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# PUGET SOUND PIPELINE

Published monthly by Puget Sound Theatre Organ Society, a non-profit organization  
furthering the appreciation, preservation and use of the Theatre Pipe Organs of yesteryear

Volume 15 No. 4

April 2004

## RETURNING BY POPULAR REQUEST!

*From Melbourne,  
Australia...*

# Tony Fenelon

*With another  
fantastic program of  
Pipe Organ Pops*

**Sunday, May 16**

**2:00PM**

**Wurlitzer Manor  
Gig Harbor, Washington**



***This is a benefit event for our  
PSTOS Scholarship Fund,  
currently underwriting organ study  
for young Daniel Goltz.***

**General admission \$20**

**Paid PSTOS members and friends \$15**

**Family membership is \$15 per year – non-members may join,  
and order tickets for this and future events**

***A ticket order form is enclosed for your convenience.***

**Questions?—Phone Norman Miller, 206-784-7154,  
or Russ or Jo Ann Evans, 425-485-5465, [rj.evans@verizon.net](mailto:rj.evans@verizon.net)**

***Interested in carpooling to Gig Harbor?***

*Leave a message on Clint Meadway's voice mail, 1-877-843-0953, giving your  
name, phone number and area of residence. We will do our best to help!*

## About Tony Fenelon...

It was inevitable from an early age that music would play a significantly major role in Tony Fenelon's life. As a child, he showed astounding talent, but faced an enviable dilemma—with a talent for music and a passion for electronics, he had to decide between the two. So he enrolled in a Science degree at Melbourne University while also studying part time at the Conservatorium of Music.

Completing a Bachelor of Science degree, he commenced full time work as a medical electronics engineer at the Royal Melbourne Hospital, a career that culminated in his appointment as head of the Department of Biomedical Engineering in October 1991.

Tony's insatiable interest in music and a love of the majestic sound of the theatre pipe organ led to his "other" career, leading to his appointment in 1965 as the resident organist at Melbourne's then prestigious Regent Theatre. He held this post until the organ was removed, prior to the closure of the theatre in the early seventies. It seemed that the Regent was doomed and, in spite of many proposals for the development of the site, the theatre lay dark and neglected until its magnificent restoration and the gala reopening on Saturday August 17th, 1996.

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In 1999, Tony returned to his old stamping ground to be featured in the Inaugural Concert of the Regent Theatre's "new" Wurlitzer Pipe Organ [see Editor's note on page 5 col. 3]. This concert was an overwhelming success, drawing an unprecedented record attendance since the civic reopening of the Regent. In February 2002 Tony was invited back to do a repeat concert with American organist Jonas Nordwall, and in February 2003, Tony was again featured in his own solo concert at the Regent Theatre.

Tony has to his credit 22 recordings and 4 Gold records. In his concerts, he strives to provide a tasteful balance between popular tunes and light classics and includes music from the films, stage shows, jazz, and great standards.

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Published monthly by

Puget Sound Theatre Organ Society

6521 N.E. 191st St.

Kenmore, WA 98028-3453

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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**Pipeline Online Website**—Tom Blackwell

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#### Listing of non-PSTOS events in the Pipeline

PSTOS, upon request, will list non-conflicting non-PSTOS theatre organ events in the "Other Events" column of the two Pipelines immediately preceding the event, providing Pipeline editors receive sufficient prior written notification. Venue, artist, type of event, date, and contact information will comprise the included information.

#### Advertising in the Pipeline

Classified-type ads for member-owned electronic, electric, or pipe organs, and/or pipe organ parts, will be published at no charge. Please limit copy to include brief description, contact name and phone number. Prices will not be listed. Ads may be edited for content and length. Mail ad copy to address above. Other advertising is not accepted.

#### Joining Puget Sound Theatre Organ Society is quick and easy!

For a one year membership, send a \$15 check payable to PSTOS together with your name(s) as you would like them to appear on your name badges, your address with complete 7-digit ZIP code, and your email address (optional) to:

Norman Miller, Treasurer, 2644 NW Esplanade, Seattle, WA 98117-2527.

## PRESIDENT'S Message

Ever wonder how organ pipes are made? Maybe you are just a teensy bit curious about how some of those wonderful theatre pipe organ sounds come about?

