



With **SIMON
GLEDHILL**

at the 3/25 Kimball-Wurlitzer
SUNDAY, MARCH 6, 2:00 PM

Calvary Christian Assembly
 6801 Roosevelt Way NE • Seattle

Simon has performed at all the major theatre organ venues in Britain, and has toured in Germany, Holland, Australia and the USA. In the U.S., he has played at such prestigious venues as the Chicago Theatre, the Oakland Paramount Theatre and Pasadena Civic Auditorium. He has appeared at numerous American Theatre Organ Society conventions, including here in Seattle in 2010. Simon was honored to accept the ATOS Organist of the Year award at the Society's 1997 Annual Convention.

Simon's music has won high praise from his peers. Lyn Larsen said: '[He] is that rare combination of flawless technique, impeccable phrasing and an unerring sense of musical good taste.' And Nigel Ogden added: 'Here is someone who was born to be a theatre organist. His ability . . . has rightfully earned him the genuine admiration of both audiences and colleagues alike.'

He combines his concert and recording activities with work for the Cinema Organ Society, Britain's leading theatre organ group, and a full-time career in corporate banking, based in London.

THEATRE ORGAN POPs

**Launching the
2016 Series!**

ADMISSION

SERIES ticket holders:

*Your tickets for the complete series
will be available at the Will Call desk in the lobby
Series tickets for sale until March 6 (See page 3)*

*Purchase series and individual tickets online at
www.pstos.org/events/2016pipeorganpops.htm*

INDIVIDUAL TICKETS, PSTOS lobby table:

**PSTOS members \$20 • Non-members \$25
 Age 16 and under FREE with adult**

**Don't miss Simon's Saturday
How-To Workshop**



**"Arranging Music
for the Theatre Organ"**

Saturday, Mar. 5, 2–5PM at CCA

Join Simon around the console for an informative session!

*Don't miss this opportunity! Simon last presented a
workshop for PSTOS in 2009! RESERVE NOW!*

**ADMISSION \$30
 RESERVATIONS please by Mar. 1
 for materials preparation**

Reserve at jamie@pstos.org or phone 206-525-5440

*Pay at the event with cash or check, please — sorry, we will
not be set up to accept credit cards for the workshop.*

See page 2 for driving directions

PUGET SOUND PIPELINE

VOL. 27, NO.2

Published monthly by

Puget Sound Theatre Organ Society
10002 Aurora Ave N, Suite 36 #516
Seattle, WA 98133-9329

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

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2016 EVENT SPONSORS

March 6— Simon Gledhill
Sponsored anonymously

May 15—Ken Double
Sponsored by Bob Zat

July 16—Paul Quarino
Not yet sponsored

September 11—David Gray
Sponsored by Gil Drynan

October 16—Dave Wickerham
Sponsored anonymously
in memory of R. W. 'Put' Putney

Your \$500 sponsorship is tax deductible.
Contact Jon Beveridge at jon@pstos.org
to become a sponsor. If you prefer to remain
anonymous, just let Jon know.

NEWS from your Program Planners

This is the third article from your program planners explaining what goes on “behind the scenes.” We hope you find these articles informational and interesting.

In the December/January Pipeline it was explained why your dues do not include admission to concerts. These events simply cost too much to produce!

WHAT DO YOUR DUES COVER?

1—Haller Lake expenses, including:

- Annual insurance for the Wurlitzer
- Monthly electricity (we have our own electric meter)
- Annual fee paid to the HLCC board to keep our Wurlitzer there
- Hall usage fee for each HLCC event

2—CCA expenses not covered by admissions, including:

- Professional help to prepare the organ for each event
- Repairs and maintenance to the organ for which PSTOS is responsible
- Event deficits when admissions do not cover expenses

3—General operating expenses, including:

- Bank fees, including PayPal
- Our mail box service
- Postage, including mailing Pipelines to members without computers
- Paper and printing
- Website fees
- General office expenses

Sponsorships are a great way to help PSTOS stay “in the black.” So far in 2016, four of our five concerts have sponsors—members who have stepped forward and made monetary contributions above and beyond dues and event tickets. A \$500 sponsorship helps enormously to underwrite the cost of producing one concert, which runs from \$1500 to over \$2000. If you would like to help, please contact Treasurer Jon Beveridge at jon@pstos.org for details. Your contribution is tax deductible. We will publish your name as a sponsor of the concert of your choice, or you may remain anonymous.

