



A Tribute to **Andy Crow**

Saturday, Oct 24, 2015, 2:00
Bill Keller residence, Olympia

presented by
Puget Sound Theatre Organ Society



Plan for the Afternoon

Play-in: Recordings of Andy at the organ

Intro by Bill: Welcome, long-time friendship with Andy, Andy's musical reputation, varied career

Slide Show (with reminiscences and organ music)

Part 1: Early years – piano and organ lessons, schooling; Army service; teaching and performing

Part 2: Rodgers touring years – staff organist and driver 64+; duo with Ted Alan Worth 67-78; road manager for Virgil Fox 71-75

Part 3: Olympia projects – Olympic Theatre maint 62+, bought organ 71; bought Capitol Theatre 71; moved Olympic organ to WCPA 95; St. Columban 98, Kenyon Hall, other installations

Part 4: Pizza & Pipes – Tacoma P&P 75-99; Bellevue P&P; other venues; ATOS conventions; recent years

Closing Comments and Presentations

Reception

Thanks to everyone who helped, including:

Bill Keller, Ray Harris, Russ & Jo Ann Evans, Greg Smith, Susan Buchholz, Jonas Nordwall, Sharon Stearnes, Donna Parker, Dick & Margaret Daubert, Jack & Betty Laffaw, Chuck Fowler, Bob McCutchin, Paul Quarino, and of course, Andy Crow himself!

A special Rotary meeting honoring longtime member and club accompanist, and Olympia area musical icon and treasure

Andy Crow



Monday, March 9th, 12 noon
Washington Center for Performing Arts

Part 1:

Early years – piano and organ lessons, schooling; Army service; teaching and performing



Olive and Gold

SANTA BARBARA HIGH SCHOOL
SANTA BARBARA, CALIFORNIA
VOLUME XLIV

Santa Barbara High School today



Santa Barbara High School Yearbook, 1951



JOANN COBB
JACQUELINE COCHRAN
BILL CODY
NORMA COLOMY
JESSIE LUNNEN

CLYDE CORDERO
JIMMIE CORDERO
SANDRA COBB
ANDREW CROW
MARGARITA GULVAS

DAVE DARNELL
STUART DARRON
BURLON DAVIS
DIXIE DAWSON
JOHN DAYTON



ERIKKY DARNELL
JAMES DELANE
MIKE DE MALLEVIL
LOUIS DIAZ



CLAUDE DIGGS
DORIS DINKINS
JOAN DONATI
ROBERT DREW

JEAN DUNFORD
WANDA DURLINGER
MICKEY EASTBERG
PATRICIA EATON

ROXANNE EDER
ANGELINA ELLIS
HAROLDINE ELLIS
THOMAS ERICKSON

CLYDE ERIKSEN
LELIE ERIKSEN
SUSAN FARLEY
FRITZ FERGER

SALVADOR FERNANDEZ
DAN FITZMAURICE
PATRICIA FLOWERS
LEE TORU

MARY ANN FRIEDLY
JEANETTE GARRETT
DAVID GARY
JACK GARY



LORRAINE GEORGE

CHARLES GLENN

PHYLLIS GOLDSCHM

ARTHUR GONZALES

JOELLA GONZALES

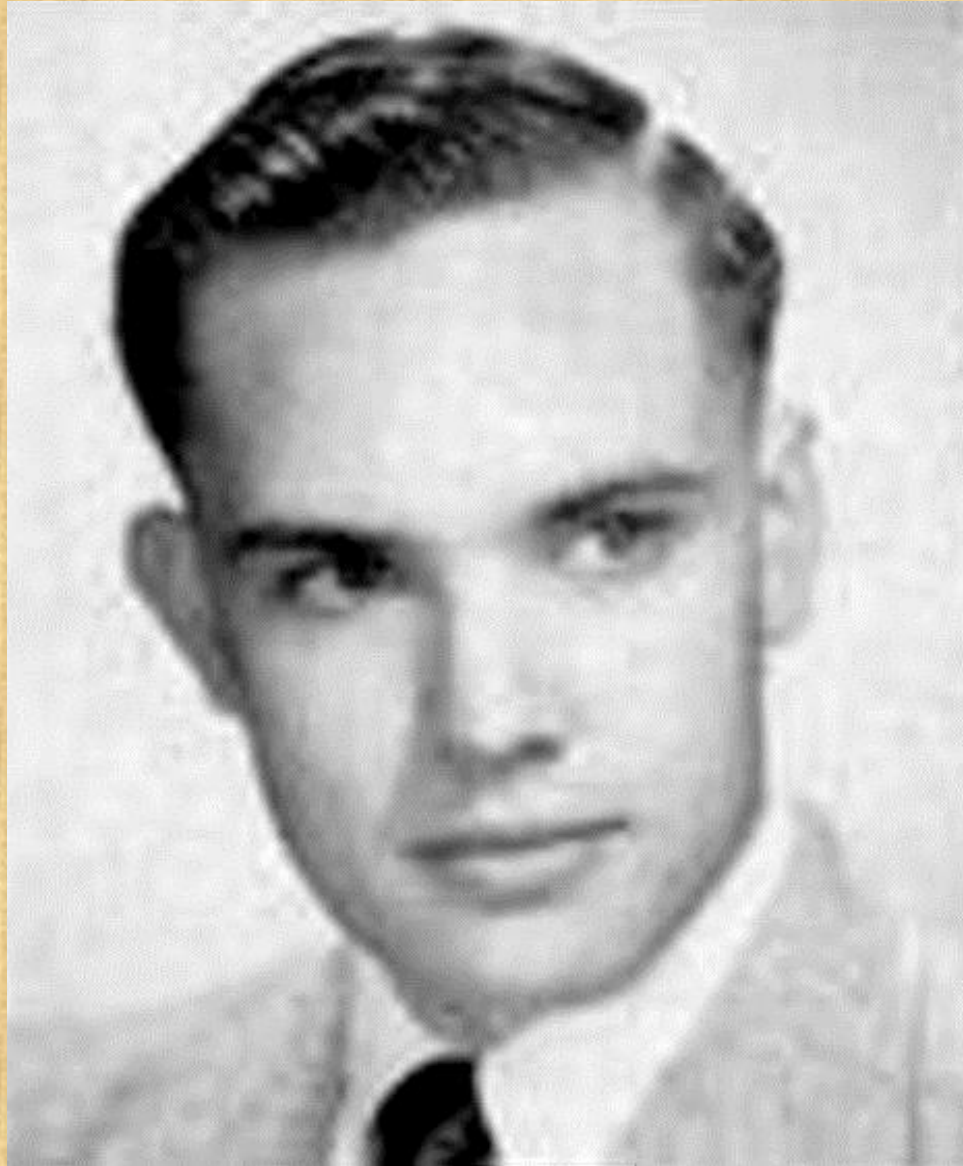
BONNIE GOODSON

JAMES GORDON

MARVIN GOUX

RAYNE GREEN

Blowup from Santa Barbara HS Yearbook, 1951



At the Orpheum Theatre 3/13 Wurlitzer, Seattle, 1958

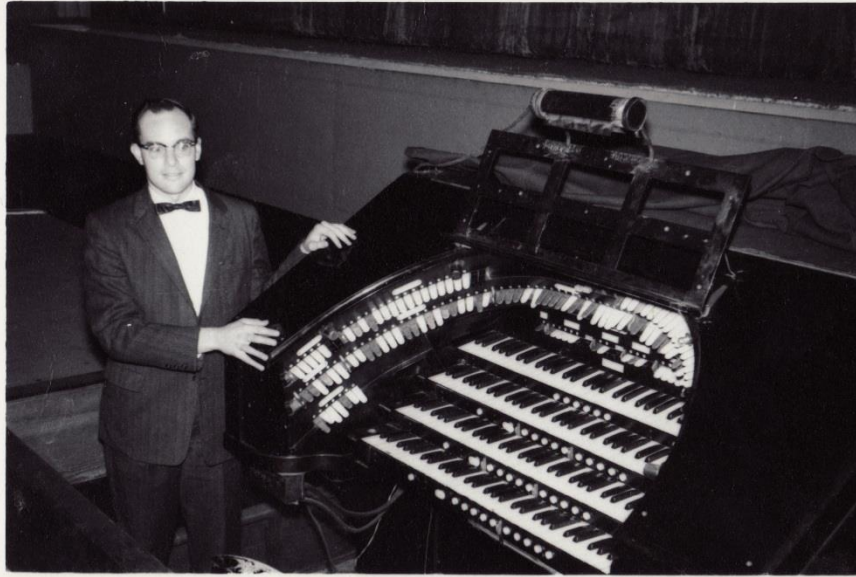


Season's Greetings

*Lots of love
Andrew*



At the 5th Ave Theatre 4/18 Wurlitzer, Seattle, 1959



SEASON'S
GREETINGS



Andrew

This is the pipe organ in the 5th Ave. Theatre
Seattle Wash.

I will be in Bellingham Wash. this year for
Christmas weekend to do a recording at the
Mt. Baker theatre organ.

Best Wishes for a Merry Christmas and
a Happy New Year. Wurlitzer - 4/18 - 59

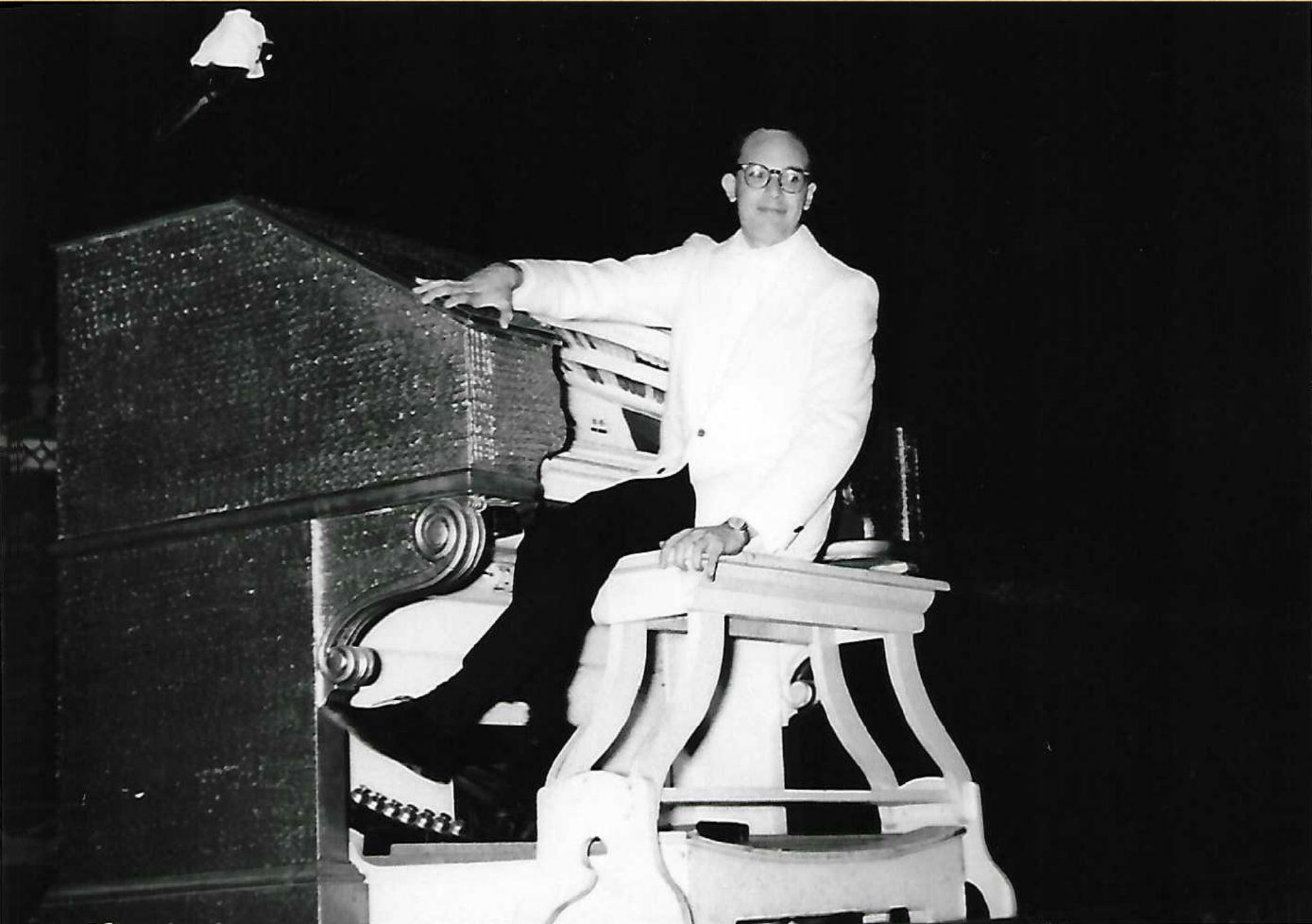
C 1959

Lots and Lots of love to all
Andrew

At the Granada Theatre, West Seattle, 1960



At the Oriental Theatre, Portland, early 1960s



Part 2:

