



# PUGET SOUND PIPELINE

Volume 27, Nos. 9 – 10 • Sept. – Oct. 2016

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*Final concert in the  
2016 Series...*

## THEATRE ORGAN POPS

*Returning by popular request...*

### DAVE WICKERHAM

at the 3/25 Kimball-Wurlitzer

**SUNDAY, OCT. 16, 2:00 PM**

Calvary Christian Assembly  
6801 Roosevelt Way NE • Seattle

#### ADMISSION

*(for those who are not series subscribers)*

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



DAVE WICKERHAM was born in California and began playing pipe organ at the young age of 10! At 14, he and his family moved to Arizona and Dave became Associate Organist at the famous Organ Stop Pizza Restaurants in Phoenix, Mesa and Tucson. He attended the University of Arizona on a full scholarship, studying classical organ.

Besides having been a featured performer at the 2010 ATOS convention right here in the NW, Dave 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.



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

**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. Destination will be on the right.

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*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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*AMICA & POF*—Carl Dodrill

*Haller Lake Community Club*—Bob Zat

*Paramount Theatre*—Phil Hargiss

*Washington Center*—TBD

*Calvary Christian Assembly*—Jeff Snyder

*AGO*—Carl Dodrill

## JOINING PUGET SOUND THEATRE ORGAN SOCIETY IS FAST AND EASY!

Simply click on the link below and select your preferred level of membership.

- Secure!
- No checks!
- No stamps!
- A few clicks and it's done!



<http://www.pstos.org/membership/new-member.htm>

## On facebook? Please read this...

You can spread the word about theatre organs and help PSTOS build membership and attendance, with almost no effort and for FREE! How? With one mouse click on Facebook!

On the PSTOS Facebook page at [www.facebook.com/pstos](http://www.facebook.com/pstos) just click **Share** – it's like saying "All my friends have to see this!"

What Facebook can do is quite amazing. It gives you real power to help PSTOS. Every time you **Share** something on our page, you provide positive exposure and credibility for PSTOS, thereby bringing needed "new blood" into the organization.

### You can do other things to help too:

- 1 Post comments on the PSTOS page about events you've attended – enthusiastic ones, of course!
- 2 On your own Facebook page, post comments about PSTOS with a link to the PSTOS page or website ([www.pstos.org](http://www.pstos.org)).
- 3 Bring your camera to events, take photos, and post some of them. This has a huge impact!

These days, social media like Facebook are playing a large role in the success of organizations like PSTOS. We have recently been increasing our presence on Facebook. New people are learning about us, our events, and theatre organs this way. You can amplify this effort by doing your part to **Share** our page, and by telling your Facebook friends why you love theatre organs and support PSTOS.

*Thank you for helping  
to spread the word!*



## From the MAILBOX

Dear Pipeline Editors and PSTOS Board Members:

We want to commend all of you on the beautifully produced Pipeline which is always a pleasure to read and enjoy and stay abreast of what is happening in Puget Sound Chapter.

Though we already knew of their passing, we sadly read the two obituaries in the August issue. Both Andy Crow and Bill Keller were long-time friends, and the passing of each of them reminds us of the importance of long-time friendships with those who share our interests. They both were very special unique individuals who touched so many lives. Andy was a consummate musician and performer, always respectful of his audience and the organs he played. When we installed the relay and then did the tonal finishing on the Andy Crow Wurlitzer in Washington Center, we looked forward to the end of the day when Andy would play and we could enjoy the results of our efforts. Most days ended with a gin and tonic and a nice dinner somewhere in Olympia, and these were wonderful times with a delightful gentleman. Bill Keller was the type of theatre organ aficionado who us professionals need to make the work worthwhile. He simply loved the theatre organ, the music, the sound, the players, and all others who shared the interest. His kind and quiet gentle nature always made for special times shared with him. We are so thankful Andy AND Bill were a part of our lives. We thank all of you for honoring them in the Pipeline.

