in progress with room for expansion. For more information, visit www.pstos.org/instruments/wa/leavenworth/johnston.htm. Many thanks to the Johnstons for opening their beautiful home to us to play and hear this unique instrument; we look forward to future events there.



The unique Johnston organ studio



Audience members enjoyed the afternoon

PSTOS

Coming Events

<http://www.pstos.org/events>

Sat., Sept. 8, 1:30PM

MARTIN ELLIS

Returns to
West Seattle's
KENYON HALL and
its 2/17 Wurlitzer



2018 series

THEATRE ORGAN POPS

Calvary Christian Assembly

DAVE

WICKERHAM

Sat., Oct. 6, 2PM



Sun., Dec. 2

Holidays at Haller

Annual festive
Christmas celebration
Food! Fun! Music!
Variety show!
Watch for details!



A warm welcome
to new members...

* Jim Hutchins
Mill Creek, WA

* Lisa Lewis
Seattle

Brett Valliant and Merlyn Johnson's 3/30 Wurlitzer-Morton were a match!

Review by Jamie Snell, photos by Jeff Snyder



Merlyn and Brett at the console

During his visit to Seattle last year for his Calvary concert, Brett Valliant took advantage of the opportunity to play the 3/21 Morton-Wurlitzer at the Tacoma home of Merlyn Johnson. He loved the organ, she loved his playing, and the organ is well known to PSTOS; so it was not surprising that she invited him to play a concert there this year, he accepted, and PSTOS agreed to sponsor it. Add to that the fact that Ed and Patti Zollman, who maintain the instrument, are old friends of Valliant (having lived in his home city of Wichita, KS), and you have the makings of a happy event.

Saturday, August 11 was the day, and about thirty theatre organ fans assembled in Johnson's living room for the treat of being a few feet from Valliant as he performed, and only a few feet farther from the pipes. Thanks to the Zollmans, the organ was in pristine condition (for details, see www.pstos.org/instruments/wa/tacoma/johnson.htm). Valliant was likewise in top form and played a full concert that demonstrated the organ's wide variety of sounds as well as the wide range of his repertoire.

After an introduction by PSTOS

President Bob Zat, Valliant opened with a snappy arrangement of Cole Porter's 1950 song "From This Moment On," then jumped back to the late 1800s for "Clarinet Polka," and then back to the 20th century for "Bali H'ai" from *South Pacific*, "Little White Lies" (styled as tributes to Jesse Crawford and Paul Quarino), and the Johnny Mathis classic "Chances Are." Switching to the classical genre, he then played the final movement of Widor's Symphony No. 5, commonly known as the "Widor Toccata" – entirely without tremulants, not a problem on this theatre organ! Next, as a partial return to pops, came "And That Reminds Me," a 1957 popular song adapted from the instrumental "Autumn Concerto" by the Italian composer Camillo Bargoni.

Introducing the next number, Valliant described a humorous situation in which he had agreed to accompany the renowned mezzo-soprano Karla Burns (a Wichita native). Apparently skeptical of his repertoire, she asked if he knew the song "Hey Feller," which Jerome Kern had written for *Show Boat* but was generally cut from the musical after about 1946. But he knew it! Valliant closed the first half with a medley of American patriotic songs, including "This Land is Your Land," "America the Beautiful," "God Bless America," and the official songs of the Army, Navy, Air Force, and Marines.

Following a brief intermission, Valliant resumed with the march "Pietro's Return," composed by Pietro Deiro originally for accordion (Diero was Italian-born but lived in Cle Elum and later Seattle in the early 1900s). Next came several standards including "Stardust," followed by Ernest Gold's "Tango Tedesco" from the 1965 film *Ship of Fools*. Turning again to classical music,

Valliant played a transcription of Sibelius's famous 1899 tone poem "Finlandia," and after enthusiastic applause, closed the program with "Vanessa." The audience then adjourned to plentiful refreshments courtesy of Merlyn Johnson.

Many thanks to Brett Valliant, Merlyn Johnson, Ed and Patti Zollman, Mike Bryant, Jo Ann Evans, Bob Zat, and everyone who made this delightful event possible!



An attentive audience enjoyed the special day

The 2018 ATOS Convention: "Home in Pasadena" Review by Jamie Snell, photos by Jeff Snyder

This year's convention of the American Theatre Organ Society was based in Pasadena, CA and took place from June 29 through July 3, counting the Overture and Encore days. Seven PSTOS members attended, and all concurred that it was fabulous in almost every way – top-tier performers and performances, instruments, venues, seminars, dining, camaraderie, etc. (there were some bus delays).