Rodgers touring years – staff organist and driver 64+; duo with Ted Alan Worth 66-78; road manager for Virgil Fox 71-75

*Andy
Crow
at the
console
of...*



*The Rodgers Custom
Theatre Organ*

Loading the Rodgers “Black Beauty” touring organ



Virgil Fox
takes a
bow



Liberace and Virgil Fox on the Mike Douglas Show



MCAD2-9827A

DISC ONE

BACH LIVE
AT FILLMORE EAST
VIRGIL FOX
HEAVY ORGAN

DIGITALLY
REMASTERED

MCA CLASSICS
double
decker

MCA RECORDS

Virgil Fox (The Dish)

BY RICHARD TORRENCE & MARSHALL YAEGER

BASED ON A MEMOIR BY TED ALAN WORTH



WITH CONTRIBUTIONS BY

WILLIAM ARMSTRONG, MD · MARILYN BRENNAN · LOUISE CLARY · ANDREW CROW
CARLO CURLEY · STEVEN FRANK · ROBERT FRY · ALBERT FULLER · ROBERT HEBBLE
DAVID LEWIS · DOUGLAS MARSHALL · RICHARD MORRIS · T. ERNEST NICHOLS
MICHAEL STAUCH · FREDERICK SWANN · CHARLES SWISHER · FLOYD WATSON

concert just to cover the driver's salary, not to mention the cost of the truck.

One year later, Virgil was playing 60 concerts a season, half of which were on the Rodgers Touring Organ. One day, he told me that the touring organ was not adequate, and he wanted to stop playing it! I pulled out all the contracts for the first season, just concluded, and separated the pipe organ from the touring organ recitals. Then I asked Virgil how many of the pipe organs he had played that season were actually better for him as a concert artist than the Rodgers Touring Organ. He admitted that only one of the organs (which was located in Charlotte Garden's old church in New Jersey) was better. I responded that I had been present at that concert, and he was wrong! The console in that church was located underneath an entire division of the organ, which meant that the organist couldn't hear the organ! In fact, Virgil hadn't played well at all at that concert, which Virgil did acknowledge. (Even at that time he had claimed it was the fault of the organ.)

In spite of all my arguments, I finally had to offer to pay the \$300 touring organ fee out of my own commission. Then Virgil was interested!

In fact, I paid the money for almost a year on behalf of all the artists I managed. Eventually, this arrangement cost me \$12,000, and it brought the management close to bankruptcy. (I personally earned only \$4,000 the entire year!) I then informed all the artists that henceforth, I would deduct the \$300 touring organ expense from their fees. By that time, all the organists were hooked, and so they all agreed. The touring organ program then continued successfully for another decade!

60. Andy Turns Down the Volume

My first Community Concert took place in Berlin, New Hampshire (accent on the first syllable: BER-lin, I was told). I was finally able to meet the agreeable Rodgers technician about whom Virgil had spoken many times. He was also the driver of the truck, Andrew Crow. I had never met him; but Virgil said "You'll love him, Honey. Andy is a sweet, dear child who will do

anything for me!" I had also heard that "Andy" was a brilliant theatre organist.

Two nights before the concert, I was waiting for Andy to arrive at Virgil's house in Englewood—or, actually, at Richard's carriage house on Virgil's property. I was naturally anxious about this important concert, worried whether or not Andy would like me, and nervous about how the organ would sound. We had decided that Andy and I would drive together to Berlin in the truck with the organ. (The truck was actually a utility wagon that pulled a horse trailer that had been converted into a home for the organ on the road). BER-lin didn't seem that far on the map.

Andy arrived. Richard had prepared a sumptuous feast for us. Even before the salad course was served (which usually came last in Richard's house), it was clear that Andy was a gem. He was absolutely one of us, so funny and so easy to know. It was as if we had known each other for years, and had worked together a lifetime. He could also imitate Virgil's voice and gestures far better than anyone I had ever known (and many tried!). Andy was a good omen of my life to come!

The trip from Englewood to Berlin was interminable. We left about 9:00 p.m. and didn't arrive until 8:00 a.m. the next day. It didn't seem that long, however, because we entertained ourselves with non-stop conversation.

In the early days of the touring organ, all the speakers, amplifiers, cables, and console were packed tightly in the small trailer that was hooked to an International Harvester "wagon" (a forerunner of the SUV). I remember that the trailer had been painted a baby diaper delivery service blue; and it now advertised the Rodgers Touring Organ. Everything was a little makeshift in those days, for the project was still an experiment. No one knew if it would work.

We arrived at the school auditorium where the concert was to take place, and were both pleasantly surprised how nice it was and how generous the acoustics were. We were astonished to find another organ console in the orchestra pit! It was a fine Wurlitzer theatre organ. After the Rodgers had been unloaded and was being moved in, piece by piece, by the stagehands, I said, "Go to it, Andy! Show us how this old Wurlitzer sounds!"

It sounded magnificent; but what was even better than the organ was the dazzling artistry of Andrew Neal Crow! He was truly gifted in his field.

We got the Rodgers all hooked up, and placed the speakers so that they pointed away from the audience: upwards, at an angle, taking into consideration the generous, high auditorium ceiling. We then fired her up, and the sound came out rich and beautiful in the large room. However, when I added the big 8-foot Trompette Harmonique, the noise was so loud and bludgeoning that it completely dominated and blotted out the rest of the full organ sound.

Andy had received strict orders from Virgil not to touch or revoice any of the stops. We were to confine ourselves only to the main volume controls and the tweeter controls on the speakers themselves. Although these instructions gave us a general leeway, the minute I heard that hideous trumpet stop on the Choir, I had Andy open the back. "We're going to work on that awful sound whether Virgil likes it or not!"

Andy agreed; and within an hour, we had "thinned" out the sound of the stop in order to place a beautiful "crown" on the full organ—not a giant horn that obliterated the rest of it. We made a few more tweaks here and there. Once we got inside, we couldn't stop ourselves from attending to several other offending stops. Finally, the entire organ sounded much better than I had ever remembered. It was an instrument that all but the most precious of organists would have been proud to play.

The audience was thrilled with the sound. The concert was a huge success; and the president of the concert association sent word backstage requesting me to play on the Wurlitzer as well. I told the audience that I would love to play more for them on the instrument of which they were so justly proud, but that the classical organ and the theatre organ are two very different beasts ("...like a symphony orchestra versus a big band"). Both instruments are wonderful; but, for the most part, they're limited to different literature.

Then I added that my road manager, Andy Crow, could do far more justice to the Wurlitzer than I could; and Andy graciously consented to play. The audience loved him, also, and gave us many standing ovations.

That same evening I extolled the virtues of the electronic organ to the audience, and paid tribute to the wonderful "Black Beauty" (which is what we called her ever since that night, paying tribute to her ebony console that looked as good as any concert piano). The review was also terrific, coming out exactly as Richard had predicted it would!

Rodgers was pleased, of course. CAMI and Community Concerts was pleased. Virgil "got used to it." Moreover, before I "passed" the organ back to him from my tours, I always revoiced the hideous reed, according to his taste. He eventually gave in, however—quietly; and the reed stayed the same for all concerts. (There were some exceptions, when he was in one of his infrequent cantankerous moods.) Community Concerts provided a terrific new venue for all of us fortunate enough to be booked through them. These concerts also paid far more money for presenting us than I had ever imagined possible.

Andrew Crow, who was hired as a staff organist at the Rodgers Organ Company in 1964, was the first "driver" assigned to transport the Rodgers Touring Organ around the country. He toured with the Rodgers Touring Organ for more than 15 years—but for the first years, only as a driver. With the Worth/Crow Duo, he played 366 mostly Community Concerts throughout North America, composing the musical arrangements for all of the organ duets. Virgil and Ted adored him.

Andrew Crow

My first contact with Virgil Fox was in 1953 when two friends and I crept up to the balcony of the University of Redlands Chapel, where my friends had told me "the greatest organist in the world" would be practicing for a concert the following evening. We sat there, as quiet as mice, until three in the morning. I'd never heard such organ playing in all my life!

Next night, Virgil bounded out, cape and all, to play the concert. We were seated right in front. He had obviously seen us the previous night, for he immediately spotted us and seemed delighted to see us again.

The concert was staggering, all from memory, including the Reubke "Sonata." At one point, he turned his head to us and said, "Kids, listen to this gorgeous part!"

Mercy!

In 1967, I met Virgil again when the Rodgers Organ Company assigned me to drive the truck, trailer, and new touring organ to St. Petersburg, Florida. Virgil was about to play his first concert on

the new instrument. The stagehands couldn't believe the size and weight of the console, which was slightly less than 1,800 pounds. There were 14 individual speaker cabinets and two large bass cabinets: one with two 15 inch-speakers, and the other containing a 30-inch speaker for the 32-foot Pedal Bourdon and Principal. All of these speaker cabinets had to be connected to a box containing 16 amplifiers. From there, all the wires went to the console.

Virgil astonished me when he addressed me by name, recalling instantly that it was I that sat directly behind him 14 years earlier at his concert at the University of Redlands when I was a sophomore. (Of course, I had introduced myself when the concert was over.)

Virgil often used to ask me to stand next to him during his practice periods (usually in the wee hours of the morning) in order to push or pull some stops at "just the right moment." He would also have me stand at various places in a room to help him adjust the placement of the speakers for minimal "antiseptic burn," which was a term he used to describe the reflective, stinging electronic sound as it bounced from a cove or wall surface.

I learned more about organ playing from Virgil Fox than from all my years of formal study; and I'm so proud to have had him as my friend. He was the greatest organist in the world, and I loved him very much.

61. Virgil Takes a Break

Community Concerts offered a refreshing change for organists. I began to get 20 concerts per season, then 40, all because of the touring organ.

Shortly after the first successful season of concerts on the Rodgers, Joyce Jones changed from performing on "parlor Baldwins" to playing on Black Beauty, continuing her successful career playing Community Concerts. She surely deserved a better instrument, because she had pioneered the market, thereby blazing the trail for us all.

Of course, as far as Virgil was concerned, his fee was now quite large enough (Richard had been pushing it up, season by season),

whether for a church concert or for an AGO chapter event. Virgil had the drawing power, provided enough advertising was done. Although many churches and guild chapters were unaccustomed to paying to advertise in the newspapers and on radio stations, they were almost forced to do so in order to be able to afford to pay Virgil's fees. He therefore became the main draw on their music series, even when his style of playing conflicted with their own ideas about proper "performance practice."

I remember the Detroit Chapter of the AGO wanting to book Virgil—but only on their terms. They wanted him to play a solo concert on the new Ford Auditorium Æolian-Skinner mainly because they knew it would swell their coffers by drawing in the public. They presumptuously demanded that Virgil play only French Romantic works, however, as they believed that his Bach was "unacceptable." According to them, he distorted the line, blew everything out of shape, and completely ignored the proscribed "performance practices" of Bach's time. The truth was that these "purists" were victims of poor academic training. Their theories were flawed, and their knowledge was often inaccurate. In the case of French Romantic organ music, for example, Virgil almost never paid attention to the composer's registrations or the tempo markings. Nevertheless, the "purists" never realized it because they knew so little about the subject, confining most of their critiques to the Baroque era.