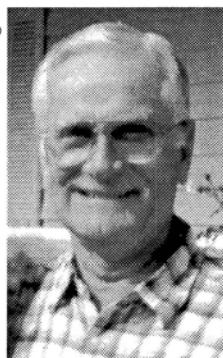
Thanks to new board member Dan Warner, you will have the opportunity to find out this fall. Dan has made arrangements for us to visit the shops of two outstanding local pipe organ builders. We will visit with Martin Pasi who has promised to make and voice a pipe before our very eyes. After enjoying lunch together we will visit with Paul Fritts and see pipe organ construction in progress.

Right now you may be asking, "Why visit shops that build mechanical action classic instruments?" Simple answer: the first theatre organs were classic instruments. The "unit orchestra" was developed later to meet the changing market. Actually, several "tracker" theatre organs were built, at least one with a horseshoe console! All pipe sounds are produced by wind with the only differences between traditional and theatre organ pipes being the construction and voicing. Martin could build us a Viol d'Orchestre if he wanted to, but he probably will make a Diapason pipe. Next time you see Dan Warner at a function, be sure to say thanks for putting this together for our enjoyment.

Speaking of helpful people, with the closing of the University Plaza Hotel in whose restaurant the Board has met each month for a number of years, your Board found itself without an affordable meeting place. Carl and Halie Dodrill graciously offered us the use of their lovely home for our meetings. Thank you, Dodrills, for the space, the coffee, sodas, and several intriguing automatic musical instruments to play.

When you get to feeling sad about not having your own theatre pipe organ, just remember that it is not necessary to own the rose to enjoy its fragrance!

See you at the Tony Fenelon concert.  
...Clint Meadway



## PSTOS Coming Events

### Tony Fenelon Program!

Another wonderful afternoon of theatre



organ pops at Gig Harbor's Wurlitzer Manor! Aren't we fortunate to have this outstanding performer return! Tony is looking forward to once again

seeing all his good friends in PSTOS. This will be a bangup event. Order your tickets now—use enclosed Order Form.

**Sunday, May 16, 2004**

### Midsummer Organ Crawl

Andy Crow is spearheading a great day in Olympia and Yelm. Arrive at Olympia's Wash. Center at 10:00 a.m. Hear Andy put the Wurlitzer through its paces, then give it a try yourself! Then at noon, on to Yelm to hear and play Father Terence's organ at St. Columban Church. When the famous dinner bell rings, enjoy the wonderful buffet lunch put on by the ladies of the church. A fun day for sure!

**Saturday, July 17.** Mark your calendar!

### Dave Wickerham Program!

We're excited to announce Dave is booked for a terrific organ pops program at Gig Harbor's Wurlitzer Manor. A midwest U.S. organist, Dave has just completed a tour of Australia and N.Z. to rave reviews.

**Sunday, Sept. 12, 2004**

### Pipe Organ Factory Tour

Visit two local pipe organ factories and see first hand what goes into building an organ from scratch! A fun day, visiting Pasi Organbuilders in Roy for a 2-hour tour, a lunch stop, and an afternoon visit to Paul Fritts & Co., in Tacoma.

**Saturday, October 9, begins at 10AM**

### Fall Festival

A big Autumn event at Haller Lake Community Club in North Seattle with the Chapter pipe organ.

**Sun., Oct. 24**

### Holiday Party/Annual Meeting

Haller Lake Community Club, No. Seattle

**Sun., Dec. 5**

## Other Northwest Theatre Organ Events

**ANDY CROW** and **DON WALLIN** accompany a silent film series on our PSTOS Chapter pipe organ as **Haller Lake Community Club** mobilizes to raise needed funds.