We happily accept multiple sponsorships for a concert! What a help those would be!

This year, in the Pipeline we will attempt to provide a financial accounting and attendance numbers for each concert.

...Susan Buchholz & Jo Ann Evans

Drive directions to Calvary Christian Assembly Church

SOUTHBOUND I-5—Take exit 171 toward NE 71st St/NE 65th St, merge onto 6th Ave NE. Take a slight left at NE 71st St, continue onto NE 70th St. Turn right at Roosevelt Way NE, destination will be on the right.

NORTHBOUND I-5—Take exit 171 for WA-522/Lake City Way toward Bothell. Take a slight right to NE 73rd St, then the first right onto Roosevelt Way NE.

IMPORTANT! The Calvary parking lot is now operated by Diamond, but **parking is free for those attending this event**



Ed Babb
Seattle

Steve & Helen Hepp
Montesano

Lawrence Jungers
Auburn

Roberto Parra
Yakima

FOR SALE Hammond C3



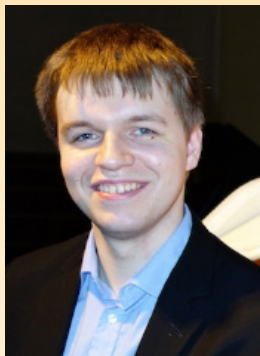
Hammond C3 with 21H Leslie speaker. Has been loved in our home for 35 years. For information contact Fred Beeks at fredfredevabeeks1@gmail.com



March 6
SIMON GLEDHILL



May 15
KEN DOUBLE



September 11
DAVID GRAY



October 16
DAVE WICKERHAM

Order your tickets now...

2016 Concert Subscription Series

THEATRE ORGAN POPS

Four International Performing Artists

All concerts Sundays, 2:00, at Calvary Christian Assembly

6801 Roosevelt Way NE • Seattle

Purchase the 4-concert series and SAVE!

**PURCHASE
TICKETS:**

1—ONLINE USING YOUR DEBIT CARD, CREDIT CARD or PayPal. Click here:

<http://www.pstos.org/events/ticketing/POP2016/PipeOrganPops-2016.htm>

2—BY MAIL using the form below. Include check payable to PSTOS and mail to:

PSTOS Tickets, c/o Beveridge
5617 - 126th ST SE
Snohomish WA 98296-8968

All tickets will be available for pickup at the Will Call desk at the event.

Ticket sales are final and non-refundable.

Questions? Email info@pstos.org

TICKET ORDER FORM



	MEMBER	NON-MEMBER	SUB-TOTAL
Subscription to all 4 concerts	____ @ \$65 Save \$15	____ @ \$85 Save \$15	\$ _____
Simon Gledhill, March 6	____ @ \$20	____ @ \$25	\$ _____
Ken Double, May 15	____ @ \$20	____ @ \$25	\$ _____
David Gray, Sept. 11	____ @ \$20	____ @ \$25	\$ _____
Dave Wickerham, Oct. 16	____ @ \$20	____ @ \$25	\$ _____
Age 16 and under FREE with adult		TOTAL	\$ _____

Name _____ Phone _____

Address _____

City _____ State _____ Zip+4 _____

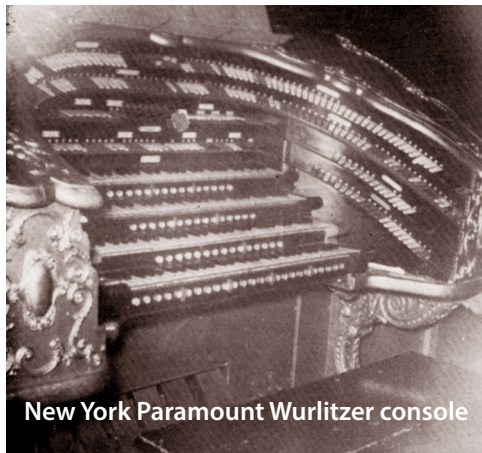
Email: _____

PAGES FROM THE PAST...1956

Greatest Night in Organ History...and it started at 2:00 a.m.