The Detroit Chapter asked Virgil to play only Franck, Widor, Vierne, and Dupré—which he certainly could do outstandingly, and did. Virgil agreed to these terms; but at the concert itself, he announced that he would change the program slightly, and he included a large serving of J.S. Bach. Although a dozen or so organists may have cringed in horror, 3,000 people stood up and screamed for more!

Marshall Yaeger

Ted's illustration here is interesting, since it shows that the organists "on the other side" of the controversy that raged throughout the organ world during this era, and that damaged Virgil Fox's reputation in music academies throughout America, thought of their musicianship as "classic" and Virgil's as "Romantic." (They even used to call him a "Romantic.") What is clear to any cultural historian, however, is that these purists' ideas were Romantic in

Ted Alan Worth and Andy: The Worth/Crow Duo



Worth/Crow Duo Hit At ATOS National Convention

1970

The popular Worth/Crow Duo recently chalked up another concert triumph, this time before the discriminating members of the American Theatre Organ Society at the ATOS National Convention held in New York City.

Some 700 organ enthusiasts jammed the foyer of the Commodore Hotel main ballroom to enjoy the sparkling performances of classical organist Ted Alan Worth and theatre organist Andy Crow. The artists first performed individually, each with his own specialty, and then joined

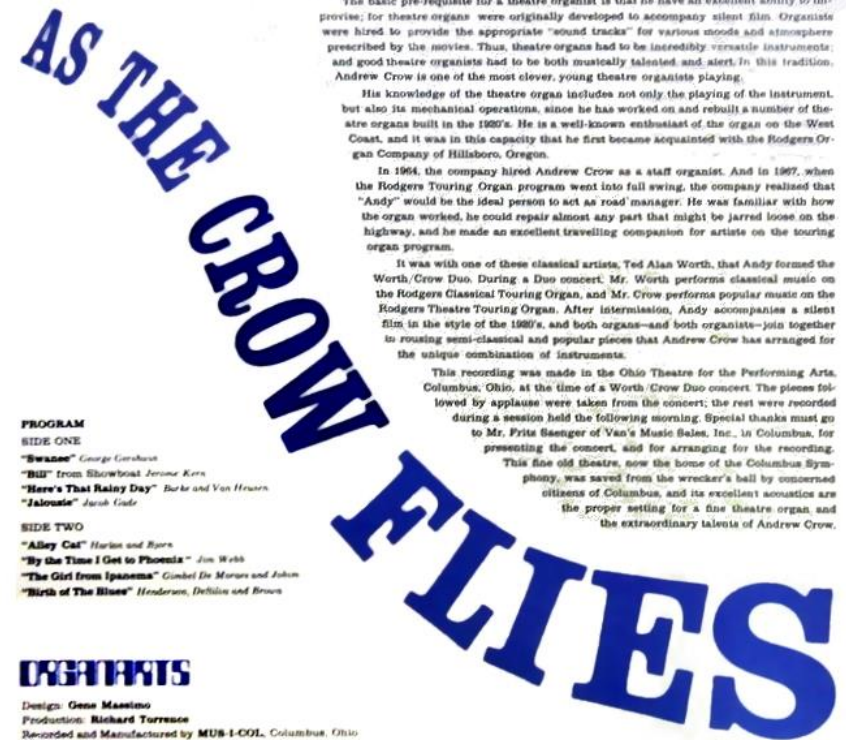
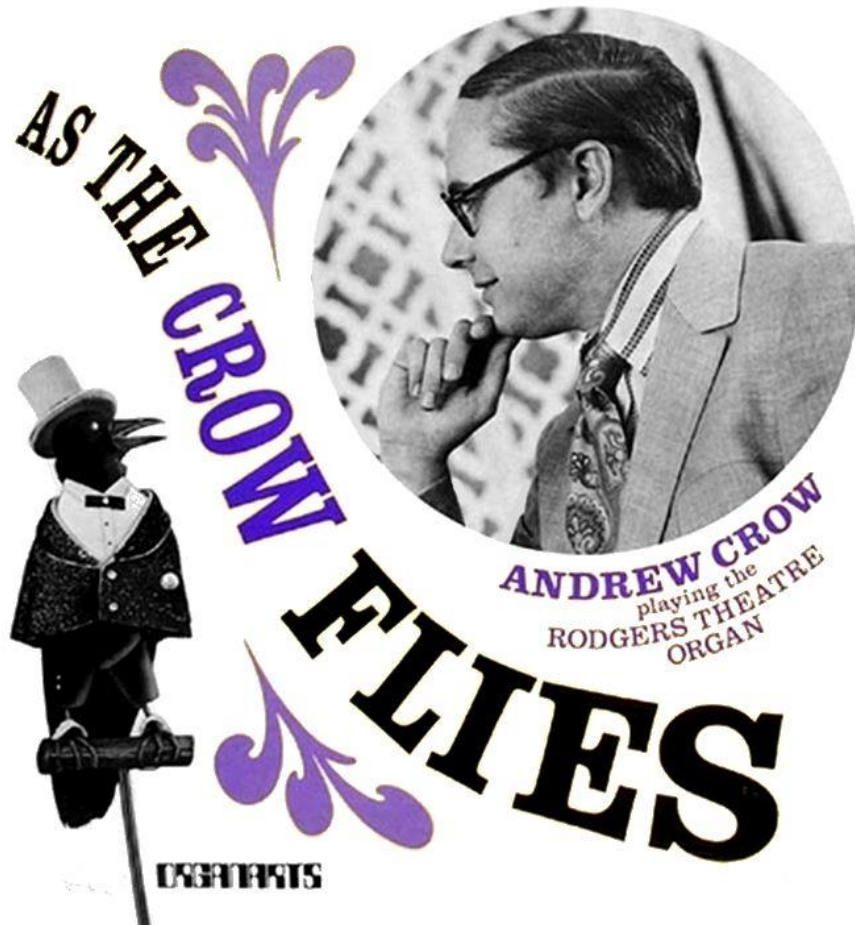
forces in rousing arrangements combining the classical and theatre organs.

Due to lack of seating, many in the audience chose to sit informally on the floor. Among them was classical organ virtuoso Virgil Fox who, upon his introduction, rose to accept a "standing" ovation.

Again this season, the Worth/Crow Duo will tour throughout the United States, concertising on the Rodgers Custom Touring Organ and the Rodgers Custom 33-E Theatre Organ.



LP album, 1967



Andy's train car, the Jo-Vi-La (named after former owner Joseph Vincent Lamantia)



More Jo-Vi-La ...





ALL ABOARD! — The spiffy Jo-Vi-La, a baby blue railroad car owned by Olympians Andy Crow and Marshall Woodbridge, clattered out of the Vancouver, B.C., station earlier this week on the first leg of its cross-country journey. Among the passengers welcomed aboard by Crow were Dennis and Peggy McHugo (at left). Also aboard is Olympian Staffer Alice Watts, whose first article concerning the trip appears on Page 6 of today's paper.

(Olympian Photo by Del Ogden)

CROW-WOODBRIDGE ENTERPRISES, INC.**Company Profile**

Company Name	CROW-WOODBRIDGE ENTERPRISES, INC.
Company No	601453376
Business Type	Profit
Status	Inactive
Category	REG
Registered date	03/19/1971
Dissolved	06/19/2000
Place of Formation	WA
Agent	ANDREW CROW

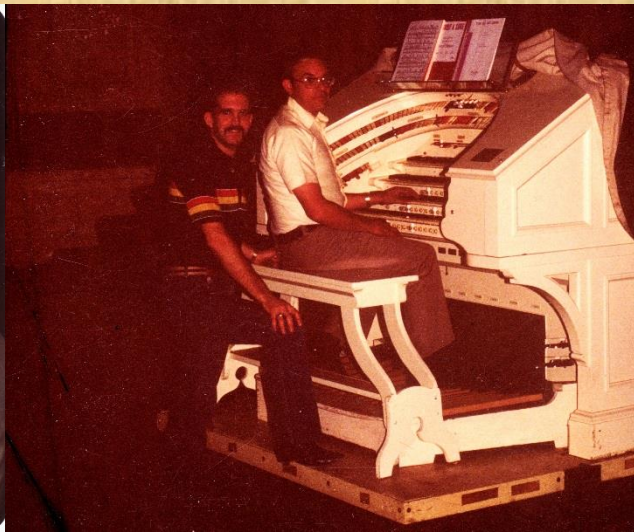
Company Overview

CROW-WOODBRIDGE ENTERPRISES, INC. is a Profit Company in Washington and its company number is 601453376. CROW-WOODBRIDGE ENTERPRISES, INC. was registered on 03/19/1971. The company's status is listed as Inactive.

Contact Information

Company Name	CROW-WOODBRIDGE ENTERPRISES, INC.
Telephone	n/a
Office Street Address	416 S WASHINGTON #206 PO BOX 2592

At the Chicago Theatre



**In Loma Linda, CA
Oct 30, 1971**



**At Scottish Rite, Portland,
July 26, 1973**



Andy with Margaret and Dick Daubert



Andy on train car



Andy with the train conductor



Part 3:

**Olympia projects – Olympic Theatre
maint 62+, bought organ 71; bought
Capitol Theatre 71; moved Olympic
organ to WCPA 95; St. Columban 98,
Kenyon Hall, other installations**

Liberty Theatre (1940s) ...in 1949 renamed the... Olympic Theatre (ca. 1964)



Andy with the Olympic Theatre 2/9 Wurlitzer Style F “Special”, ca. 1967



Capitol Theatre, Olympia, 2000



Capitol Theatre, Olympia, present



Washington Center for the Performing Arts



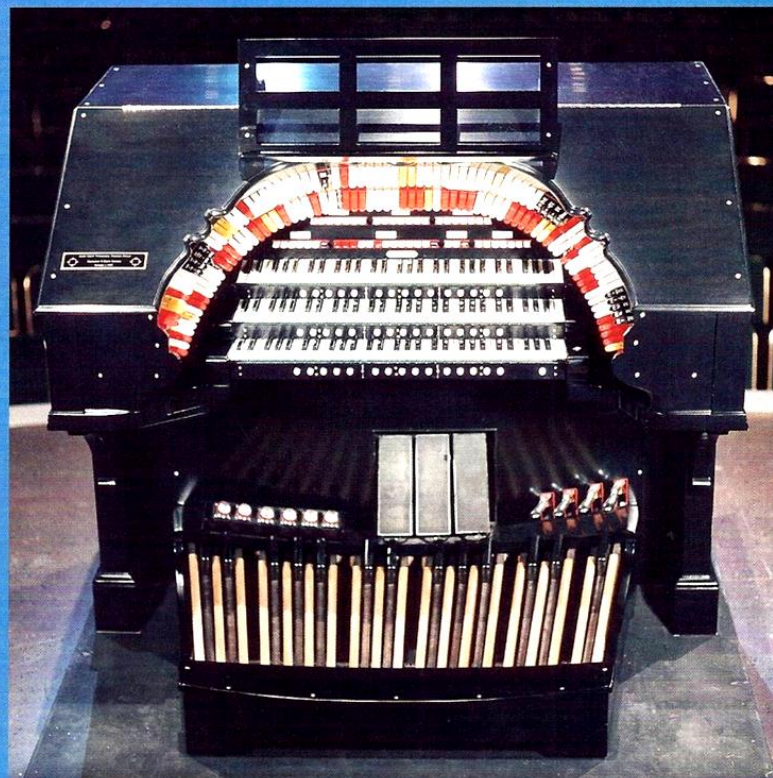
Washington Center 3/25 Wurlitzer console



Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

May/June 1996



Amish
W/S
Gutle

Restored Again:



A Mighty Wurlitzer Charms Another Generation

by Andy Crow

The story of the Wurlitzer pipe organ at The Washington Center for the Performing Arts began in the spring of 1962 when Marshall Woodbridge, Manager of the Olympic Theatre in downtown Olympia, Washington, telephoned me to ask if I knew anything about this particular instrument. He explained that it was in need of some serious attention and that he would like to use it for events such as grand openings. I had visited and played the organ and was familiar with its problems; what Marshall didn't know was that I was looking for an excuse and permission to work on it.