Sincerely,  
Ed and Patti Zollman



**A warm welcome  
to these new  
PSTOS members...**

**Matt Falcon &  
Lee Hibbets  
Seattle**

# HAPPENINGS...

## PSTOS

### Coming Events

#### ► DAVE WICKERHAM

Theatre Organ Pops at CCA  
Sun., Oct. 16, 2 PM



Dave began performing at age 14 at Arizona's Organ Stop Pizza. He played seven years at Florida's legendary Milhous Museum. He has toured Australia/New Zealand four times. Welcome back, Dave!

#### ► DON & HANNAH FEELY

Annual "Holidays at Haller"  
Christmas Program and  
PSTOS Annual Meeting



Back by popular demand, Don and Hannah return with an afternoon of delightful holiday musical fare!

PLUS enjoy a holiday sweets table by YOU....our PSTOS Members!

Sun., Dec. 4, 2016, 2:00 PM

## Silent Films Around the Sound

Silent Film  
and



Pipe Organ Night  
at the Historic Everett Theatre

#### D. W. Griffith's "INTOLERANCE"

Organ accompaniment by  
Sharon Stearnes  
November 3, 7:30 PM  
HISTORIC EVERETT THEATRE  
2911 COLBY AVE  
EVERETT WA 98201



## PARAMOUNT SILENT MOVIE MONDAYS

Celebrate Halloween with

### "Nosferatu"

featuring Christian Elliott  
at the Mighty Wurlitzer  
Monday, October 31, 2016

Doors at 6:00 PM—Films at 7:00 PM  
General admission \$10

## AGO — Programs of interest

PSTOS member **NATHAN JENSEN**

accompanies two short silent films followed by a social time and open console

### FOREST LEDGE MANSION

Overlooking Puget Sound in Burien — 14645 25th Ave SW, Burien, WA 98166

**Saturday, Sept. 24, 3:00 PM — There is no charge**

Forest Ledge Mansion sits on four acres in Seahurst (by Burien) on the water facing Vashon Island. The Mansion was owned by Hollister Sprague, Boeing's first lawyer. The ballroom, added in 1923, features arched wooden beams, a 26 foot vaulted ceiling, and three organ chambers. The ballroom is fully equipped as a theater. In addition to the 3-manual organ, the ballroom has a 1921 Steinway concert grand piano and a Bosendorfer grand piano. Current owner John White has been restoring the mansion.

**DIRECTIONS:** From Highway 518, drive westbound until the freeway ends - it then becomes 148th Ave.

From Highway 509, take the 148th St. Exit westbound (this is the same exit that connects to Hwy 518, but you want to go west bound, not toward the airport)

Stay on 148th St. westbound, cross Ambaum Blvd. At the next intersection, turn left on 12th Avenue (14th and 16th Avenues also work fine)

At the very next intersection turn right onto 149th Street.

Continue westbound on 149th Street. It will angle north after you pass 22th Ave.

When the road curves north (becoming 25th Ave) look to your left for the sign for Eagle's Landing Park. Turn left.

The mansion and Eagle's Landing park share the same driveway. Do not use the tiny parking lot for the park. At the fork, take the right turn and go downhill to the mansion. There are several parking areas on the uphill side of the mansion. Those who can't handle stairs, please continue down, drive around the mansion and park on the water side of the mansion in front of the ballroom which is at the north end of the mansion.

**Sunday September 18, 2:00 pm**—Susanna Valleau presents an organ recital on the Fisk organ at Plymouth Church, 1217 Sixth Avenue, Seattle. Works by Arvo Pärt, J.S. Bach, Pamela Decker, and Charles Tournemire. Donations to benefit Mary's Place shelter. Suggested donation \$15. Free parking in Plymouth garage.

