

## ***PSTOS and KENYON HALL jointly present an afternoon of great theatre organ music featuring...***



## **DONNA PARKER**

*at the*  
**Kenyon Hall**  
**2/13 Wurlitzer**



***Saturday,  
April 18, 2 PM***

**Kenyon Hall**  
 7904 35th Ave SW • West Seattle

Kenyon Hall is a quaint and popular West Seattle venue offering limited up-front table seating close to the performer, as well as row seating. Gather your friends together and reserve your special table now. Each table seats 4 to 6.

### **ADMISSION**

- **RESERVED** table seats \$14 per person
- **RESERVED** row seats \$10 general, \$8 seniors
- **UNRESERVED** row seats \$12 general, \$10 seniors
- **Elementary, middle & high school students \$5**
- **Pre-school children free**

**RESERVE NOW AT** [kenyonhall@earthlink.net](mailto:kenyonhall@earthlink.net)

### **HOW TO GET THERE—**

**FROM I-5 SOUTHBOUND** take Exit 163 to the West Seattle Bridge. Cross the bridge and drive up the hill to the first lights at 35th Ave. SW. Turn left at the lights. Drive south about 30 blocks. Kenyon Hall is at 7904 35th Ave. SW, just south of Kenyon St. and 35th, on your left. The #21 Metro bus from 1st Ave. stops in front of the Hall. There is ample street parking.

**FROM I-5 NORTHBOUND** take EXIT 156 toward Tukwila—W. Marginal

Way and merge onto Hwy 599. In about 2 miles it becomes Hwy 99. Drive 3 miles, turn a slight right onto W. Marginal Way S. and drive .4 mile, it will become Highland Park Way SW. Drive about half a mile, turn right onto SW Holden St. Drive half a mile, turn left onto 20th Ave. SW. Drive a few blocks and turn right onto SW Thistle St. Drive .8 mile, turn right onto 35th Ave. SW. Kenyon Hall will be on your right in just a few blocks at 7904 35th Ave SW.

# PUGET SOUND PIPELINE

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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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*Calvary Christian Assembly*—Jeff Snyder  
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## JOINING PUGET SOUND THEATRE ORGAN SOCIETY IS QUICK AND EASY!

For a one year household membership, send a \$25 check payable to PSTOS together with your name(s) as you would like them to appear on your name badges, your address with complete 9-digit ZIP code, your email address, and your phone number to:

**PSTOS, Jon Beveridge, Treasurer**  
9594 1st Ave. NE #453,  
Seattle WA 98115-2012

**OR...you may securely join PSTOS or  
renew your membership ONLINE!**

Go to: [www.pstos.org](http://www.pstos.org)  
Click on "Join PSTOS."  
Secure!  
No checks!  
No stamps!  
A few clicks and it's done!



# PRESIDENT'S Message

WOW! If you missed Walt Strony's concert on February 8, you missed a great afternoon of music. Walt really showcased the organ at Calvary and no one left disappointed. My only disappointment was that more of you weren't able to be there. The program team is constantly looking for ways to get more people at our concerts. If you have ideas, please call or email me.



**IMPORTANT NEWS! If your annual dues reminder arrives at a different time of year than in the past, please don't be alarmed!** To simplify procedures for its hard working volunteers, the PSTOS board is changing to calendar year billing for dues. From here on, all members will be asked to renew their membership at the beginning of each year rather than the month which each member originally joined PSTOS. The first general billing will happen soon. Please note that if you have renewed within the past four months, your next reminder will arrive at the end of 2015. We greatly appreciate your cooperation and understanding as we make this change.

Finally, at February's board meeting, we had the pleasure of having ATOS President Ken Double attend. It was exciting to hear about what's happening at the national level and gain his insight on the work of PSTOS. By the way, he also spent a couple of hours playing and touring the organ at Calvary. Not having heard it since the 2010 convention, he was very impressed with the improvements and had a lot of fun playing it. When he asked after the meeting who did the tonal finishing on the organ, it was a pleasure to let him know that it was our own Greg Smith that did the work. He had nothing but praise for Greg's work and the smooth sounds he has achieved. Thank you, Greg!

I hope to see you in April to hear Donna Parker at Kenyon Hall! It will be a fun afternoon! ...Jeff Snyder, President

# PSTOS Coming Events

## ► DONNA PARKER at Kenyon Hall



A first for Donna at Kenyon.