**MARK OF ZORRO** — In this 1920 swashbuckler Douglas Fairbanks pursues the local beauty as Don Diego by day and as Zorro by night.  
**April 24, 7PM**

**TUMBLEWEEDS** — William S. Hart, one of America's favorite cowboys, stars in this 1925 classic western.  
**METROPOLIS** — Fritz Lang's 1927 futuristic masterpiece, of a world subdivided into rigid social classes.  
**May 29, 7PM**

**INTOLERANCE** — D.W. Griffith masterfully weaves four stories of intolerance in this 1916 epic.  
**June 26, 7PM**

**Season tickets \$20. Single tickets at the door \$5**  
For tickets contact Bill Johns at **206-367-3087** or  
**Haller Lake Community Club**  
12579 Densmore Ave. N., Seattle

**Historic Everett Theatre features ROMANCE in silent movie series. All accompanied on the Wurlitzer by organist Dennis James.**

**IT** — Clara Bow stars in this 1927 movie about a department store salesgirl snaring the owner's son.  
**Tuesday, April 6, 7PM**

**THE TORRENT** — Poor but beautiful Greta Garbo loves rich boy Raphael. 1926.  
**Tuesday, April 13, 7PM**

**STAGE STRUCK** — Stars Gloria Swanson as a waitress dreaming she's a diva irresistible to all men. 1925.  
**Tuesday, April 20, 7PM**

**SEVEN CHANCES** — 1925. Buster Keaton must marry by 7:00 to inherit \$7 million!  
**Sunday, April 25, 2PM**

**LA BOHEME** — 1926. John Gilbert and Lillian Gish play star-crossed lovers.  
**Sunday, May 2, 2PM**

**Box office open Tuesday through Saturday, noon—5PM, and 45 minutes before each show.**  
Information—425-258-6766  
**Historic Everett Theatre**  
2911 Colby Avenue in downtown Everett

## A message to PSTOS from the mother of our scholarship recipient, Daniel Goltz...

Dear Mr. Miller,

Please extend our gratitude to the Society and especially to the members who have specifically supported the Scholarship Fund and whose names were listed in a recent Pipeline.

As I reviewed the list, I wondered if they fully realize the impact of their gifts on a young person like Daniel. If they could only see him practice hour after hour or sit in on his lessons with Kraig Scott and see this fine teacher inspiring an already-eager student. What a terrific opportunity Daniel has had because of their generous donations!

We are very thankful and look forward to visiting with you and other PSTOS members again sometime this year.

Sincerely, Marianne Goltz

## A warm PSTOS welcome to our most recent new members...

Mark Baratta and Liz Collier — Seattle  
Grace Bostock — Edmonds  
Phil and Nancy Carothers — Kenmore  
Craig Gammon — Enumclaw  
Ray Hagstrom — Seattle  
Gary and Judy Hastings — Covington  
Jean Hayes — Tacoma  
Modean Hill — Tacoma  
Kathy Hitchcock — Bellevue  
Judy Houle — Port Orchard  
Mark and Kathleen Kellogg — Tacoma  
Arnold Panitch & Barbara King — Portland  
Roland and Flo Lindstrom — Kenmore  
Tom and Joanie Roughton — Des Moines  
John and Alice Watson — Port Orchard

Continued from page 5—

## The Saga of Koko and His Bouncing Ball...

characters was particularly noticeable. Today [1969] the Walt Disney studios use the Rotoscope technique to obtain smoothness of action in the majority of animated scenes with animals or humans.

So we can state that bouncing ball song cartoons came before sound—rest their nitrate bones! True, they were reissued later with sound tracks. At that time other companies copied the idea but without the bouncing ball, which was controlled by the Fleischers. In 1924 sound was not in use in the theatres, unless some one of the theatres might have had an old Edison experimental talking picture dating from 1912, but Edison had not combined sound and a 'sing-a-long.'

I played for many bouncing ball song films in Boston theatres between 1924 and 1927. Sometimes they had been used in other theatres before coming to mine, and arrived with some frames missing—something I didn't discover until rehearsal—if we had one. It was a puzzle to follow the ball as it bounced completely past two words to a third, at the expense of a couple of measures of music. Somehow we still managed and the audience sang along.

# Pages From The Past..

## *The Saga of Koko and His Bouncing Ball*

By Harry J. Jenkins

This fascinating story of the old Bouncing Ball sing-along films originally appeared in *Theatre Organ Bombarde*, October 1969



For little more than a decade, the organ-accompanied 'sing-along' captured and held the fancy of the theatre going public. Most organists relied on highly decorated, hand colored slides to get the words to the songs of the day onto the screen. But the more adventuresome tried their hands at playing to words on movie film linked with animated cartoons and set to a strict tempo established by the animator. The playing had to be precise, or the act fell flat. The most prominent and original of the film sing-alongs were those featuring Koko the Clown. He guided and often 'stood in' for the famed 'bouncing ball,' which beat out a steady tempo, fast or slow, depending on the speed the silent film projectionist required to get the show out by 10:30PM. To explore the realm of Koko we called upon a former theatre organist who often crossed swords with the little clown during the Golden Era.