Lee Isasacson, Fred Rowe, Phil Hargiss



Jeff Snyder, Jamie Snell, John Berg

Here is a summary:

Friday, June 29 (Overture Day)

Simon Gledhill at the Plummer Auditorium, Fullerton (4/37 Wurlitzer) – Notable for a medley from *Pinochio* and one of Anthony Newley songs. Also notable was David Gray's introduction, in which he playfully likened Simon Gledhill and Richard Hills (playing that evening) to "god" and "god celeste" of the theatre organ.

Pierre Fracalanza at the Trousdale Castle, Placentia (3/26 Wurlitzer) – Best-of-the-best classic standards.

Richard Hills at the Pasadena Civic Auditorium (5/28 Moller) – Highlights included medleys from *Snow White* and *Finian's Rainbow*.

Saturday, June 30

Young Theatre Organist Competition at Barnum Hall, Santa Monica (3/17 Wurlitzer) – The finalists were Brett Miller, Ryan Hardy, and Luke Staisiunas. All played very well; Staisiunas was proclaimed the winner.

Alex Jones at Barnum Hall, Santa Monica (3/17 Wurlitzer) – He was last year's YTOC winner; his concert included "On a Slow Boat to China" as a tribute to Jim Riggs and a Duke Ellington medley.

Jelani Eddington at Old Town Music Hall, El Segundo (4/27 Wurlitzer) – Included an Ella Fitzgerald medley and a piano performance of "All the Things You Are."

Ron Rhode at Old Town Music Hall, El Segundo (4/27 Wurlitzer) – Some classic tunes and some less well known, such as "Pietro's Return," composed by Pietro Deiro for accordion.

Clark Wilson at the Orpheum Theatre, Los Angeles (3/14 Wurlitzer) – Accompanied the classic 1923 Harold Lloyd silent film *Safety Last*.

Sunday, July 1

Dave Wickerham at the Wilshire Ebell Theatre, Los Angeles (3/13 Barton) – An eclectic mix including standards, ragtime, "Teddy Bears' Picnic," two hymns, and the "Blue Danube" waltz.

Brett Valliant at the Wilshire Blvd. Temple, Los Angeles (4/64 Kimball) – Unusual in the venue and the all-classical program, including "Finlandia," the Widor "Toccatina" and Bill Nalle's arrangement of "All the Things You Are."

Annual Awards Banquet at the Altadena Town and Country Club. Jack Moelmann was awarded "Organist of the Year"; Dr. Bill Coale was awarded "Member of the Year" in recognition of his biography of George Wright; Phil Kelsall was awarded "Honorary Member"; Nigel Ogden and John Cornue received "Special Merit" awards. Dick Taylor and Ed Stout were elected to the Hall of Fame, ATOS' highest award.

Monday, July 2

David Gray at the El Capitan Theatre, Hollywood (4/37 Wurlitzer) – Memorable for the Glenn Miller Medley and the sublimely orchestrated "1812 Overture."

Phil Kelsall at the San Gabriel Mission Playhouse (3/17 Wurlitzer) – A sample of the "fun" style heard at the Blackpool Tower Ballroom in England, where Kelsall has been principal organist since 1977.

Justin LaVoie at the Vic Lopez Auditorium, Whittier (4/24 Wurlitzer) – A very substantial concert, including medleys from *42nd Street* and *Meet Me in St. Louis*. LaVoie was the YTOC winner in 2013.

Tuesday, July 3 (Encore Day)

Mark Hermann at the Nathan Barr Studio, Tarzana (3/19 Wurlitzer) – Top standards including a Jerome Kern medley and "Hot Dog" as the encore; the concert also featured a cameo performance by David Marsh. Hermann was also the convention chair and deserves much credit for the convention's success.

John Giacci at the Nethercutt Collection, Sylmar (4/73 Wurlitzer) – Top classic standards including a Rudolf Friml medley.

Christian Elliott at Founder's Church, Los Angeles (4/31 Wurlitzer) – Mostly pops, including a Victor Herbert medley and one from *Kiss Me Kate*, and a few classical numbers such as Charles Ives' "Variations on America," appropriate for the eve of Independence Day.

AGO Programs

Coming in September and October

Sunday September 16, 2018, 3:00 PM

Jonathan Moyer, organist, in the Richard D. Moe Organ Series at Pacific Lutheran University, Tacoma, on the Fritts Organ in Lagerquist Hall. Dr. Moyer is music director and organist of the Church of the Covenant in Cleveland, Ohio and assistant professor of organ at Oberlin College. Tickets: \$17 General Admission, \$10 Military/60+/Alumni, \$5 PLU/18 and younger

Friday September 21, 12:10 PM

Andrew Koch, organist, plays a recital on the John Brombaugh pipe organ at Christ Episcopal Church, 310 North K Street, Tacoma. Mr. Koch is a doctoral student in organ performance at the University of Washington, and is Organist at St. Alphonsus Roman Catholic Church in Seattle. Donation at the door.