**Sat., April 18, 2 PM**  
**Kenyon Hall in West Seattle**

## ► JONAS NORDWALL



**The 2nd of the 2015  
"Pipe Organ Pops"  
series**

**Sun., June 14, 2 PM**  
**Calvary Christian Assembly**

## ► Catered Italian dinner with PETE EVELAND at the HLCC Wurlitzer Plus RAY HARRIS and his accordion.

**Sunday, August 9, 5 PM**  
**Haller Lake  
Community Club**



## ► JOHN ATWELL, from Melbourne, Australia, and the 3rd of the 2015 "Pipe Organ Pops" series

**Sun., Sept. 27, 2 PM**  
**Calvary Christian Assembly**



## ► HOLIDAYS at HALLER —Our own JAMIE SNELL will headline the day with "Old Fashioned Christmas Fun, Music and Grand Singalong!"

Our holiday celebration returns to HLCC with music, food, fun, and camaraderie.

**Sun., December 6, 2 PM**  
**Haller Lake Community Club**





# PIPE ORGAN POPS series officially launched!

## Walt Strony Inaugurates New Concert Series

Reviewed by Jamie Snell



Photo by Gil Drynan

It was truly historic, that Sunday afternoon of February 8, as the world-renowned organist Walt Strony inaugurated the first-ever PSTOS concert series on the Calvary 3/25 Kimball-Wurlitzer. After an introduction by emcee Bob Zat, Strony opened with a rousing rendition of Leonard Cohen's "Hallelujah!" complete with a quotation from Handel's "Hallelujah Chorus." What an occasion! The audience was thrilled...it was "Almost Like Being in Love." Strony continued with

several other songs, including a medley of Gershwin tunes, and then embarked on a virtuosic fantasy from Bizet's "Carmen." Following intermission came the unexpected "Celery Stalks at Midnight," then among others a group of selections by Andrew Lloyd Webber, and finally the deservedly famous classic "Tico Tico," followed not surprisingly by a standing ovation.

The previous day, Strony had presented a three-hour workshop titled "Everything You Ever Wanted to Know about Playing the Theatre Organ but Were Afraid to Ask." Twenty participants were duly enthralled as he covered topics from the mundane (how to sit at the console) to the pragmatic (setting pistons, playing melodies on second-touch) to the esoteric (variants of the sostenuto switch) to the historically refined (influences of Crawford and Wright on organ design), and many other aspects of theatre organ playing. Anticipating the inevitable questions from the attendees, he mentioned that the second edition of his widely acclaimed book "The Secrets of Theatre

Organ Registration" will be published sometime this year, despite seemingly endless suggestions for increasing its scope. By request, he ended the session with a spectacular arrangement of "From this Moment On," demonstrating techniques he had explained earlier. Comments overheard from the participants afterward included "highly worthwhile" and "we need more workshops like this!"

Many thanks to Mr. Strony for accommodating PSTOS with this fine workshop and brilliant concert. We look forward to hearing him again in the near future!



LEFT: Two large projection screens let audience members enjoy a closeup view of Walt's masterful technique.

Photo by Jamie Snell

BELOW: Walt's Saturday workshop participants gave a thumbs up to the presentation.

Photo by Jo Ann Evans



## FOR SALE *Organ Stuff*

Beautiful 1967 Conn 642 Theater Organ with original books, manuals, bench and pedals. Plays beautifully. Has percussion traps and Fun master rhythm. Both general and tibia trem. Moving up to a bigger organ. This is a great practice organ or starter organ for a beginning organist.

For more info contact Wendell Brunk at 206-529-4522, captainwendell@gmail.com



## Request For Concert Sponsors

Did you know that ticket sales for concerts often don't cover the expenses? As we strive to bring world-class performers for you to enjoy, particularly in our new series concerts, we're paying higher artist fees than previously. Add costs for preparing the organ, promotion, free refreshments, printed programs, and sometimes transportation, lodging, and venue fees...well, you get the idea!

If you're able, please consider becoming a Concert Sponsor. PSTOS is a 501(c)(3) nonprofit, so your contribution could be a nice tax deduction! And if you wish, your name as official sponsor will be included in the program for the concert. In the past, PSTOS has received generous contributions of as much as \$1000 to help pay the fee of a highly-rated organist. Imagine how a sponsorship of even \$500 could help!