To settle any remaining controversy as to whether the 'Bouncing Ball' sing-along cartoon originated in the silent picture days or after the advent of sound films, the author interviewed the former animator for Max and David Fleischer, the brothers who originated the 'bouncing ball song cartunes.'

The chief animator for the early 'cartunes' was Richard Huemer, later associated with Disney Studios.

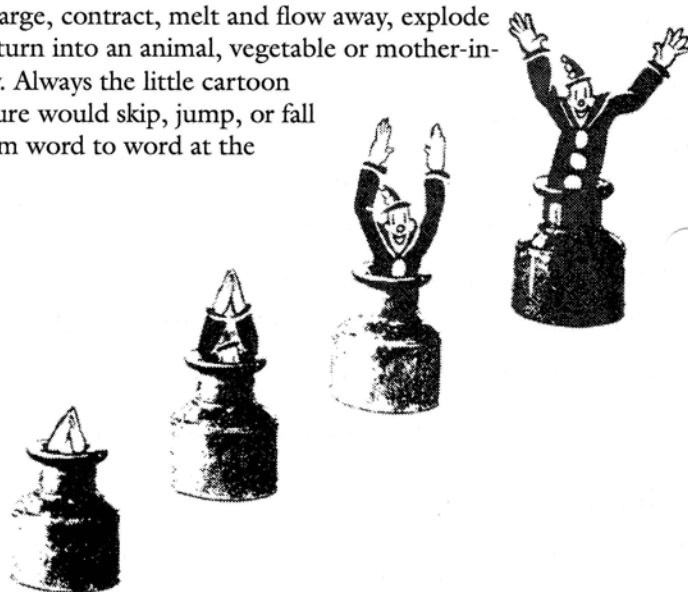
I visited Mr. Huemer on a rainy Sunday afternoon, and the veteran animator told me the story of the song cartoons.

Richard Huemer had entered the motion picture cartoon field in New York as an animator for the 'Mutt and Jeff' cartoons in 1916. About this same time Max Fleischer was producing 'Out of the Inkwell' cartoons where the clown, Koko, first appeared. When Huemer joined the Fleischers they were located in an old brownstone building on New York's E. 45th St. From this location they moved to quarters over a store diagonally opposite the Grand Central Plaza. It was here that they produced many 'Inkwell' cartoons. As business improved they moved finally to a location upstairs over the notorious 'Silver Slipper' night club.

The Fleischers had an idea about combining cartoons with

songs in an attempt to improve on popular song presentations. They hoped to replace the static song slides used by organists by adding motion to the pictures accompanying the 'sing-along.' They anticipated, quite correctly, good audience acceptance and participation. Max and Dave Fleischer were both good idea men, but Dave was essentially a 'story' man. He plotted the sight gags so prevalent in the cartoons.

For example, the words would be introduced by having them slide onto the screen horizontally from right or left while a line drawing character, drawn white on black background, skipped from word to word in time with the music. Tricks were employed such as having a tree mentioned in the lyric 'grow' out of the word, thereby dumping the cartoon figure onto the next word. Sometimes the word itself would enlarge, contract, melt and flow away, explode or turn into an animal, vegetable or mother-in-law. Always the little cartoon figure would skip, jump, or fall from word to word at the



proper tempo to set the pace for the song.

After many conferences with Dick Huemer, by that time their chief animator, the first song cartoon was produced. The title was 'Oh Mabel' for a song which never went over too well despite the boost provided by the cartoon novelty. The year was 1924 and 'Oh Mabel' was premiered at the Circle Theatre, New York.

The Fleischers and Dick Huemer went to the Circle Theatre to check on the audience response. It was overwhelming. The crowd was actually singing – with gusto! We should state here that the premiere accompaniment was provided by the pit orchestra, although the house was equipped with a Moller organ.