By E.J. Quinby, as published in "The Tibia," Journal of American Theatre Organ Enthusiasts, Fall 1956

Admittedly, with such an ambitious title, there may be some who would question its authenticity. However, I have it directly from the lips of hundreds of organ fans who were present on the occasion who agree with me that there has never been such a large gathering of professional organists and organ fans that met under such pleasant circumstances and had such a good time. The occasion was in the middle of the A.G.O. convention in New York City during the week of June, 1956. Through the diligence and resourcefulness of the American Theatre Organ Enthusiasts, many of whom are also members of the American Guild of Organists, arrangements were made for access to the big Wurlitzer in the Paramount Theatre at Times Square, conceded by many to be the greatest Wurlitzer ever built.



New York Paramount Wurlitzer console

Failing in their efforts to entice Jesse Crawford back to the scene, the members of these two organizations succeeded in arranging to bring George Wright across the country to perform for this blue ribbon audience. (Both of these gentlemen are familiar with the New York Paramount organ through long experience there.) An unfortunate automobile accident in which he was badly injured prevented George Wright from fulfilling this engagement. However, we had the good fortune to secure Ray Bohr for the occasion, a great favorite with the vast audiences who attend Radio City Music Hall these days.

A Late Start

The Paramount Theatre could not be made available to the A.G.O. and A.T.O.E. members until the bewitching hour of 2 a.m. After the Tuesday 11 p.m. closing of Virgil Fox's musical service at the big River-

side organ, the visiting organists and organ fans had about three hours to kill, during which time they found their way into various night spots in the vicinity of Times Square, with the result that they arrived at the Paramount Theatre feeling no pain. This blue ribbon audience of organ people was, therefore, in a carnival mood to start with. They had come to have a jolly time listening to a jolly good organist at a jolly



Ray Bohr

big organ. Ray Bohr more than exceeded their expectations. Having recently finished recording this organ for RCA Victor (The Big Sound), Ray knew where to find everything at this complicated console and he turned out a masterful program of lively theatrical character in spite of the fact that none of the combination pistons were available. When he led off with the familiar Widor Toccata, noticeable murmurs rose from the audience as they commented, "THAT old chestnut!" This quickly turned into expressions of amazed delight when, super-imposed upon this difficult composition, they heard the popular song "This Can't Be Love." How Ray ever accomplishes this seemingly impossible feat is his own secret. When he had finished, the audience was not content with mere applause—they stood up, they stomped, they hollered, they whistled. Never before has such a gathering of normally dignified, serious professionals been observed to indulge in such enthusiastic abandon along with the fans. To the

writer, it was almost as thrilling as the performance itself, and Ray had plenty more to offer, over which they expressed similar enthusiasm, once the ice was broken.

Those of us who knew the organ and the auditorium had selected seats in the front rows of the balcony where the acoustics are at their best and where a bird's-eye view of the vast audience below could be had. All too soon Ray Bohr was signing off with "Goodnight Sweetheart," and despite the roaring din for encores, he declined. Instead of continuing, he modestly suggested that there were many splendid organists in the audience who might wish to try this unusual organ and invited them to step up. When it became apparent that Ray could not be prevailed upon to continue, the audience began calling for their favorite organists, whom they knew to be present. Searle Weight, who had introduced Ray and had described the organ, was prevailed upon by popular acclaim to perform. A prominent member of the organ building profession stood up in the balcony and proclaimed, "He's a theatre organist from way back. You can't fool me; I've been in this business too long. Wait 'til you hear what he'll do!" Whereupon Searle Wright accepted the challenge and further delighted the audience with an impromptu performance in true theatre organ style rarely equaled by current professionals. This, of course, brought the house down again. If the long-haired members of the audience experienced any shock at what they heard, it was totally eclipsed by their sheer enjoyment. Their enthusiasm was genuine.

Next the cry went up from various points in the audience for Virgil Fox to perform,



Ray Bohr and Virgil Fox

PAGES FROM THE PAST... *Continued*

and those of us who had ever been privileged to hear his theatre organ technique were well aware of the delightful entertainment that awaited us. However, Virgil Fox, bodily boosted up onto the stage by the audience, turned to address them “We have a pleasant surprise for you,” he announced, “for in the audience we have a famous coloratura soprano. If she will be good enough to come up here and sing, I will be pleased to accompany her at the organ.” Whereupon a groan went through the audience, for they had not come to hear any “canary” sound off. What they wanted was more real organ talent. But the groans quickly turned to laughter and applause when a rotund gentleman named Roy, who maintains the mammoth organ in the castle of John Hays Hammond, Jr. at Gloucester, was projected on to the stage. While he burlesqued the entrance of a typical grand opera star, Virgil Fox burlesqued an elaborate music introduction, and then they were off with an aria from “Carmen.” No audience at a smoke-filled Minsky Burlesque Theatre ever enjoyed the performance more or ever roared their appreciation louder. Flourishing a flimsy silk handkerchief, this “soprano” would reach for an impossibly high note and out would come a preposterous croak, while Virgil managed equally fantastic flourishes with the organ accompaniment.