Please think about it and if you'd like to explore this further, please email our Treasurer, Jon Beveridge at [jon@pstos.org](mailto:jon@pstos.org)

Thank you! Your program planning friends will be forever grateful!

# PAGES FROM THE PAST... *Treasures from the Archives*

## 1973 – THE HOWARD VOLLUM STUDIO WURLITZER

By Dennis Hedberg, reprinted from *Theatre Organ*, February 1973

At the 1973 National ATOS convention in Portland, one of the instruments to be featured will be the Howard Vollum studio organ. The foundation for this instrument is the 4/32 Wurlitzer originally installed in San Francisco's Paramount Theatre in 1921. [The theatre was later renamed the Granada.] At the time of that theatre's demolition, Mr. Vollum was successful bidder to purchase the organ. Ten days from the date of purchase, the theatre building and all fixtures were to become the property of the demolition company. Therefore, there was no time to lose in getting a crew together to remove the organ.

The crew consisted of six laborers who climbed about the plaster facade in front of the chambers with cutting torches, hammers and wrecking bars making openings where needed so the various components could easily be removed. Then, four riggers were employed to hoist the many heavy pieces to the auditorium floor. At times, as many as six movers were on the scene just to carry the myriad of parts to waiting trucks. A San Francisco crate builder shipped his entire output to the Paramount for five days. That amounted to about 70 crates. The actual organ crew of seven men was made up of both professional and amateur organ technicians. Among them was the well known San Francisco organ technician, Ed Stout.

When the organ was finally entirely out of the theatre it was noted that somewhat over a ton of wood excelsior was used. Five large vans made up the caravan to bring the organ to Portland. Everyone was surprised to learn that the crated weight of the Paramount Wurlitzer was a whopping 60,200 pounds!

The first problem after the organ was shipped to Portland was to find a place to keep it for the rebuilding process and for storage while its new permanent home was being built. After all, it is not every day that 30 tons of Wurlitzer is dumped at your door step! With this obstacle overcome, the tedious releathering process began. All power pneumatics in the chests and console were recovered with Neatsfoot Oil treated leather.

The organ had two Orgoblo blowers connected in tandem and powered by 25 HP and 10 HP direct current motors. These motors were replaced with 3-phase units of the same horsepower rating. A problem did develop though. It seems that the blowers originally turned at a somewhat slower speed than that indicated by the name plate. The new motors turned the blowers at the rated speed with the result that the

While the console pneumatics were being recovered and the keyboards were being rebushed and recovered, the console shell was taken to the Rodgers Organ Company where countless layers of paint were removed. Since there were several bad scratches in the woodwork, it was decided to refinish the console in antique white and gold rather than strive for a natural wood finish. Even at this, some of the console woodwork could not be repaired and new pieces were milled in the Rodgers wood shop.

As the rebuilding work continued, plans for the organ's new home were being drawn and construction work begun. Seldom has so much been done for a theatre organ. The studio is located adjacent to Howard Vollum's home and overlooks lush forest land. It provides a listening room whose minimum length and width are about 44' by 37' and whose height is over 24'.

The five organ chambers proper are made entirely of poured concrete with surfaces ground smooth...not plastered.

As the organ was being installed, modifications and additions to pipe work, chest work, percussions, and unification were made in accordance with Mr. Vollum's desire to expand the resources of the instrument so that some types of classical music might be played with a fair degree of authenticity. This brought the total number of ranks to the present count of 49. Most of the added ranks are installed in the typical theatre organ fashion but there is a complete diapason chorus playable from

the Great manual and is made up of eight ranks including an un-tremmed four rank mixture. The diapason chorus blends in well with many typical theatre



highest static pressure was nearly 50"! One rotor was removed from the large blower thus bringing the wind pressure to a more realistic figure.



# PAGES FROM THE PAST... *Continued*

organ registrations and the mixture adds the same kind of clarity to the full organ ensemble as it does in the classic organ. For additional variety, there is the Baroque Flute which is actually an un-nicked Rohrflute voiced for maximum chuff. The diapason chorus is installed in the percussion chamber whose shutters are wired so they may be locked in the open position. In playing classical music this simulates the un-expressed Great division.