**Sunday, September 25, 3:00 pm**—Choral Arts Northwest: Requiem by Maurice Duruflé with Douglas Cleveland, Organist. Plymouth Church, 1217 Sixth Avenue, Seattle. Tickets available through Choral Arts Northwest website. \$28 regular admission | \$24 senior/military | FREE For Youth/Student. Free parking in Plymouth garage

**Friday September 30, 7:30 pm**—"Italians, Virtuosi, and Other Gems throughout the Centuries," David di Fiore in concert at the 3 manual, 28-rank Balcom & Vaughn/Bosman pipe organ. Donation by freewill offering. Trinity Episcopal 2301 Hoyt Ave, Everett, WA 98201

**Saturday October 1, 4:00 pm**—Bruce Neswick presents a recital on the Wech pipe organ at Queen Anne Lutheran Church, 2400 8th Ave W., Seattle 98119. Works by Byrd, Bach, Lisa Bielawa, Distler, Texu Kim, Saint-Saëns, and a hymn-tune improvisation. Free-will offering, reception will follow. Neswick is Canon for Music at Trinity Episcopal Cathedral of Portland OR.

**Sunday October 9, 3:00 pm**—Jonathan Ryan plays the Fritts organ at Lagerquist Hall, PLU campus, Tacoma WA. The program will include J.S. Bach's Clavierübung III. \$15/\$10 [www.plu.edu/music](http://www.plu.edu/music)



# PAGES FROM THE PAST...

## Turning the pages back 46 years to the 1970 ATOS convention in NYC

The ATOS fifteenth annual convention was hosted by the New York Theatre Organ Society in 1970. Following are a few snippets from the official convention program.

### FIFTEEN FABULOUS YEARS

By Ben M. Hall

It all started in somebody's living room. Not just an ordinary living room, to be sure; this one boasted a 40-manual Aeolian-Skinner concert organ and a spiral staircase connecting it with a 4/36 Wurlitzer ensconced in its own private movie theatre. Any man with such a living room must love pipe organs, and Dick Simonton loves them as much as anybody on earth, I guess.

The year was 1955, and the historical meeting took place on February 8th, on the eve of Robert Hope-Jones' birthday (he would have been 96). The thirty people present included Buddy Cole, Judd Walton, Tiny James, Orrin Hostetter (who had flown in from Honolulu to attend), Mel Doner (who had nearly matched him by coming from far-off Winona, Minnesota), Bob Jacobus, Richard Vaughan, Gordon Kibbee, Bob Olson, Harvey Heck, Bud Wittenberg, Ramona Gerhard Sutton, Paul Pease, Keith McCaleb, Kenny Wright, Lloyd Darey, Marie Kibbee, Francis Sullivan, Jerry Sullivan, Frank Bindt, Dave Kelly, Gordon Blanchard, Archie March, Roy Booth, Ray Webber, Eddie Cleveland, and Dick and Helena Simonton. Dick Simonton was elected President, Judd Walton Vice-President, and Paul Pease Secretary-Treasurer of the new organization. What was it? It was the American Association of Theatre Organ Enthusiasts . . . and we were off and running, Orgoblos full wind ahead.

The ATOE did not, however, spring full-blown from Dick Simonton's brow (as legend might have it). There had already been a loosely-knit but steadily growing group of hobbyists who kept together through the medium of round-robin letters (Roy Gorish would write about Kimball, Clealand Blakeley of his youthful experiences haunting the New York Paramount to hear Jesse Crawford play...). In the first issue of THE TIBIA (Fall, 1955) Editor Mel Doner noted: "Prominent among these men was Alden Miller, a railroad employee of Minneapolis. Some

years ago he engaged in the pursuit of collecting memorabilia relating to organs, organists and recordings and he authored a newsette, at first in the form of a round robin letter, which was variously known as the 'Kinura,' 'Ophecleide,' 'Unit Orchestra Theatre Organ Magazine,' 'Diaphone,' 'Tibia,' and, currently, 'Kinura Theatre Organ Digest.' It was only a matter of time before the need for a national organization and a national magazine devoted to the theatre organ became apparent."

I have no intention of writing any more history here. But it is important to recall our beginnings now, in 1970. The American Theatre Organ Society, a healthy and yes, even powerful, organization over 4,000-strong is accomplishing things its founders never dared dream of. The list of organs restored to playing condition, relocated in new homes, and made available for public performance and enjoyment is impressive and astonishing. The number of young people who have joined the ranks assures a happy future for the theatre organ. Even the "lay" public knows about us now, and one no longer needs to explain what an "enthusiast" is and why. Best of all, a new and long-needed businesslike attitude toward the instrument we love has emerged—and with no diminishment of the *fun* that has always been so vital to our somewhat unusual pursuit.