The French Take Over

Before the applause for “Mme.” Roy and Prof. Virgil died away, calls for M. Pierre Cochereau could be heard from various parts of the audience. The question in most minds at the moment was would the organist of Notre Dame Cathedral be aloof, or would he be a good sport and enter into the spirit of the occasion? The audience was promptly delighted to see M. Cochereau ascend the steps to the console on the stage.



M. Pierre Cochereau

Once there, he turned rather apologetically to the audience to explain that he had never seen nor heard such an organ, but would be delighted to try it. He asked Searle Wright to show him where to find the various percussions and traps on the console and, after a short pause for this sketchy “lesson,” he proceeded to improvise a delightful waltz in the Viennese style, humorously punctuating each line with different percussions and traps. All too soon, his charming performance was completed and he turned to bow modestly while accepting the applause over his latest “triumph.”

Then Richard Purvis, organist of Grace Cathedral, San Francisco, was induced to try his technique at the 4-manual horse-shoe console. As he slid into position, the stentorian voice from the balcony resounded, “There’s another theatre organist of the Palmy Days; you can’t fool me, I knew him WHEN!” Whereupon applause broke out in advance of the performance—but Purvis soon demonstrated that as a capable purveyor of the good old theatrical art he richly deserved the enthusiasm displayed by long- and short-haired visitors alike.

Next, we were treated to a masterful performance of the theatre organ art by Ray Shelley from Wichita. His musical offerings in the true theatrical tradition constituted a splendid demonstration of this special technique, and again the hall echoed with applause. This went on, one big name after another performing at this, the foremost “Mighty Wurlitzer.” It was altogether regrettable that no one brought in a magnetic tape recorder to capture this whole affair for posterity. At length the theatre’s assistant manager, Mr. Bernard Lapp, appeared on the stage to apologize, “I’m having just as good a time as anyone here, but, boys and girls, we’ve got to bring this wonderful concert to a close so that the cleaners can get the place ready for our 9:00 a.m. opening. It is now 4:00 a.m., folks, and we are delighted to have you here with us, but we are extremely sorry that this cannot go on indefinitely.”

Flashlight cameras clicked as various amateur photographers snapped notables at the console, and the audience started trickling out. But this was not the end of that memorable night. Joe and Anna Oelhaf, who have the former Rainbow Room Wurlitzer installed in their penthouse, invited a few of us to join them in a trip to that establishment. This, it appears, was overheard by may and sundry in the immediate vicinity and it resulted in a mass taxi

pilgrimage. When Joe unlocked the door to his premises, it looked as though half the Paramount audience had accepted the invitation. Somehow this multitude of friends and strangers proceeded to squeeze into the limited space atop his building in Greenwich Village. Surely that organ never was heard by a more appreciative audience. Ray Bohr performed with more than his usual abandon while the Oelhaf’s served refreshments to one and all. Wednesday’s sun rose upon a novel symphony, for Joe had trotted out his collection of musical instruments for exhibition. Among those present it developed that there was a violinist, an oboist, a flutist, a pianist, and a performer on the French horn to augment the organ, and an impromptu musical carnival progressed until dawn when coffee and Danish pastries were served by the dazed host and hostess.

Then someone remembered that Ann Leaf was scheduled to play the big Robert Morton in Loew’s Kings Theatre over in Brooklyn at 9:00 a.m., which precipitated a dash for that objective. There we joined an audience of parents gathered to witness their offspring graduate from several high schools to the lively accompaniment of Ann Leaf. Organ fans who have never heard this tiny technician perform her own “Tugboat on a Toot” on a big theatre organ really have a treat in store.