The organ is opus 858, shipped to the Liberty Theatre (the name was changed to the Olympic in 1949) on July 7, 1924 as a Style "F" Special. Style "F" meant it had eight ranks and pipes but the "special" on this opus signaled that it had a ninth rank added — a Kinura. It also had an extra percussion — a Piano and the Tibia Clausa was unified on the Solo manual at 16, 8, and 4. The Solo and Main chambers were in the proscenium directly above the well-unified, two manual console which sat in the middle of the orchestra pit. The piano was located next to the console. The shutters in front of the pipe chambers were large with 7.5' blades — 20 of them in the Solo and 22 in the Main. The tonal egress was marvelous with crisp articulation. In fact, with just an 8' Flute with shutters open, the sound was exquisite and, if one listened carefully, the clicking sound of the relay might be heard since it was in the Main. The organ was installed in 1924 by Sandy Balcom of Balcom and Vaughn of Seattle during the early days of his business.

During the next few years the

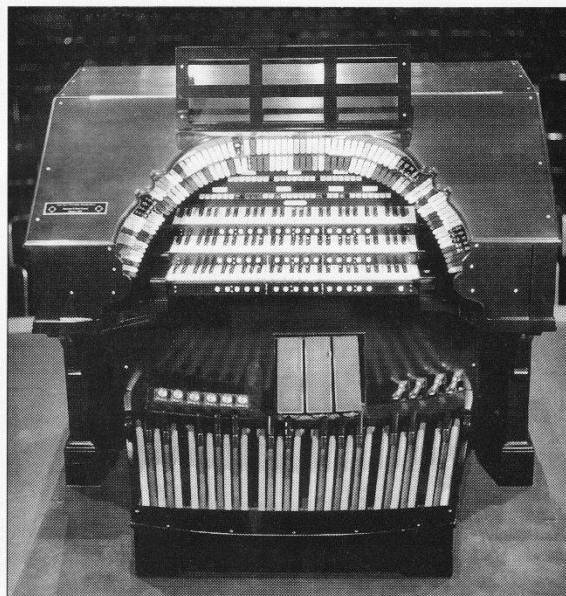
organ was brought up to excellent condition. I found myself spending a couple of days per week re-leathering, wiring and cleaning to keep it playing as it became a regular event to hear the Wurlitzer at the Olympic Theatre. In the late 1960s, Les Lehne, who had considerable organ experience, began keeping the organ in good condition and has continued his dedicated work to the present day. Marshall Woodbridge, who remained as manager of the Olympic Theatre, and I would often say that if the theatre became available we would buy it. We did just that in 1971 along with the Capitol Theatre around the corner. In 1973 we added the tenth rank, an English (Post) Horn from Moller and shortly thereafter added a scissor lift under the console. Now the console could rise into the spotlight where it would appear at many movie intervals.

We sold our theatres in 1979 but retained ownership of the organ, which was removed after a period and carefully stored. In time, the Olympic Theatre was torn down to make way for The Washington Center for the Performing Arts. The Washington Center was completed in 1985 and retains the original walls with paladium windows.

From the beginning, it was planned to include the pipe organ in the new building. Through the years, I had been planning a larger instrument for the yet-to-be-built center. From time to time, as appropriate items became available, I purchased and stored them with the idea that the original organ would be the basic instrument with the additions making a more versatile organ. Les Lehne and I worked with R.F. McCann Associates, a Seattle architectural firm, to design the pipe

chambers which once again went to the proscenium area above the stage opening area. We also designed garages for the console and Steinway pianos which were ultimately cast in concrete in the basement area and accessible from the orchestra pit elevator. As construction proceeded, cost accounting revealed shortages in some important areas, hence, money for the organ chambers was reduced. The floor space for the chambers was completed however, as well as the 60' wind trunk from the basement mechanical room which contained the blower, to the chamber space in the proscenium. With 10 x 40' floor space, Les and I planned the three pipe chambers, arranging the smallest room in the middle for the percussion and the Solo and Main on either side. Having made careful measurements where the walls would be, we began by installing the 4-rank Solo chest from the original organ in what would be our Solo chamber. Fortunately during construction, when the chamber floor space was open to the front and a cherry picker hoist still in the auditorium, we were able to arrange for the heavy chests, regulators, Piano, etc. to be lifted to that high shelf. The Piano was almost too much for the cherry picker, but, it made it. Another 5-rank chest was added to the Solo chamber. The original 5-rank Main chest went in the Main chamber along with another 5-rank chest. Jon Clifton, a long time friend, Les and I built a 14' x 17' wooden wind trunk which runs the full length of the three chambers.

In late 1993, the Washington Center launched Phase III of its Capital Campaign to finance a number of projects in the building. Once more, this time with greater assurance, we began the long task of organ installation.



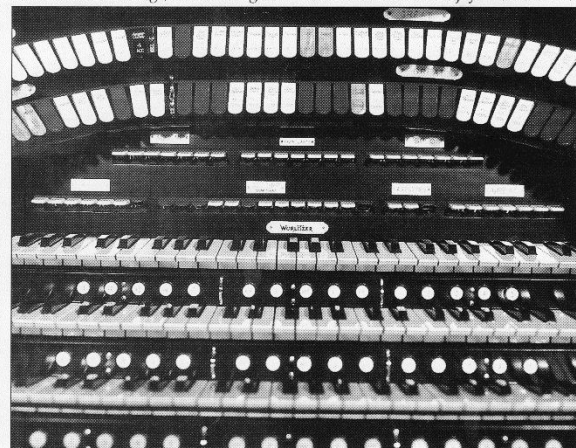
3/25 Wurlitzer in the Washington Center, Olympia, Washington.

Tom Iovanne, Executive Director of The Washington Center, and his staff were, and remain today, enthusiastic for the organ project and as a result the community was kept informed of the installation progress. A special committee, headed by Mr. Aubrey Fletcher, was formed to raise money under a tight deadline to support the organ. By now, we acquired a three manual console which was gutted and sent to the Colorado Pipe Organ Service, owned by Ed Zollman, in Colorado Springs. It was fitted with 200 new stops, keys and electronic equipment to accommodate the Uniflex 2000 System (Wilcox computer system), and a stunning black satin finish. The console was finished and returned to The Washington Center where it remained on display in the lobby for several weeks before we were ready to connect it to the organ proper. The entire organ was rewired. Eddie and Patti Zollman spent several weeks with us installing the electronic relay along with Les. Ed and Patti were the voicer and tonal finisher. To

is excellent. The sound is gorgeous, and all of us at The Washington Center are proud of our Wurlitzer theatre organ. Our first concert with yours truly at the console was Sunday, October 1, 1995, to a full house and standing ovations. The second concert was February 4, 1996, and The Center has now in place a silent movie series for the 1996/97 season. As one sees in the specifications, this instrument can be used successfully with much of the classical literature and has several dates scheduled with various ensemble groups.

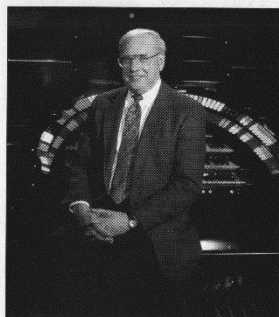
I am personally so grateful to Les Lehne who throughout the years has volunteered thousands of hours keeping this organ in a fine condition. His expertise, patience and sound advice has been to all our benefit.

All involved with the organ project are grateful to Tom Iovanne and the center staff, in particular Roger MacIntosh and Rich Tocher on the Stage Crew who generously helped lifting into place heavy items including the 10 hp blower. Thanks also goes to Ron Hemmi, who could make damaged pipes come back to life, and the friendship, workmanship and talent of Eddie and Patti Zollman of Colorado Pipe Organ Service. The result of everyone's efforts is another Wurlitzer for all to enjoy. (continued)



Close-up of the "flight deck" of the Wurlitzer.

WASHINGTON CENTER FOR THE PERFORMING ARTS Olympia, Washington 3/25 WURLITZER



Andy Crow at the Wurlitzer in the Washington Center.

PEDAL (25 STOPS)

32 Tuba Cornet
32 Contra Bourdon (Res.)
16 Tuba Profunda
16 Diaphone
16 Tibia Clausa
16 String (E)
16 Bourdon
8 English Horn
8 Tuba Horn
8 Octave Open
8 Octave Horn
8 Tibia Clausa (S)
8 Tibia Clausa
8 Kinura
8 Clarinet
8 Cello
8 Salicional
8 Oboe Horn
8 Flute
8 Lieblich Flute
16 Piano
8 Accomp to Pedal
8 Great to Pedal
4 Great Octave to Pedal
8 Solo to Pedal

PEDAL BACK RAIL (7 STOPS)

Bass Drum
Kettle Drum
Crash Cymbal
Roll Cymbal
Tap Cymbal
Selective Traps
Accomp Traps to Pedal

ACCOMPANIMENT (34 STOPS)

8 English Horn
8 Trumpet
8 Tuba Horn
8 Open Diapason
8 Horn Diapason
8 Tibia Clausa
8 Saxophone
8 Clarinet
8 Viol d'Orchestre
8 Salicional
8 Oboe Horn
8 Quintadena
8 Concert Flute
8 Lieblich Flute
8 Vox Humana
4 Octave Open
4 Octave Horn
4 Principal
4 Piccolo
4 Viol
4 Salicet
4 Flute
4 Lieblich Flute
4 Vox Humana
2-2/3 Twelfth
2 Piccolo
2 Lieblich Piccolo
8 Piano
4 Piano
Sub Harp
Harp
Sub Chrysoglott
Chrysoglott
4 Accomp Octave

ACCOMP BACK RAIL (7 STOPS)

Snare Drum
Tambourine
Castanets
Tap Cymbal
Choke Cymbal
Chinese Block
Selective Traps

ACCOMP SEC TOUCH (13 STOPS)

8 English Horn
8 Trumpet
8 Tuba Horn
8 Open Diapason
8 Tibia Clausa
8 Clarinet
4 Piccolo
8 Piano
Sub Harp
Octave Glockenspiel
Cathedral Chimes
Triangle
4 Great Octave to Accomp

GREAT (58 STOPS)

16TC English Horn
16TC Trumpet
16 Tuba Profunda
16TC Open Diapason
16 Diaphonic Horn
16 Tibia Clausa (S)
16TC Tibia Clausa
16TC Saxophone
16TC Orchestral Oboe
16TC Clarinet
16 Strings Ensemble IV
16 Bourdon
16TC Vox Humana
8 English Horn
8 Trumpet
8 Tuba Horn
8 Open Diapason
8 Horn Diapason
8 Tibia Clausa (S)
8 Tibia Clausa
8 Saxophone
8 Kinura
8 Orchestral Oboe
8 Clarinet
8 Viol d'Orchestre
8 Salicional
8 Oboe Horn
8 Quintadena
8 Concert Flute
8 Lieblich Flute
8 Vox Humana
5-1/3 Tibia Quint (S)
4 Octave Open
4 Octave Horn
4 Principal
4 Piccolo (S)
4 Piccolo
4 Viol

4 Salicet
4 Flute
4 Lieblich Flute
3-1/5 Tibia Tenth (S)
2-2/3 Tibia Twelfth (S)
2-2/3 Tibia Twelfth
2-2/3 Twelfth
2 Piccolo (Tibia) (S)
2 Piccolo (Tibia)
2 Principal
2 Fifteenth (Viol)
2 Piccolo
2 Lieblich Piccolo
1-3/5 Tibia Tierce (S)
1 Fife
Mixture III
16 Great Sub Octave
8 Great Unison Off
4 Great Octave
16 Solo to Great

GREAT BACK RAIL (7 STOPS)

8 Piano
Harp
Chrysoglott
Xylophone
Glockenspiel
Cathedral Chimes
Sleigh Bells

SOLO (31 STOPS)