A second set of movable shutters are mounted over the chamber openings with the exception of the Principal/Percussion chamber. This technique reduces the overall volume of the high pressure ranks to a more comfortable level without noticeably altering the timbre. Furthermore, this reduction in volume allows the lower pressure diapason chorus to satisfactorily blend with the remainder of the instrument.

Originally the Paramount Wurlitzer had an eight rank Echo division playable from the Great and Pedal divisions. In the new setting, the Echo division could not be justified and was therefore eliminated. Its components, however, were added to the Solo division and its stops unified throughout the organ.

After rearranging all stops on the console so they follow the basic pattern used in the Publix #1 Wurlitzers it was found that the combination action was no longer suitable. The pneumatic stop actions were retained but the combination relays and setterboards were replaced by specially designed units manufactured by the Rodgers Organ Company.

The only significant additions made to the organ since its installation in Portland are the Musette formerly in George Wright's studio organ and a Steinway Duo-Art Reproducing Grand Piano.

The entire project, from the dismantling in San Francisco to the preset installation in Howard Vollum's studio took four and a half years to complete, and was totally under the supervision of the author.

## THE NEXT CHAPTER OF THE VOLLUM STUDIO ORGAN STORY – 1999

The famous old Wurlitzer comes alive once again after being moved halfway around the world to Melbourne Australia, once again reburbished, refinished, and installed in a theatre.

Reprinted from the following website:

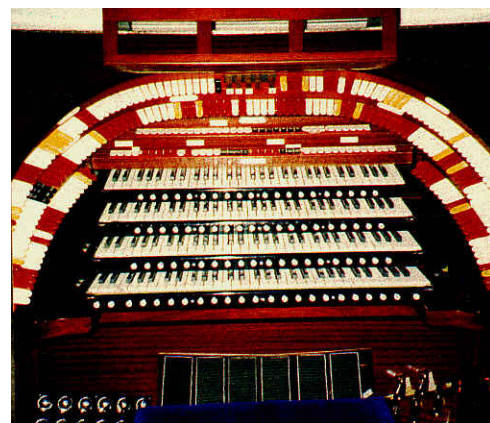
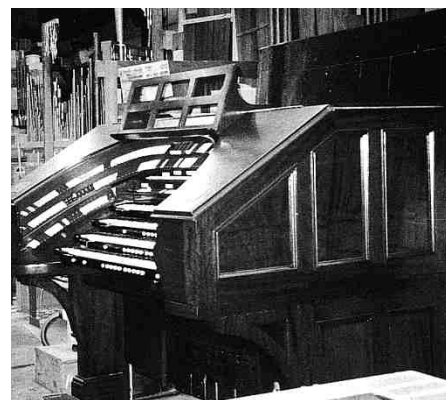
<http://theatreorgans.com/southerncross/Victoria/RegentMelb.htm>

In the 1960s, the wife of Howard Vollum purchased the organ from the Granada, earlier known as the Paramount, as a birthday gift for her husband. How this paragon amongst women managed to hide it and wrap up the 32' Diaphones for the birthday morning is not recorded. She certainly saw that he had a hobby to keep him occupied, as he not only had to put the organ together, but had to build a studio to house it. He also added a few extra ranks to it.

In time, Mr. Vollum passed on, and the organ went into the ownership, first of Dave Junchen, and then of that great proponent of the finest in theatre organs, Jasper Sanfillipo. Neither of these gentlemen reassembled it.

Through protracted negotiations by several people including Lyn Larsen, the organ was purchased by Stage Developments Australia, a company jointly owned by David Marriner and the Construction and Building Union Superannuation Fund, which was refurbishing Melbourne's Regent Theatre. The refurbishment was being carried out for Regent Management, a company jointly owned by the Victorian State Government and the Melbourne City Council, which owns both the Regent Theatre and the organ. The Regent Theatre, and the Plaza Ballroom beneath, are leased to Marriner Theatres by Regent Management.

The organ was presented to the public for the first time, in a concert by Lyn Larsen and Tony Fenelon to



The console is once again its original natural wood color. Both photos above were taken in Melbourne's Regent Theatre by Julien Arnold.

a packed house of more than 2000 people on Easter Monday, April 5, 1999. Organists at the Regent Theatre include John Giacchi, Tony Fenelon and John Atwell.