Ann Leaf

Thus it is difficult to say just when one day’s program ended and the next day’s features of the convention began. One fact is certain: Few of us got any sleep! But then it’s usually like that when dyed-in-the-wool organ fans get together. Those of us who continued right through agreed that the mere loss of sleep was richly repaid by the performances we witnessed, and that this was by all means the greatest night in organ history. If you weren’t there yourself, you had better not dispute this opinion with those who were so privileged.

Coming in 2016...six fun events! Mark your calendar now!

England's Simon Gledhill has performed at major theatre organ venues in Britain, Germany, Holland, Australia and the US, including numerous ATOS conventions. Simon was honored to accept the ATOS Organist of the Year award at the society's 1997 annual convention.

SIMON GLEDHILL

Theatre Organ Pops at CCA

Sun., March 6, 2 PM



KEN DOUBLE

Theatre Organ Pops at CCA

Sun., May 15, 2 PM

Ken began lessons at age 8; played for sporting events at Market Square Arena; has performed hundreds of concerts all over the world; and has 18 recordings to his credit. Ken is the long-time President of ATOS.

Paul is well known in the Portland area where he was organist at the Organ Grinder restaurant from 1974 to 1996. He has been organist at Rivercrest Community Church in northeast Portland for over 30 years. Paul last performed for PSTOS at Bill Keller's home in May, 2014. We're delighted to welcome him back!

PAUL QUARINO

Plays the 3/30 Wurlitzer-Morton at Merlyn Johnson's beautiful Tacoma home

Summer Home Party

Sat., July 16, 2 PM



DAVID GRAY

Theatre Organ Pops at CCA

Sun., Sept. 11, 2 PM

David, a young Scottish musical prodigy, has played concerts throughout the UK, Australia, New Zealand, USA and Switzerland, and was featured at two recent ATOS annual conventions. David wowed our PSTOS audience in 2013 and we're eager to again hear this brilliant young organist perform at CCA!

Dave began performing at age 14 at Arizona's Organ Stop Pizza. He was staff organist at pizza parlors in Illinois and Las Vegas. He played seven years at Florida's legendary Milhous Museum. He has toured Australia/New Zealand four times, playing to sold-out houses in all the major cities. Welcome back, Dave!

DAVE WICKERHAM

Theatre Organ Pops at CCA

Sun., Oct. 16, 2 PM



PSTOS Annual Meeting and Christmas Party

Sun., Dec. 4, 2016, 1:00 PM

Annual membership meeting with election and installation of new officers will precede the program

Haller Lake Community Club

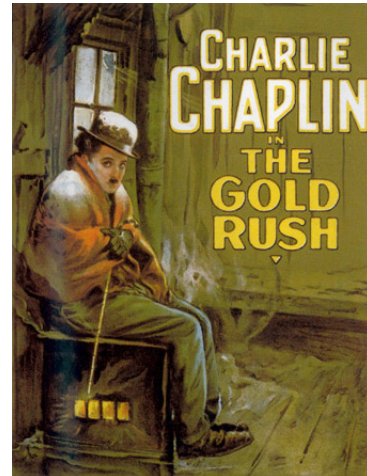


TRADER JOE'S SILENT MOVIE MONDAYS

Silent Treasures Series

Mondays, February 8, 15, 22 and 29

The Paramount Theatre



The four films in this series are treasures—each in its own way.

Feb 8 – The Gold Rush – Chaplin does it all in this classic as producer, director, writer and star. Per conditions imposed by the Chaplin estate, this film will be shown with a recorded score.

Feb 15 – The Big Parade – Directed by King Vidor, this film recognizes the Centenary of WWI, with Christian Elliott at the Mighty Wurlitzer

Feb 22 – Lime Kiln Club Field Day – Finding a treasure is what happened at the Museum of Modern Art when **this film** was discovered in their vaults 100 years after the film was made. Bert Williams stars in the first full-length film featuring Black actors. Former Seattleite Tedde Gibson accompanies on the Mighty Wurlitzer.

Feb 29 – Ben Hur – Features a score composed and performed by Stewart Copeland (original drummer for the band The Police) on drums and percussion. He edited the film to 90 minutes and will be joined by 50 musicians from Seattle Rock Orchestra, conducted by Kim Roy.

With the exception of *Lime Kiln Club Field Day*, all three films were made in 1925 and were the top grossing films of the silent era.

CineClub will follow each film in the Paramount Lobby bar.