Friday October 19, 8:00 PM

Mahler Symphony # 2 "Resurrection" with organist David Briggs playing his own organ transcription of the orchestral parts. Four choirs and two soloists provide the vocal parts. St. James Cathedral, Seattle, suggested donation \$25, advanced tickets at:

www.stjames-cathedral.org/music/concerts/Mahler

Sunday October 21, 2018, 3:00 PM

20th anniversary concert of the Gottfried and Mary Fuch Organ built by Paul Fritts and Co, "Works for Organ solo and Organ plus"; PLU University Organist Paul Tegels is joined by Svend Rønning, violin; Jennifer Rhyne, flute; and the PLU Choral Union under the direction of Richard Nance. Tickets: \$17 General Admission, \$10 Military/60+/Alumni, \$5 PLU/18 and younger. For updated information, visit our website

www.plu.edu/organ

PAGES FROM THE PAST...

How Wurlitzer came to be the big name in theatre pipe organs, jukeboxes and more Part 1 of two parts



In 1892, the United States government imposed high import tariffs on both street and fairground organ importation. At this time only the French company of Gavioli had an office established in North America, but the move deterred other European organ manufacturers from doing the same. The result was that embryonic American fairground ride manufacturers were now starved of the high quality instruments to attract fair goers, resulting in lower sales.

In 1883, William Herschell, son of carousel builder Allan Herschell, traveled to London to meet former Limonaire Frères employee Eugene de Kleist. Backed by Herschell, in 1893 de Kleist set up band organ production in what was then part of Martinsville, New York (soon to be incorporated as North Tonawanda, New York), founding the North Tonawanda Barrel Organ Factory. As parts were not subject to the import tariffs, many of the company's early organs had Limonaire components. The company produced a range of barrel organ-based products suited for all ranges of fairground attraction.

As production grew, de Kleist approached other musical instrument manufacturers to create new instruments under their brands. One of these companies was the Wurlitzer company of Cincinnati, Ohio. Wurlitzer said no to buying any of de Kleist's existing barrel-organ-based products, but said that they would buy a coin-operated piano. As development progressed, in 1903 the business was incorporated as the De Kleist Musical Instrument Manufacturing Company.

The Tonophone, played by a pinned cylinder instead of being operated by direct mechanical linkages, was pneumatically operated. The cylinder pins lifted levers which opened valves to a pneumatic mechanism which operated the piano. First shown at the 1901 Pan-American Exposition, the Tonophone won a gold medal at the exhibition, and went on to be a commercial success. Today, there are thought to be fewer than four complete and working Tonophones left in the world.

The Tonophone was Awarded a Gold Medal at the Pan-American Exposition at Buffalo



THE KEYBOARD TONOPHONE
AUTOMATIC PIANO WITH NICKEL-IN-SLOT ATTACHMENT

CAN ALSO BE PLAYED BY HAND THE SAME AS ANY OTHER PIANO.

The Tonophone brought about a commercial agreement between de Kleist and Wurlitzer, cemented in 1901 after Allan Herschell left the Armitage Herschell Company due to financial complications. This allowed de Kleist to buy Armitage Herschell out and to seek new investment from his association with Wurlitzer. De Kleist was voted in as mayor of North Tonawanda in 1906, and Wurlitzer bought him out of the business in 1908.

The Wurlitzer building is an example of the early modernism style of architecture, with construction beginning in 1892 and continuing until 1950. The building's proximity to the Erie Canal may have been part of the draw for Rudolph Wurlitzer. However, the structure itself was likely an attraction as well. It was large enough to accommodate everything he needed: "showrooms, customer and product training areas, public relations reception rooms, employee recreation areas,

locker rooms, showers, and cafeterias."

The company was renamed the Rudolph Wurlitzer Company of North Tonawanda. This allowed the company to invest in new technology resulting in the adoption of electric motors, and the music source was changed from pinned barrels to perforated paper rolls similar to a player piano roll. Some larger organs, such as the style 157 and style 165, have duplex roll frames, on which one roll plays while the other rewinds, allowing for continuous music. Each paper roll contained about ten songs, but during the Great Depression, this was changed to six longer songs, in order to save money on arranging.

During the depression leading up to the end of production of organs, various cost-cutting measures were made, such as the substitution of brass horn and trumpet pipes for ones made of wood.