After a mass tonsil-ripping rendition of 'Oh Mabel,' the applause was deafening and it carried over into the opening titles of the feature film. The management, alive to this new demand, shut down the projector, rewound the song cartoon and reran the film. Once more the audience happily joined in

# Pages From The Past...continued

singing a loud 'Oh Mabel.' With such solid evidence of success, the Fleischers rushed back to their studio to rush more song cartoons into production.

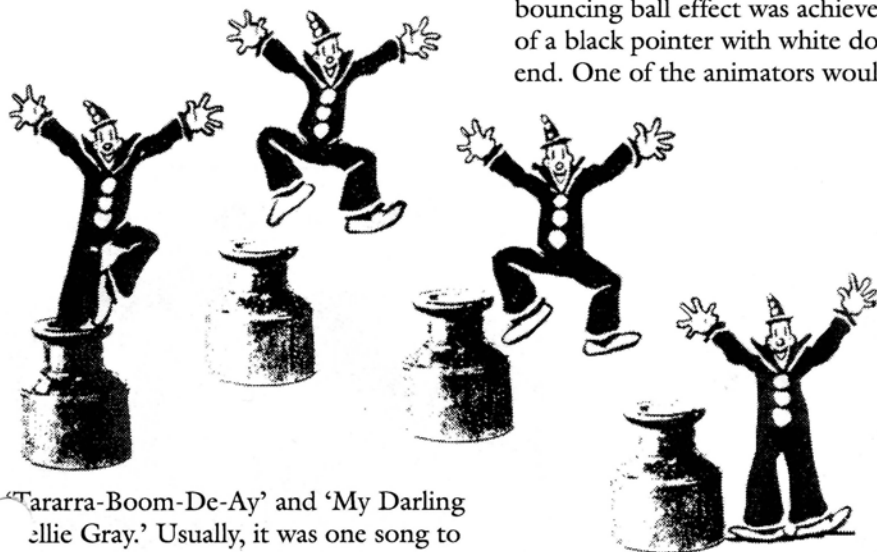
In their ensuing crop of 'cartunes,' the Fleischers utilized such standards as, 'In the Shade of the Old Apple Tree,' 'After the Ball,' 'Chinatown, My Chinatown,'

ground, line by line. The flexible card with the words were wrapped around an old washing machine drum with the camera facing the front of the drum, so the words could be hand-turned up to position. A flat black card with a slit in it of sufficient width to permit the exposure of one line of words at a time was placed between the camera and the drum. The bouncing ball effect was achieved by use of a black pointer with white dot at the end. One of the animators would move

the pointer over the words. Another person hummed, or played the tune. Another controlled the drum to move the next line into position in front of the slit. As the 'music' started the man with the pointer moved the ball in rhythm over the words, with a vertical motion until time to skip to the next word or syllable.

Max and Dave Fleischer originated the "Rotoscope" method of producing cartoons to obtain more smoothness in the actions of Koko. Dave would put on a clown suit and go through the story motions in front of a camera to obtain a silhouette or 'photo-figure' film record from which the single line drawing would be copied. Thus, the cartoon characters could be drawn to walk, for example, with the same gait as a human. This method was applied in the late 1930s when the Fleischers produced 'Gulliver's Travels,' a color cartoon feature in which the fluidity of motion given pen-and-ink

—Continued on page 3...