16TC English Horn
16 Tibia Clausa (S)
16TC Tibia Clausa
8 English Horn
8 Trumpet
8 Tuba Horn
8 Open Diapason
8 Horn Diapason
8 Tibia Clausa (S)
8 Tibia Clausa
8 Saxophone
8 Kinura
8 Orchestral Oboe
8 Clarinet
8 Strings Ensemble IV
8 Oboe Horn
8 Quintadena
8 Concert Flute
8 Vox Humana
4 Piccolo (S)
4 Piccolo
2-2/3 Tibia Twelfth (S)
2 Piccolo (Tibia) (S)
2 Piccolo (Tibia)
1-3/5 Tibia Tierce (S)
1-1/3 Tibia Larigot (S)
16 Solo Sub Octave
8 Solo Unison Off
6-2/5 Solo Third
5-1/3 Solo Fifth
4 Solo Octave

SOLO BACK RAIL (7 STOPS)

8 Piano
Sub Harp
Harp
Chrysoglott
Xylophone
Glockenspiel
Cathedral Chimes

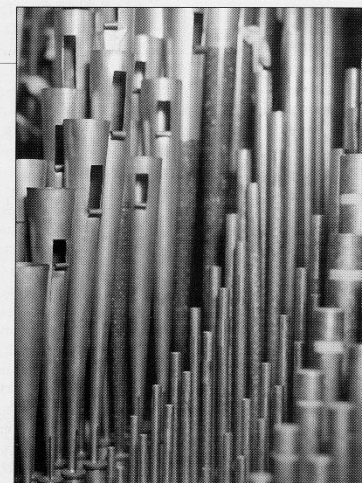
ACCESSORIES BACK RAIL (3 STOPS)

Strings Celeste Coupler
Flute Celeste Coupler
Solo to Great Pizzicato

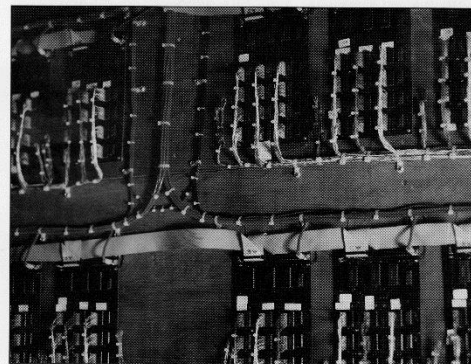
TREMULANTS BACK RAIL (7 STOPS)

Main
Main II
Solo
Solo II
Tibia Clausa
Vox Humana
Tuba Horn
Swingout Panel*
27 Buttons (15 lighted)
See Wiring Sheets

* (Editor's Note: The Wurlitzer factory people called this device "Junk Board.")



Chamber shot showing: (L to R) Tuba, 2-ranks of Violins, and Quintadena.



The Uniflex Relay at the Washington Center.

3/16 Robert Morton at Social Hall of St. Columban Parish, Yelm



Andy receiving Rotary Club's Carl Reder "Service Above Self" award from past president Steve Bean in 2011



Andy with Donna Parker, 1973



**Andy at home of
Bob St. John,
Pomona, CA, 1971**



**Bob St. John, Donna
Parker, Andy, and
Steve Hansen, 1971**



Part 4:

**Pizza & Pipes – Tacoma P&P 75-99;
Bellevue P&P; other venues; ATOS
conventions; recent years**

Tacoma Pizza & Pipes, 1990s



**Andy at the
Tacoma P&P
3/20 Wurlitzer**



**Andy displays the
crow at Tacoma
P&P**



**Andy
introduces
the newly
outfitted
crow at
Tacoma P&P**



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WHAT DOES SHE REMEMBER?



**EXORCIST II
THE HERETIC**

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AM Stations		FM Stations	
KVI 570	KASY 1220	KPLU 88.5	KING 98.1
KGIN 630	KWYZ 1230	KAOS 89.3	KEZX 99
KIRO 710	KGY 1240	KUPS 90.1	KISW 99.9
KXA 770	KYAC 1250	KPEX 90.9	KSEA 100.7
KQVW 800	KOPS 1300	KTOY 91.7	KVI 101.5
KTAC 850	KMO 1360	KZAM 92.5	KZOK 102.5
KIXI 910	KRKO 1380	KINM 92.9	KZBK 104
KITN 920	KTNW 1400	KRLS 93.3	KZBR 104.3
KJR 950	KUPY 1450	KRLT 94.1	KBIQ 105.3
KOMO 1000	KRBO 1490	KUOW 94.9	KLAY 106.1
KMLE 1050	KZAM 1540	KIXI 95.7	KRBO 106.9
KING 1080	KLUU 1590	KYTW 96.5	KRAB 107.7
KAYO 1150		KNBQ 97.3	

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Take a musically inclined person, a lot of discipline and dedication, a Wurflitzer organ, and a 1937 La Salle, and what you get is Andy Crow. A musician with more incentive and excitement than ten of his kind.

A native of Santa Barbara, California, he began organ lessons at the age of eight. His musical career opened at eleven when he became the church organist. He studied at the University of Redlands and received his Master's in Music at the University of Southern California. Andy went on to teach in Franklin Pierce School District, and later opened his own music school, teaching piano & organ.

The past ten years have been spent traveling with Columbia Artist Managements, Community Concert Circuit. Their travels take them through the U.S. and Canada. The prestigious group includes such well knowns as Liberace and Virgil Fox.

Music is Andy's life and he loves it all, "except country western and acid rock. I like stage musicals but classical is my favorite. Bach contributed the most to musical history. From his music so many rules of harmony are drawn upon. Music represents rhythmic drive that has never ceased to be as attractive today as then."

The versatile musician earned his way through college playing background for local television and radio shows. He also wrote music for television ad jingles. Recently he began to write original scores for silent movies. For those who love a bit of nostalgia, you can view the films at the Olympic and Capital theatres in Olympia.

Three years ago he recorded his first album, As The Crow Flies. It was an unexpected pleasure. At the time he was recording a demonstration album for the Rogers Theatre Organ. The al-

SOMETHING TO CROW ABOUT



By Joyce McConkey Davison

bum is not on the commercial market but is available at his concerts and at McKee Organ and Piano Center. "Commercial market is too expensive. I'm not interested in being a star. In the future I'd like to do a couple more albums, though."

The professional organist has three bits of advice to young musicians. "Study with a competent teacher, one that has had and can teach valid ear training and a regular and disciplined technical prac-

elue an enjoyable experience having him at the keyboard of the Mighty Wurflitzer.

Andy has done most of what he dreamed, when it comes to music. He studied and taught music, traveled the circuit, recorded an album, and written music. He says he is too busy to take on much else. Yet there is an enthusiasm in his voice, an excitement in his personality, and a glimmer in that smile that tells me that we have not heard the last of Andy Crow.

Andy Crow can be seen and heard at Pizze & Pipes on Tuesday and Wednesday evenings - 19th and Mildred, in Tacoma. It is definit-

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SPIRITS**

Olympia Shopping
Bag News,
June 29, 1977

Great set of pipes (pizza, too)

Theater organ adds music to your dinner

By Amanda Burden
Staff Writer

Few cities can boast that they have a 65-year-old fully-functioning theater organ in their midst.

And University Place is one of those cities.

Pizza and Pipes installed a 1931 Wurlitzer organ 20 years ago, complete with all the bells and whistles.

The musical instrument looks nothing like the simple, single-unit organs one might see in a church or piano store. It's an awesome sight. The organ, and its connecting parts, encompasses the entire restaurant. It has a grand central console at the center with keys, stops, pedals and other controls. The main pipes at the front of the restaurant are shielded by glass and linked units hang on surrounding walls.

"This is one of the best organ installations in the nation," said owner Dick Daubert. "Before they had sound movies, they had organs to accompany the silent movies. This is like the ones they had back then, but this one is fully visible. They used to hide them behind curtains and walls in those days."

Electricity fuels the 10-horsepower blower that pushes air through each pipe. About 1,200 pipes fill the restaurant, ranging from the size of a pencil to 16-foot-wide pipes made of wood, tin and lead. When air blasts through the pipes, it creates thunderous, vibrating, cathedral-like notes and soft and sweet sounds.



Deb Pastner Photo

Andy Crow plays the mighty 1931 Wurlitzer theater pipe organ at Pizza and Pipes.

There are 144 tabs on the organ that make different sounds, from a bass drum to cymbals to a complete rhythm section.

The organ controls a xylophone that tinkles in the corner and plays harp, tuba, saxophone and clarinet sounds as well as many other noises.

Lighting and other mecha-

nisms are controlled through the organ as well. For example, a machine spits out bubbles, a caged bird sings, surf sounds drift through the room and a car horn honks on cue. In addition, a small film screen folds down from the ceiling on which silent movies play.

One person controls the entire organ. He or she plays

songs, ranging from Disney favorites to old-time tunes. The music sometimes accompanies shows for the children. For the shows, employees zip themselves inside Mickey Mouse, Barney, Darth Vader, Yoda and other character costumes. The characters dance with, shake hands with and hug youngsters while the music plays. Pizza, microbrews, soda, ice cream, and a full menu of sandwiches, salads and other morsels add to the experience.

While adults enjoy the sounds of the organ, children are in awe of the whole atmosphere, including the music and the show. Doug Jorgensen and his family have frequented Pizza and Pipes for years.

"The entertainment is good for young kids," he said. "They have great rides, machines, the organ and characters. Plus, they have the best pizza value in town, matching the quality with the price."

Pizza and Pipes runs shows every night, beginning at 5:30 p.m. and has multiple shows on the weekends, including matinees. The big plus for families is that the entertainment is free.

And the big plus for Daubert is that it brings in business. Since 1975 more and more families have discovered the unique restaurant.

University Place
Journal, Nov. 1995

The people and the pipes ...

Few organists perform at Pizza and Pipes.

One of them, Sherrie Mael, has pressed the keys and pedals at the restaurant for 19 years. She learned to play an organ at age 11.

"The theater organ is likened to an era gone by," the University Place resident said. "Those who can remember the days of the silent movies know it provided all the sounds, from percussions to the slapstick falls. If there was a train or earthquake rumbling on screen they had to make noises that sounded like that. It's survived because it's great, cheap, live, family entertainment."

Owner Dick Daubert opened the restaurant where

she plays in 1975. It was the first business to open near the Narrows Airport, where Narrows Plaza is today.

Daubert was a Boeing engineer before he decided to open his own Pizza and Pipes. His engineering background came in handy when it was time to install and connect the monstrous organ. It arrived in boxes and took a year and three months to put together. Only one pipe was missing, he said.

Wurlitzer made about 3,000 theater organs between 1910 and 1930. Of those, only 100 were made of the size of the one in Pizza and Pipes.

Since the organs were used primarily to accompany silent motion pictures, Wurlitzer

stopped creating the huge music machines once sound movies burst onto the scene.

Many theater organs were lost in fires and when buildings were torn down or were destroyed by vandalism and water damage.

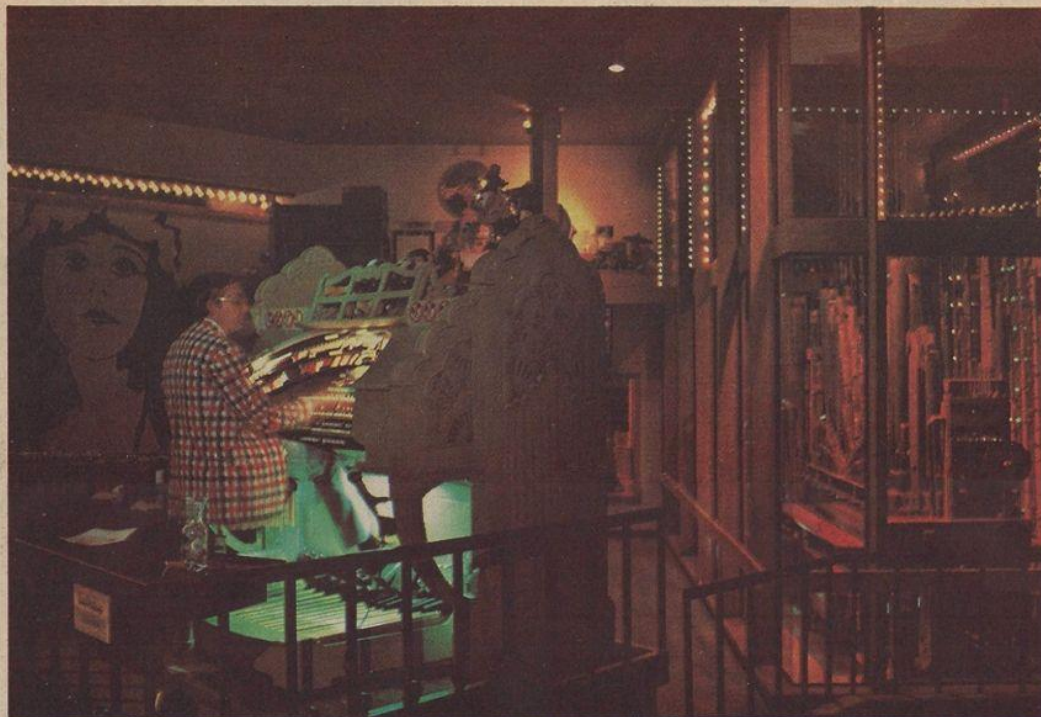
The organs were resurrected in the 1960s and 1970s in pizza parlors.