May the fun never cease! And it never will, so long as we remember to keep the business end on a sound footing, to forget petty bickering and nit-picking politics, and to always hold firmly to the avowed purpose of our organization as set forth in the original by-laws fifteen fabulous years ago.

*"Organized for the purpose of preserving the tradition of the theatre organ and to further the understanding of this instrument and its music through the exchange of information."*

BEN M. HALL



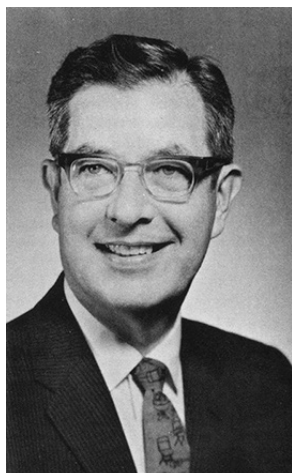
This is the ninth ATOS convention (six national and three regional) that Ben Hall has somewhat unceremoniously mastered the ceremonies of. They must be getting pretty sick and tired of me by now," he says, with becoming modesty. But he is too much of a ham not to enjoy every sleepless minute. He also serves as an active member of ATOS National Board of Directors and is a frequent contributor to both THEATRE ORGAN and MARQUEE, The Journal of the Theatre Historical Society. Ben, with the help of the Monday Night Wurlitzer Erecting and Hot and Sour Soup Society, is proud to say that Little Mother, his brave six-ranker, is now sounding like a real lady. It took four years and countless trips to Chinatown to do it, but it's done. And here's a photo to prove it. After the mustache caper in Chicago last summer, Hall appears to have gone and raised another one. Do we have to vote all over again?

# PAGES FROM THE PAST... *Continued*

Less than half the 1970 convention organists are still living. Those shown below are no longer with us. They are remembered with fondness...great musicians, all!



**Don Baker**



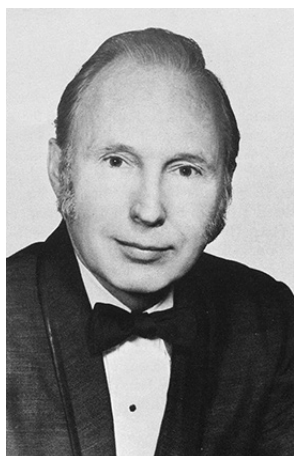
**Lowell C. Ayars**



**Richard Leibert**



**Raymond Bohr**



**Ashley Miller**



**Billy Nalle**



**Jack Ward**



**Worth-Crow Duo**

## THE WORTH/CROW DUO

The story of a classical concert organist turned touring demonstrator, and a theatre organist turned truck driver, seems an unlikely one, but that is the legend that lies behind the Worth/Crow Duo. In 1967 the Rodgers Organ Company interested Ted Alan Worth, one of the most exciting young talents in the classical organ field, in making a series of concert tours on the company's huge 4,000-pound classical touring organ. Assigned the job of driving the truck that transported the organ (dubbed "Black Beauty") was Andrew Crow, a virtuoso of the theatre organ who was a staff organist for Rodgers and a young man whose knowledge of organ construction (both pipe and electronic) made him ideal for the job of chauffeur-custodian.

Worth's first concert on the tour was in Berlin, New Hampshire, in an auditorium that boasted a fine theatre organ. When his concert on the classical Rodgers was finished, the townspeople asked him to play something on the theatre organ. Since Worth had never played a theatre organ, he suggested

that Andy Crow, the truck driver, do the honors with his snappy arrangement of "Alley Cat." The effect was sensational, and before long a Rodgers theatre organ was added to the caravan, and the Worth/Crow Duo was in business.

Ted Alan Worth made his professional debut at the age of twenty on the organ of New York's Riverside Church. A student of Richard Purvis, Clarence Snyder and Virgil Fox, his concert performances inspired one critic to write: "Ted Alan Worth is somebody who can make an organ recital exciting. The instrument and its literature can use somebody like him!"