The production of Wurlitzer organs ceased in 1942, the last organ to leave the factory being a style 165 organ in a 157 case (done because Wurlitzer had an



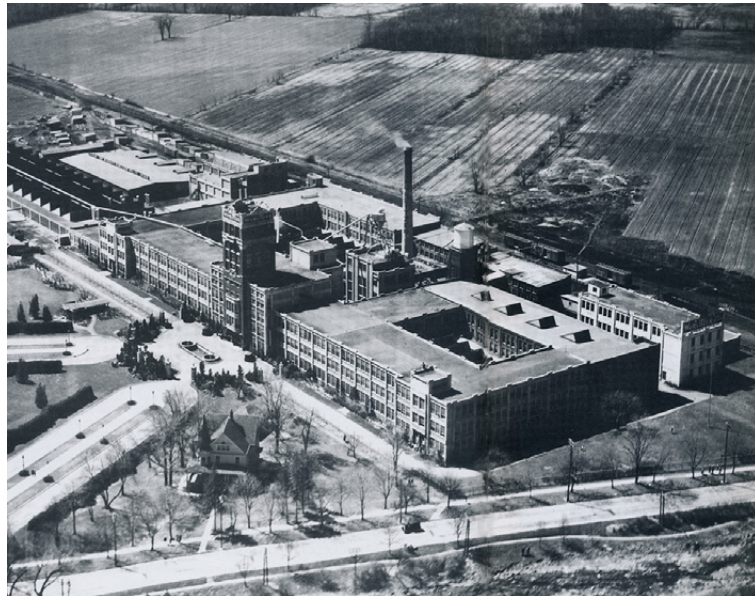
PAGES FROM THE PAST... *Continued*

extra 157 case still in the factory and the owner didn't mind the change).

After the end of World War II, during which the company helped develop and then produce the variable timing proximity fuse for the U.S Navy, production changed to producing a variety of items, including radios, jukeboxes and electronic organs. The plant closed in 1973 and was purchased in the early 1980s by a group of investors with the goal of turning the old plant into an industrial park.

It all began in the 1800s

The Wurlitzer family began cultivating its reputation for making and selling fine musical instruments during the 19th century. The father of the original Wurlitzer company, Rudolph Wurlitzer, was born in Schilbach, Saxony in 1829. At age 24 he immigrated to America and three years later, in 1856, he founded The Rudolph Wurlitzer Company in Cincinnati, Ohio. Initially he imported musical instruments from his family in Germany to sell on the American market, but soon made his way into manufacturing. In 1880, the first Wurlitzer piano was built in the U.S., followed by the first coin-operated



The Wurlitzer factory in North Tonawanda N.Y. in its glory days

electric piano in 1896. This was just the beginning of what would prove to be a continuing success story as the first Wurlitzer jukebox was just a step away.

The next major musical venture for Wurlitzer came with the introduction of cinema and theatre organs. These instruments, dubbed the "Mighty Wurlitzer," created an instant sensation when they appeared on the market during the silent movie era. The introduction of Wurlitzer-driven musical soundtracks to movies fostered dramatic changes within the motion picture and entertainment industries.

Wurlitzer has historically implemented a philosophy still valid today of channeling flexibility and advanced technology into the development of innovative products. Consequently, Fanny Wurlitzer, successor of the founding father, bought a patented jukebox mechanism in 1933 and hired highly skilled professionals for its design and marketing. From their new location in North Tonawanda, New York, these imaginative inventors developed the first Wurlitzer jukebox. Over the next few years Wurlitzer jukeboxes became widely embraced by operators, and by the late 1930s Wurlitzer was producing over 45,000 jukeboxes a year. The jukebox became known as the "small man's concert hall."

The Wurlitzer Building in North Tonawanda wasn't alone in producing world-class musical instruments under the Wurlitzer name. With executive

offices in Chicago, the company also had production facilities in Mississippi and Illinois. However, the North Tonawanda facility had the distinction of being the largest music instrument plant in the world at the time.

Although many products were created in the Wurlitzer building, the "Mighty Wurlitzer" may be Rudolph Wurlitzer's greatest legacy. They were a magnificent line of organs that could be found all over the world. Places like Rockefeller Center, Lincoln Center, the Hollywood Bowl, St. Patrick's Cathedral, Metropolitan Opera Music Hall, and Kleinhans Music Hall were some of the better-known venues to have embraced the concert grand organ.



Wurlitzer building in Chicago



For visiting dignitaries, it was a grand approach to the entrance to the Wurlitzer factory in North Tonawanda, N.Y.