Daubert's gold, art deco console was one of the few that was saved.

"There were many, many theaters wrecked and the organs went down with them," Daubert said. "Others experienced water damage. In the 1960s they discovered these beautiful things and started to remodel them."

PIZZA AND PIPES . . .

Astonishing Amalgamation Aimed At Eardrums And Taste Buds



Andy Crow Wails Away At The Wurlitzer In Tacoma

Photo By Forrest Cole

By ALICE WATTS
Olympian Staff Writer

The coziest combination devised lately by the commercial people-feeders is pizza and pipes.

Not corn-cob variety. I speak of those great pipes which in another era nightly rolled a foamy surf of music across the thighs of plaster nudes attached to theater cornices.

The advent of talking pictures at the end of the 'twenties silenced the theater organ. It had been developed to represent an entire orchestra, in order to furnish accompaniment as well as sound effects for silent movies.

Now, replaced by the sound tract, it no longer crouched in the orchestra pit making galloping and shooting and hissing noises as plots thickened. No more, at intermission time, did it rise from the hold on its hydraulic throne, bathed in purple light and gushing pink and purple chords into surrounding darkness.

In the years that followed disappearance of the theater organ, some of the instruments were bought cheap by buffs, to be installed in their homes; some were purchased by restaur-

rants; shockingly many were scrapped; and others simply were stored in warehouses or theater basements.

The astonishing amalgamation of pizza and pipes first occurred a mere 10 years ago, in California, according to Margaret and Richard Daubert, who are experts on the subject.

The original amalgamator, say the Dauberts, supported by Olympia organist Andrew Crow (another expert on the subject), was a man named Carsten Henningsen, who opened a place south of Oakland.

My informants could not say how Henningsen came upon the magic formula. Perhaps he simply had a knocked-down organ in his basement and his grandmother's recipe for pizza and wanted to get both of them out of the house.

In any case, he built a wood and glass structure designed to be a showcase for the pipes and cymbals and horns and chimes that make up a well-equipped theater organ.

The console itself occupied a prominent place in the restaurant, which was arranged to offer every diner a clear view of the instrument and all the pipes and small trapp-

ings on display. They moved as the organ played and they glittered under dozens of colored lights which went on and off as part of the performance.

Margaret Daubert's family entered the picture some eight years ago — as Henningsen was preparing to open a new pizza-and-organ house in San Leandro, across the street from a place operated by Margaret's brother, Bill Breuer. Breuer, born and reared on a farm near Eatonville, had moved to California in 1951 and had "run a lot of little restaurants."

When he saw competition bearing down upon him, Breuer wasted no time. He went shopping for a theater organ and before Henningsen had got his invasion organized, Breuer was opening his own first pizza and pipes house.

Later, after Bill had run the number up to three, his brother Bob opened a similar restaurant in Sacramento. As time went on, the pizza and pipes business seemed to develop into a family addiction.

Now, at this writing, Bill owns five of the specialty restaurants — the original three plus one in San Francisco and another in Seattle,

The Olympian,
Dec. 5, 1976

**Andy with
Carmen Dragon
at Tacoma P&P**



Andy and Larry Whitman play “Dueling Organs” at Tacoma P&P



Andy with _____,
Larry Whitman,
and _____ at
“Dueling Organs”
Tacoma P&P



Jane McKee Johnson, Sherrie Mael (Gibelyou), Donna Dubois, and Andy at Tacoma P&P



**Andy
(backwards)
at Tacoma
P&P**



Andy at Tacoma
P&P, 1980s



Halloween with Andy at Tacoma P&P



Crowd gathers around Andy at Tacoma P&P



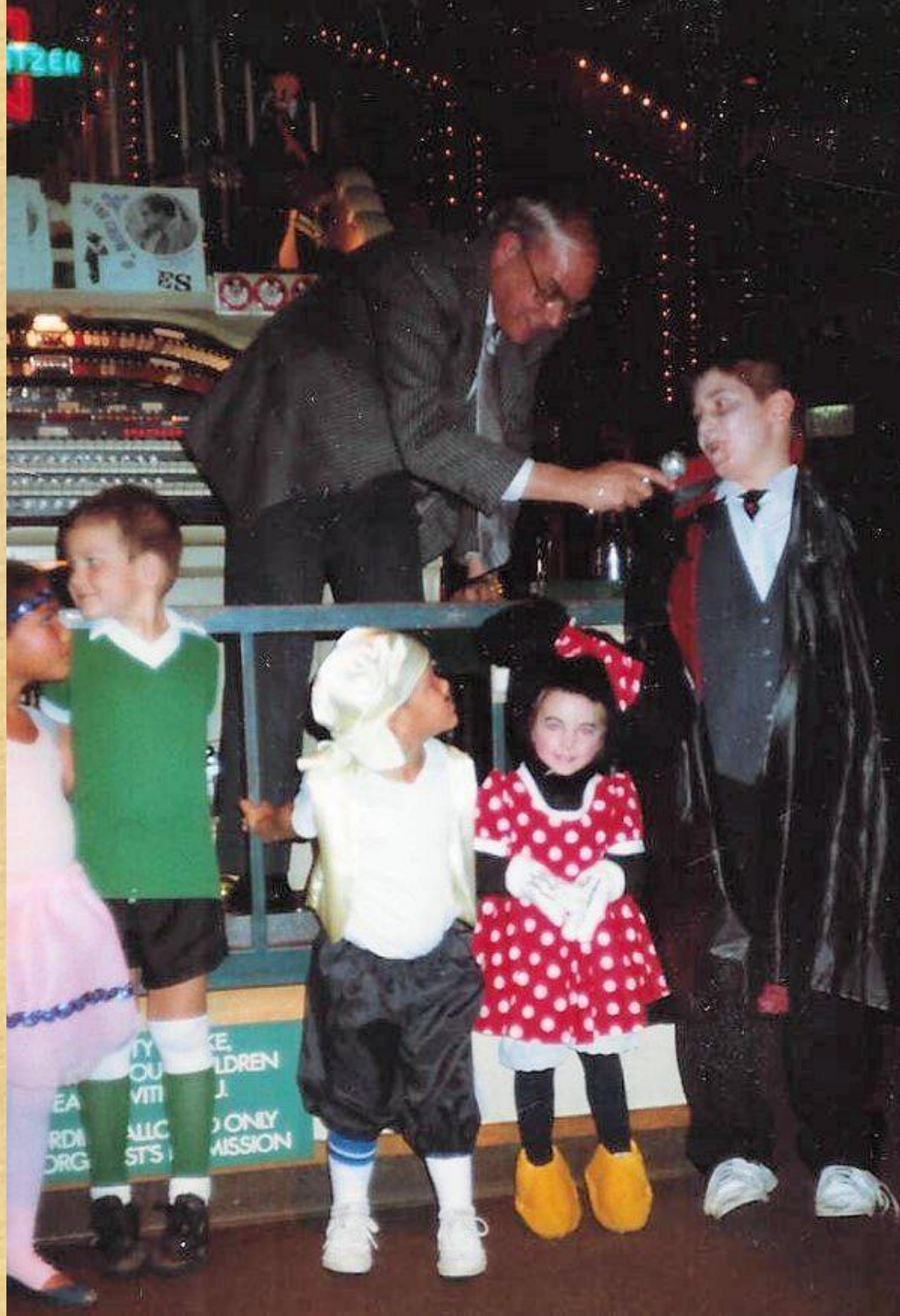
Christmas at Tacoma P&P



Must be Andy's birthday...