Members of the Melbourne Division of TOSA [Theatre Organ Society of Australia] played a large part in the installation of the organ, and are responsible for its upkeep.

One cannot but be amazed that a commercial operator purchased a nearly 80-year-old organ that was disassembled and not able to be played, shipped it halfway around the world, and had it installed in a commercial theatre.

The reconstruction and installation work, as well as ongoing maintenance, has been directed by Julien Arnold, an experienced TOSA(Victoria) member with over 30 years' experience of such work on large Wurlitzer organs.

The organ is used in live theatre presentations and as part of film shows.

## Haller Lake organ upgrade is progressing

Good news for members who enjoy our social/musical events at Haller Lake Community Club. With the CCA organ upgrade completed, our organ crew people are now focusing on their next major project. Wiring of the many components of the “new” Wurlitzer console and relay, gifted to PSTOS by the Ray Whelpley estate, is now under way. It’s a slow and tedious process in very cramped quarters. The goal is to have it totally finished for our August 9th catered Italian dinner with Pete Eveland at the Wurlitzer...and Ray Harris with his entertaining accordion music during dinner.



**Mt. Vernon’s Lincoln Theatre invites you to join in celebrating its 89th birthday!**

### SILENT MOVIE!

**THE GENERAL (1928)** Starring Buster Keaton  
Accompanied by Jeff Fox

**Saturday April 25, 7 PM**

Lincoln Theatre, 712 S 1st St, Mt. Vernon

**ADMISSION—Same price as in 1926!**

**Just 35¢ per person!**

**Also help celebrate PSTOS member Fred Beeks’ 80th birthday!!!**



## TRADER JOE’S SILENT MOVIE MONDAYS

### PARAMOUNT THEATRE MARCH SERIES: GERMAN SILENTS

The post-screening CineClub in the Paramount bar is a community discussion about the film, covering silent film trivia questions and exploring silent film in general. Led by a film industry specialist, it takes place following each film. All ages welcome.

**Film price \$10. All films at 7:00PM.**

### METROPOLIS (1927)

WITH ORIGINAL SCORE BY  
DEGENERATE ART ENSEMBLE

**Monday, March 2, 2015**

METROPOLIS is a 1927 expressionistic epic science-fiction film directed by Fritz Lang and co-written by Lang and his wife Thea von Harbou. Made in Germany during the Weimar Period, METROPOLIS is regarded as a pioneer work of science fiction and the first feature length film of the genre. This 2010 restoration incorporates more than 25 minutes of newly discovered footage and is preserved and restored with support from the the Film Foundation. The iconic cinema classic has influenced the likes of George Lucas, Ridley Scott, Madonna and Beyoncé and is the first ever film to be included on the UNESCO Memory of the World Register of essential cultural artifacts. Lang escaped the Nazis for Hollywood where he became a well known director of crime and film noir films in the American Studio era.



**CORRECTION—** The accompanying organists for the March 9 and March 16 movies were listed incorrectly last month. They are corrected here.

### FAUST (1926)

ACCOMPANIED BY CHRIS ELLIOTT  
AT THE WURLITZER

**Monday, March 9, 2015**

Mobilizing the full resources of Germany’s Ufa Studios, director F.W. Murnau (Nosferatu, Sunrise) orchestrated a colossal adaptation of Goethe’s FAUST that ranks alongside Fritz Lang’s Metropolis as the greatest achievement of the German silent cinema. Gösta Ekman is Faust and Emil Jannings stars as the diabolical Mephisto, delivering a performance of operatic scale and intensity. FAUST was Murnau’s last German film. Directly afterward he moved to the U.S. to begin his American directing career.



### PEOPLE ON SUNDAY (1930)

ACCOMPANIED BY SEATTLE’S OWN  
TEDDE GIBSON AT THE WURLITZER

**Monday, March 16, 2015**

PEOPLE ON SUNDAY (Menschen am Sonntag) is a 1930 German documentary directed by Robert Siodmak, with a screenplay by Billy Wilder and cinematography by Fred Zinnemann. The film follows the daily lives of a group of young Berliners on a summer’s day before Hitler came to power. This film broke new ground in the final phase of silent film production, introducing a fresh model of independent cinema and a bare-bones realism that had a deep impact on future documentary work. The collective of artists involved had a major influence on American Cinema.