Andy Crow studied classical organ at the University of Southern California, but his first love is the theatre organ, and he has been actively involved in the restoration of a number of instruments on the West coast, where he also taught and played. Their "act" ranges (as one wag somewhat inaccurately put it) from the sacred to the profane, and is definitely something "worth/Crowing About!"



2016

# THEATRE ORGAN POPS

## David Gray Charms and Dazzles

Reviewed by Jamie Snell. Photos by Jamie Snell, Jeff Snyder, Jo Ann Evans.



Many in the audience of about 100 at David Gray's Sept. 11 concert at CCA had heard him play three years ago and had high expectations, which he fulfilled entirely. If anything, the Scottish prodigy's musical mastery has reached even greater heights. His earlier concert preceded the major rebuild and expansion of the CCA organ; in this concert he thoroughly exploited its many new voices and capabilities, with the organ sounding spectacular. Gray performed an eclectic program with dazzling musicality throughout, entirely from memory, as well as charming the audience with his accent and quiet wit. This was a concert that will be long remembered.

Following Bob Zat's introduction, Gray began with the lively 1937 Harry Revel tune "Wake up and Live," followed by the Judy Garland classic "The Boy Next Door." A later highlight was Leslie Clair's novelty tune "Hot Dog," played in Sidney Torch's arrangement with an astonishing display of keyboard technique (you can watch

it again on YouTube). As his solitary orchestral transcription ("They can get heavy," he quipped), Gray played "Bacchanale" from the Saint-Saëns opera *Samson and Delilah*, with its mideast-flavored chromatic harmonies, not at all heavy. Introducing Sondheim's "Send in the Clowns," he was not apologetic: "Half of you will like it, the other half won't, but *I* like it!" Another high point was his medley of five Duke Ellington hits, including "Take the 'A' Train" and the ever-popular "Caravan" (also mideast-flavored). Gray closed the first half with up-tempo renditions of "I'm Beginning to See the Light" and "It Don't Mean a Thing," the latter whimsically incorporating quotations from several other songs.

Gray opened the second half with the Sousa march "Nobles of the Mystic Shrine," then "Little Girl Blue" from the 1935 Rodgers and Hart musical *Jumbo*, and a transcription of Billy Mayerl's piano piece "Marigold."



Then came a memorable highlight: Gray moved to the piano and performed

Lyapunov's Transcendental Etude, Op.11, No.10, titled "Lezhinka," a seven-minute virtuosic extravaganza that proved (in case anyone doubted) Gray's prowess as a pianist.

Returning to the console for a few more tunes, notably George Wright's 1958 composition "Cherry," he concluded with a medley of John Williams music from seven films, culminating with the theme from *Star Wars*. After a standing ovation, Gray returned to play as his encore Fats Waller's "Minor Drag," which led to another standing ovation.

Comments overheard after the concert summed it up: "Spectacular!"; "I want to hear him play all of it all over again!"; and "An amazing talent!" Gray recently completed his studies in piano performance at the Royal College of Music with highest honors, having received a full scholarship. He had previously studied classical organ but gave it up to focus on piano, yet stayed with theatre organ because "it is just too much fun to ever let go of!" We trust that he will never let go, and that we will see him back in Seattle soon.

Many thanks to David Gray and to everyone who made this concert possible, including Greg Smith and the organ maintenance team; Russ and Jo Ann Evans for arranging many details and hosting the artist; Jeff Snyder and CCA for the magnificent venue and the technical crew; Susan Buchholz, Halie and Carl Dodrill, and Lee Isaacson for intermission refreshments; Jon Beveridge for handling the box office; and JoAn Andenes and the Seattle AGO chapter for welcoming our friends in the classical organ world.



The video camera and large high definition screen strategically placed near the console allowed the entire audience to better appreciate David's lightning quick use of all the organ's resources.



A big "Thank you" to the good folks at Fred Meyer who generously provided tasty mini-eclairs enjoyed by all during intermission.