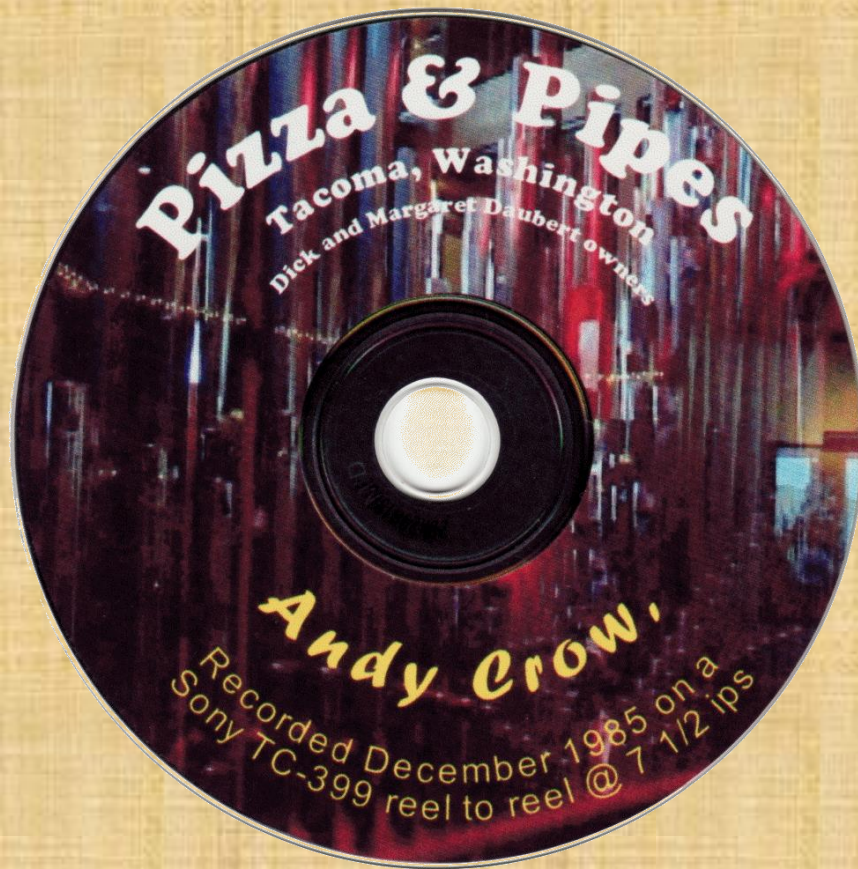
Andy lets kids
introduce
themselves

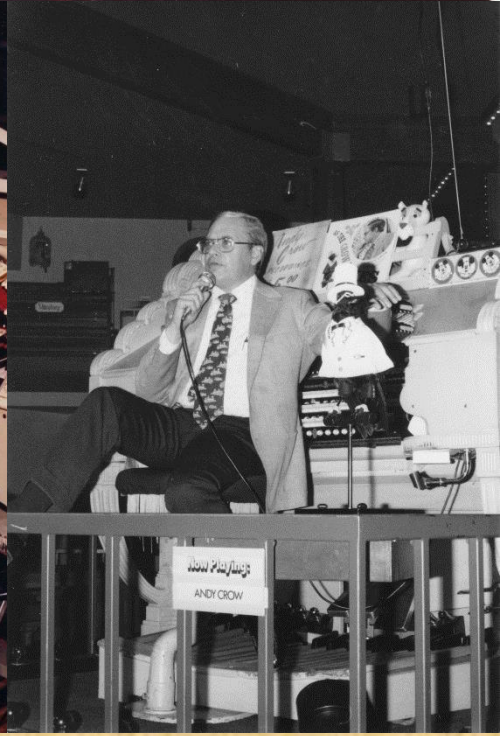
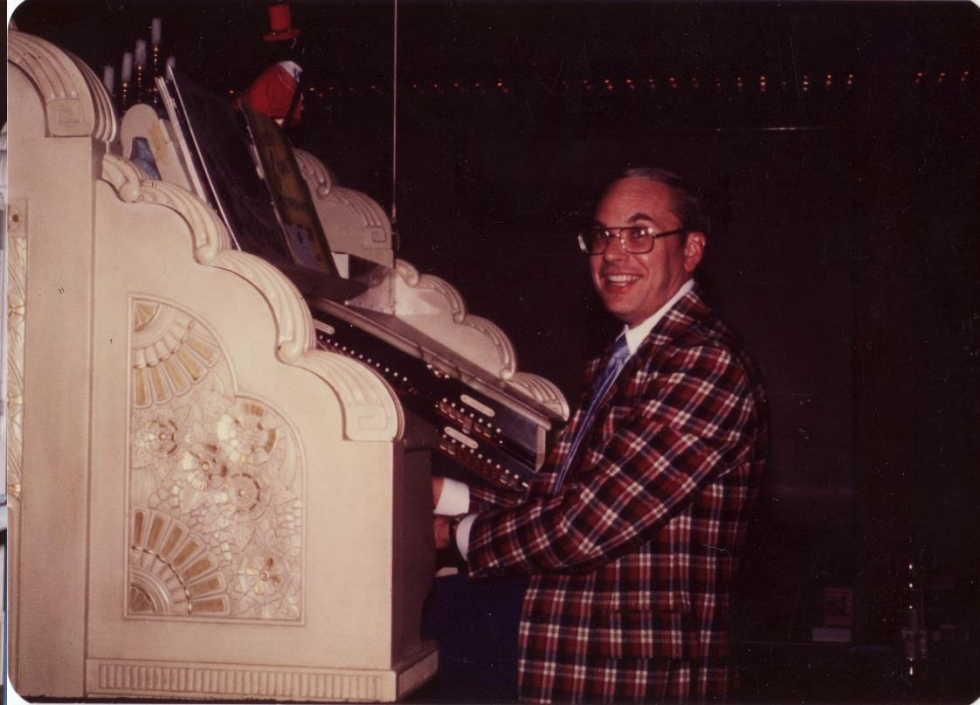


Andy adjusting a pipe at Tacoma P&P



Andy's recording made at Tacoma P&P, 1985









BELLEVUE PIZZA & PIPES Wurlitzer was originally installed in New York City's Academy of Music. Organ can be seen through large windows in front of the building. This restaurant also has puppet theatre similar to Greenwood's.

Bellevue Pizza & Pipes interior



Bellevue P&P console



Bellevue P&P piano and pipework



Bellevue P&P unenclosed tibia



Andy at the Bellevue Pizza & Pipes 3/17 Wurlitzer, 1990



Andy at Bellevue P&P



Andy at Bellevue P&P



**At Bellevue
P&P**



Andy receiving pipe at Bellevue P&P on closing night, 1992



Uncle Milt's Pizza, Vancouver, WA (3/18 Wurlitzer)



Organ Grinder Pizza, Portland (4/51 Wurlitzer)



At the Wilma Theatre, Missoula, MT, 1989 (3/10 Robert Morton)



At the Mt. Baker Theatre (2/12 Wurlitzer)



At Jerry Gould's 3/28 Wurlitzer, Maple Valley, 1999... Andy & Bob White



At the Everett Theatre, August 1999 (2/9 Kimball)



**At the Oriental
Theatre
(Portland)
3/13 Wurlitzer
Style 235
“Special”**



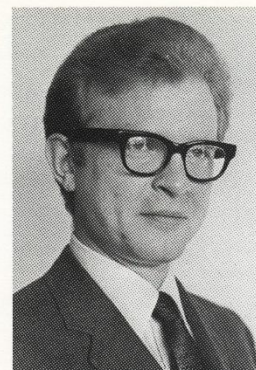
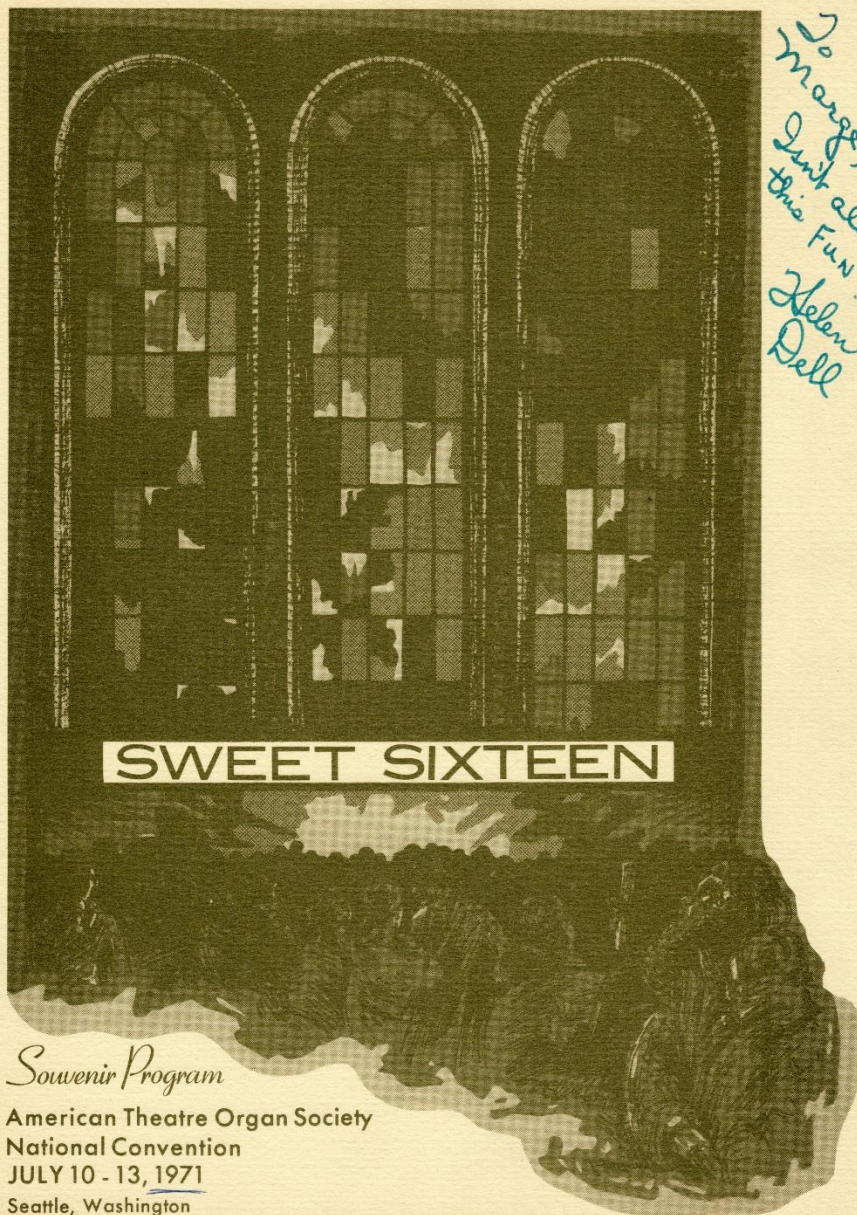
At the Granada Organ Loft (Seattle) 4/34 Wurlitzer



At Haller Lake Community Club 3/9 Wurlitzer, December 1999

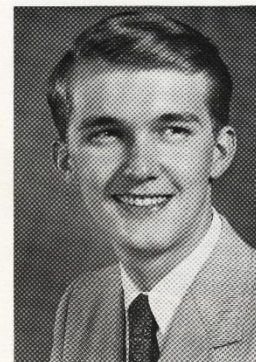


ATOS Convention program, 1971



Terry Anderson

Terry Anderson received a B.A. with a major in Music from the University of Washington, Seattle, in 1967. He was the regional winner of the Student Organ Playing Competition sponsored by the American Guild of Organists in 1965 and as a result, played in the National Competition in 1966 in Atlanta, Georgia. Currently he is organist of the Seattle First Baptist Church and will complete course work for a Master of Music at the University of Washington in August, 1971. Among his organ teachers have been Mrs. Marilyn Stanton, Dr. Harold Einecke, Mr. Stanley Plummer, Mr. Walter Eichinger, and Miss Mildred Andrews.



Jonas Nordwall

Jonas Nordwall is one of the most musical young organists on the present music scene. He has played for almost every type of occasion from inaugural organ recitals to skating rinks. After his mother taught him the notes on the piano when he was three an interest began in the accordion and at age four began formal instruction on the instrument. After being exposed to organ through recordings, TV, and a local rink he began playing on his own when a neighbor acquired an organ store. His classical organ instruction began at twelve and his pop training was strictly on his own through influence from local performers and records. He received his Bachelor of Music degree from the University of Portland in 1970 and this summer will study with Frederick Geoghegan in Toronto.

Jonas was an artist at the 1966 Portland convention and has played for ATOS chapters from Seattle to Phoenix besides the many classical programs he plays in the Northwest. He is in his sixth year as organist-choirmaster for Congregation Neveh Shalom and this fall will be organist for the First Methodist Church in Portland.



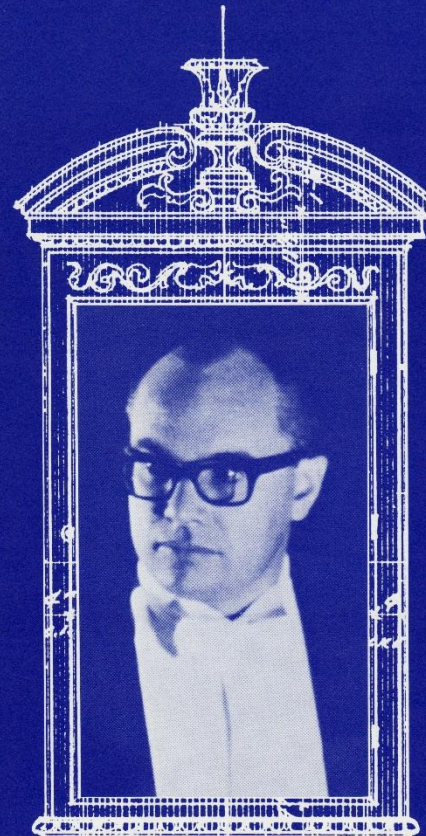
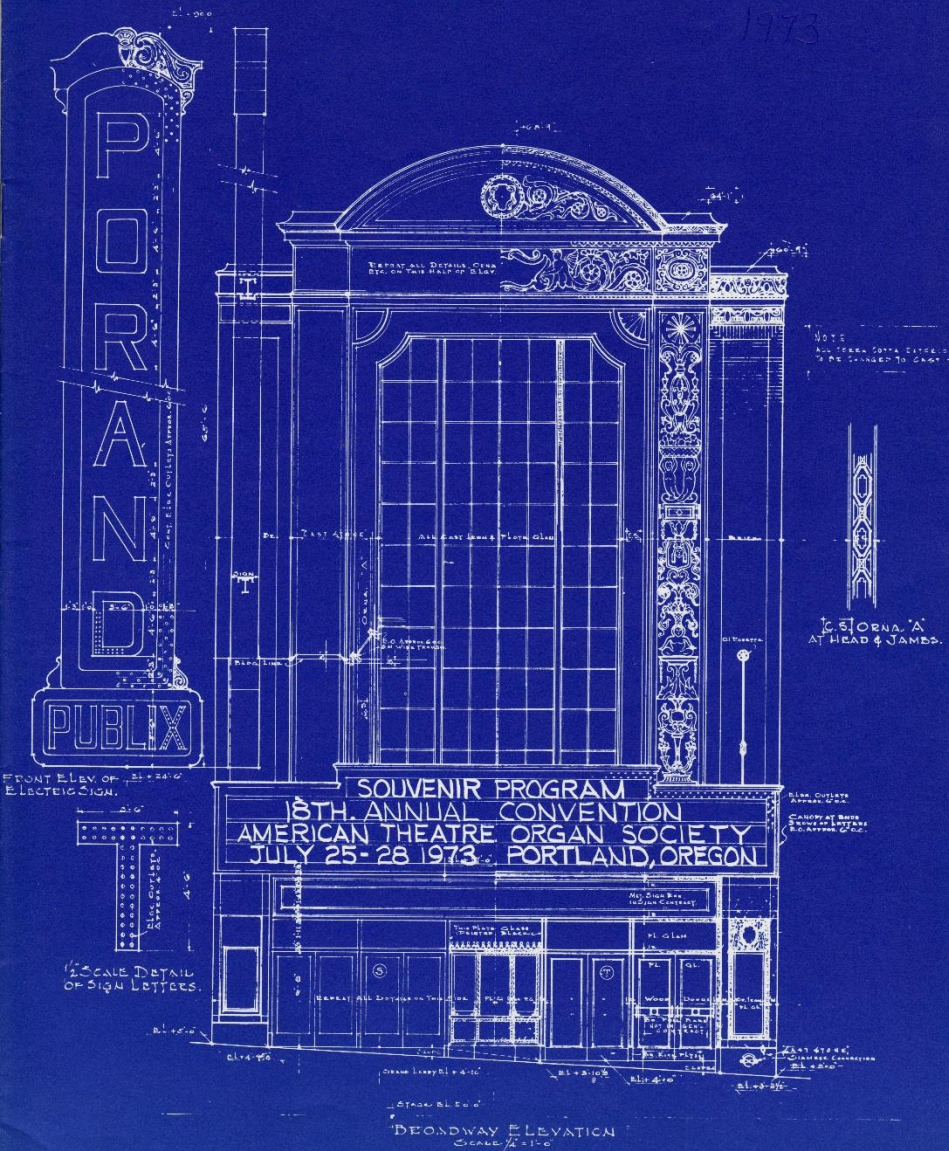
Andy Crow