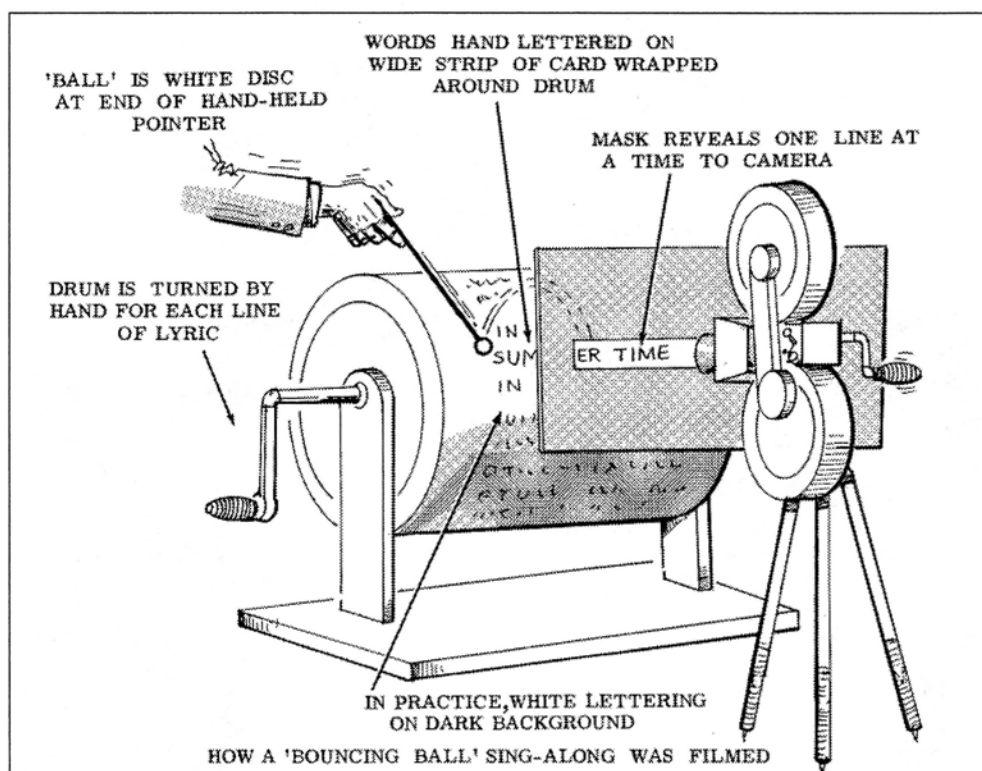
'Tararra-Boom-De-Ay' and 'My Darling Ellie Gray.' Usually, it was one song to the reel and ran an average of 600 feet, much shorter than the standard silent 1000-foot reel of film. At the normal silent projection speed of 60 feet per minute the average song film ran ten minutes.

In song presentations Koko would materialize out of the inkwell in a photo-and-cartoon composite, then would be shown in a comedy sequence in which he always contrived to finish with a ball in his hand. Koko would bounce the ball out of the picture to the right then the ball would appear from the left to hover over the first line of words of the song. The organist, or orchestra conductor was poised to start the first melody note as the ball struck the first word and from there on the bouncing ball was the conductor.

As the ball hopped to the end of a line of words, it would return to the left side in time to catch the first beat of the next line of words. These would appear from below as the first line disappeared above.

Dick Huemer explained that this was achieved by having the words of the song drawn in white letters on a black back-

think·ing a·bout you...



# Over 50 attended Diane Whipple's Home Party. What a great time!

Many thanks to Diane Whipple whose home was virtually overrun with PSTOS members and friends eager to hear and play her wonderful Allen organ. Clyde's and Carol's program was outstanding, and we look forward to hearing them again. A number of folks took advantage of Open Console to put the instrument through its paces. The weather could not have been nicer, and after the program, folks quickly found their way outside to the deck to enjoy the lovely landscape. A great time was had by all!

## PUGET SOUND THEATRE ORGAN SOCIETY

Russ & Jo Ann Evans, Newsletter Editors  
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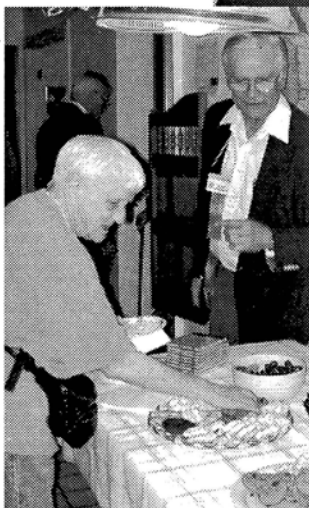
Ray Harris took advantage of Open Console.



Clyde Hunnicutt's program was delightful. His daughter Carol (right) belted out some great tunes to much applause!



BELOW: Bob Franklin, Barbara Graham, Rose Virkelyst and Vince Fryer pose for the camera.



Clint Meadway and Loretta Moore check out the goodie table.



It was great to have Adeline Hook entertain us again.

# Coming...An exciting theatre organ concert at a unique venue!

Sponsored by Puget Sound Theatre Organ Society

From Melbourne,  
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*Puget Sound Theatre  
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this outstanding event  
at the reduced ticket  
price usually available  
to PSTOS members only!*

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Need information? 425-485-5465 or [rj.evans@verizon.net](mailto:rj.evans@verizon.net)

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