Graduating with a bachelors degree from the University of Redlands, and Masters work at University of Southern California, was only a short stop in Andy's event-packed career. Born and raised in Redland, Andy made Tacoma his home base following military service. His accomplishments include much concert work, private teaching, public school teaching, TV and radio work, organ rebuilding, and arranging and composing. Andy is also past Chairman of the Puget Sound Chapter.

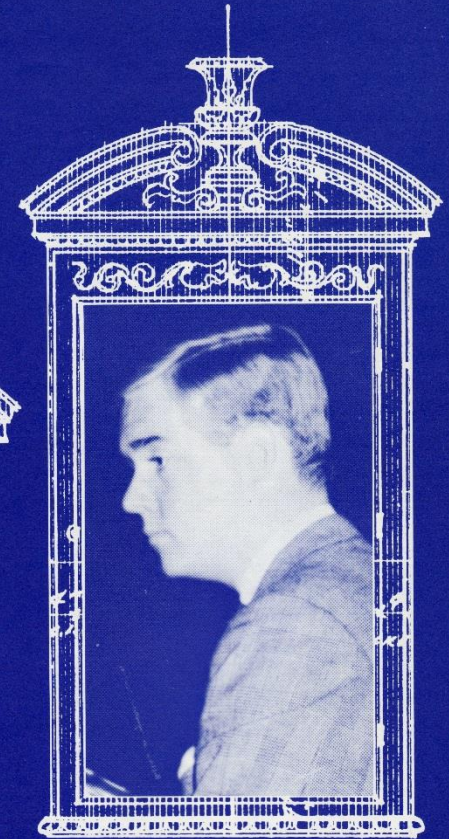
In 1964 he joined the staff of the Rodgers Organ Company ultimately touring as road manager for the Virgil Fox Concerts. Later he became associated with Ted Alan Worth, forming a classical-theatrical concert duo featuring the best of the Rodgers Organ Co. He is presently under the Richard Torrence Management, and has recently invested in a theatre business complex in Olympia, Washington.

*All the best to Marge - one of most important friends
Sincerely Andy Crow*

ATOS Convention program, 1973

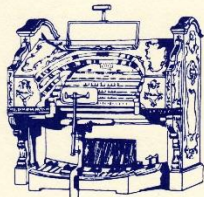
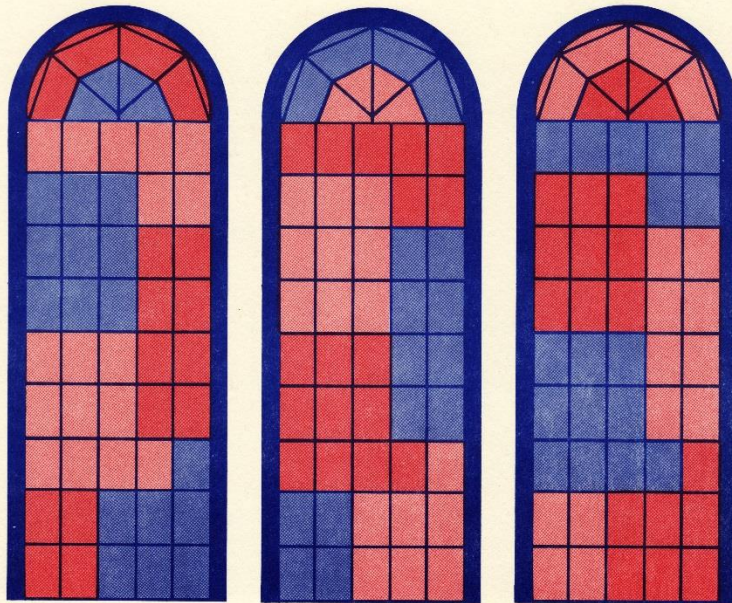


ANDY CROW



JIM ROSEVEARE

ATOS Convention program, 1981



"PEACE, PIPES & PEOPLE"

Souvenir Program

American Theatre Organ Society
National Convention '81

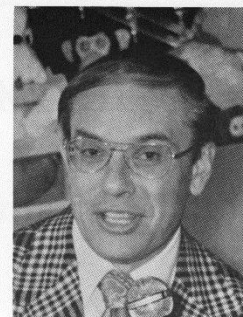
July 1 - 5, 1981
Seattle, Washington



SHERRI MAEL

Started playing on small chord organ at 10 years. Progressed to electronic; began training. In two years time was doing demo of organs at the Washington Fair. She became official organist at Tacoma Twins and Cheney Stadium. In 1976 she joined the team of house organists at Tacoma Pizza and Pipes. Sherri has a record to her credit.

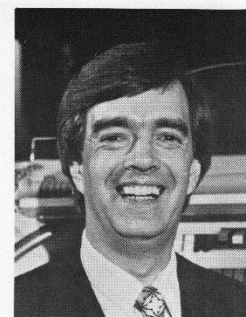
She majored in Elementary Education at PLU and teaches for Tacoma School District #10 plus playing four nights a week at Pizza and Pipes.



ANDY CROW

Born and raised in Santa Barbara, California. Earned Music Education Bachelor Degree with further work toward Master's Degree at the University of Southern Calif. Progressing from age 12, his organ studies continued on to Leslie Spellman and Irene Robertson at USC. Andy is equally proficient on the piano and has done radio and TV duties on both organ and piano including arranging.

In 1968 Rodgers Organ Co. built Andy an organ for travel--two organs in the truck for the Worth/Crow Duo managed by the Columbia Artist Mgt. Presently he is staff organist for Tacoma Pizza and Pipes plus music director for 1st United Methodist Church in Olympia.



THOMAS HAZELTON

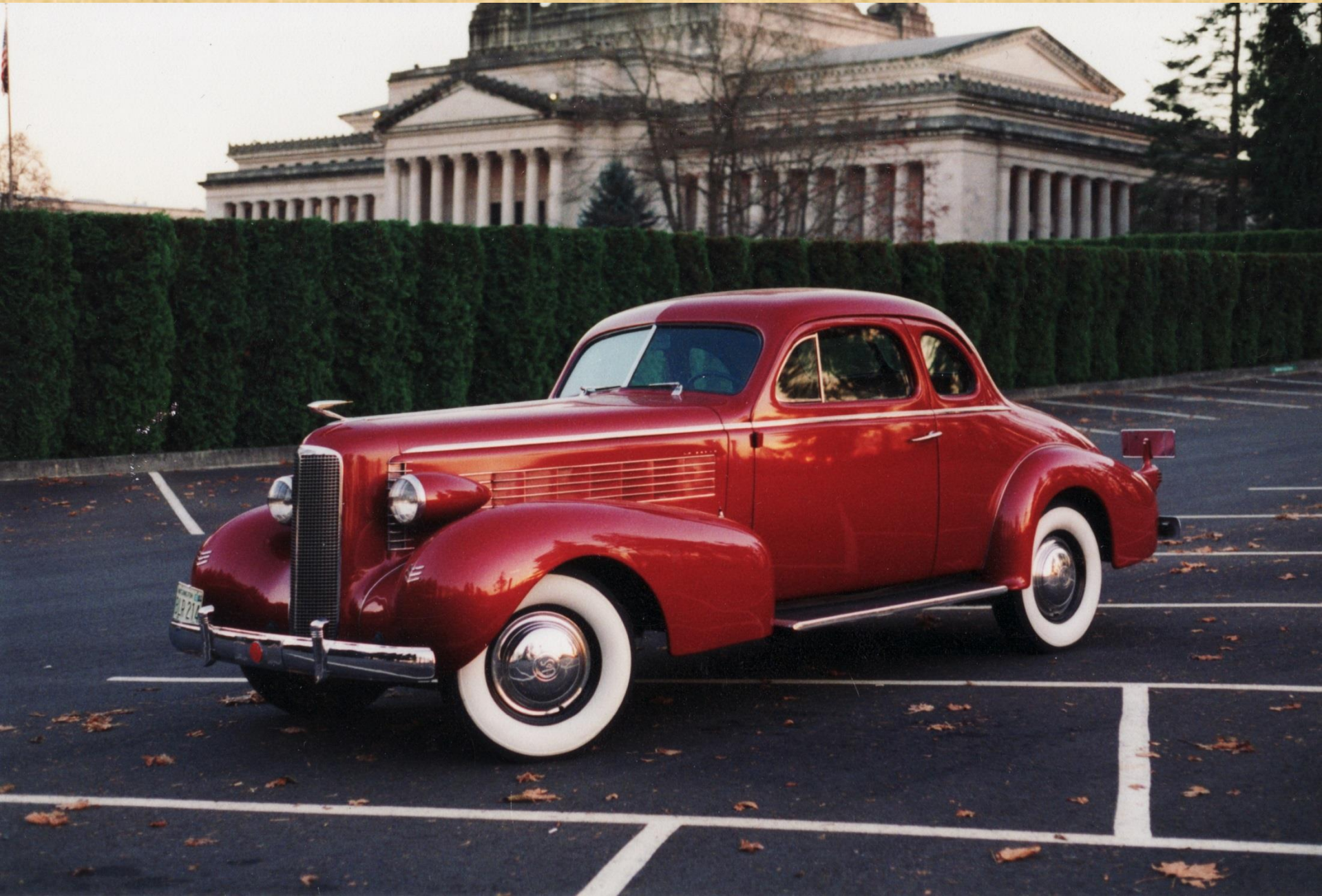
By now most everyone in theater organ circles is aware of Tom's reputation as a sensitive colorist and communicator. He is one of the few in his class who performs both theater and classical organ literature with equal ease and acumen. Thomas Hazelton received his formal education, graduating with a Bachelor of Music degree from San Francisco University. He has done graduate work at the San Francisco Conservatory of Music and has studied with Robert M. Forbes, Brooke P. Piper, Harold Muller and Richard Purvis. As Sub-organist at San Francisco's Grace Cathedral, Tom played for the Cathedral's dedication. He is currently Organist and Associate Director of Music at the Menlo Park Presbyterian Church and organist at Congregation BETH ANN, Los Altos, California.

For twelve years Tom was senior organist for the Cap'n's Galley Pizza and Pipes, restaurant chain. He was staff organist at San Francisco's Avenue theater and was the last organist at the San Francisco Paramount. Quote Los Angeles Times, "Tom Hazelton showed the organ off to optimum effect" etc., etc.

Andy holding PSTOS award plaque, 2005



The 1937 La Salle



... yup, it's a La Salle



