



# PUGET SOUND PIPELINE

Volume 30, Nos.5-6 • May – June 2019

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Coming Sunday, May 19th.... another

## PIZZA & PIPES Extravaganza!



PSTOS 3/10 Wurlitzer

Featuring



**TYLER PATTISON**  
Wurlitzer



**JAMIE SNELL**  
Piano, Wurlitzer



**JO ANN EVANS**  
Wurlitzer



**WES SORSTOKKE**  
Vocals

**SUNDAY, May 19, 1:00 PM**

Haller Lake Community Club

12579 Densmore Ave N, Seattle 98133

**A lunch & entertainment bargain!**

- Pizza, salad, and dessert
- Beer, soda, coffee
- Concert
- Short silent movie



**ADMISSION – \$15 per person**  
**Age 12 and under \$10**

We welcome a new face, WES SORSTOKKE, to our entertainment circle! Wes has been singing for most of his life as a soloist, in barbershop groups and in various choruses. Former PSTOS president, Dave Luttinen, paved the way for Wes to join us. We thank Dave, and welcome Wes, who says singing brings him great joy.

**Reservations, PLEASE, to ensure enough pizza!**

Please reserve by Wednesday, May 15

Phone: **425-485-5465**, leave message Email: [joann@pstos.org](mailto:joann@pstos.org)

Please provide your name and the number in your party.

**IMPORTANT**

### Drive directions

**Northbound I-5:** Use Exit 174 onto NE 130th St., turn left over freeway one long block to 1st Ave. N.E. Turn left (south) one block to 128th. Right on N.E. 128th a few blocks to Densmore. Left on Densmore, clubhouse is on the right. Parking both front and rear. Handicapped entry with parking and an elevator at rear of building.

**Southbound I-5:** Use Exit 175 onto N.E. 145th, turn right one block to 1st Ave. N.E. Turn left (south) continuing through N.E. 130th to N.E. 128th. Right on N.E. 128th a few blocks to Densmore. Left on Densmore, clubhouse is on the right. Parking both front and rear. Handicapped entry with parking and an elevator at rear of building.

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Vol. 30, Nos. 5-6, May – June 2019

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**Puget Sound Theatre Organ Society**  
10002 Aurora Ave N, Suite 36 #516  
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*Puget Sound Theatre Organ Society is a 501(c)(3) non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.*

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**Haller Lake Community Club**—Bob Zat  
**Paramount Theatre**—Phil Hargiss  
**Calvary Christian Assembly**—Jeff Snyder

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

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

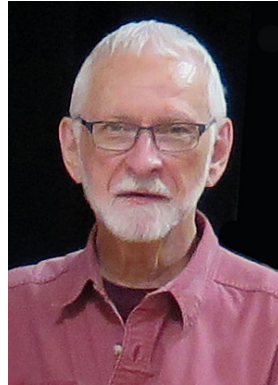
- Secure!
- No checks!
- No stamps!
- A few clicks and it's done!

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



# PRESIDENT'S Message

Greetings to PSTOS members and friends. Happy Spring! Coming up on the 19th of May at Haller Lake will be the Chapter's "Pizza and Pipes Extravaganza." The program planning committee has been working at top speed getting all things organized for this event and it should be a very interesting one at that. Naturally the Wurlitzer will be featured along with the HLCC upright piano. Jo Ann Evans, Jamie Snell, and Tyler Pattison will be taking turns at the benches and vocalist Wes Sorstokke will round out the entertainment. Many thanks to former PSTOS president, Dave Luttinen, for arranging for Wes to join us. Be sure to attend and join in the fun.



Speaking of the Chapter's 3/10 Wurlitzer installed in Haller Lake Community Club, Russ Evans and I had been talking for some time about adding a Marimba/Harp to the instrument. The console has the necessary stops installed, and the pneumatic relay has the necessary switches. So all we needed was the "voice." Since there is no physical space to accommodate a real device, over the course of many moons Russ and I installed a Yamaha digital device that has a number of voices, one of which is a marimba. With the aid and expertise of Rich Wilson from Artisan, who designed the interface boards and on several occasions met with us at HLCC to fine tune the system, I am happy to announce the addition of a new "voice" to the HLCC Wurlitzer. It is a Yamaha digital marimba that speaks through two JBL speakers installed high up on each side of the stage. The marimba/harp is available on all three manuals and pedal and although it is not a real piece of furniture that makes the sounds, it is a good substitute for the real thing given the physical constraints of the HLCC space. So I guess we can say the Wurlitzer is now a 3/11!

Please join your PSTOS friends on May 19th 1pm at Haller Lake Community Club for a fun afternoon. And please make your reservations early. Space is limited.

See you at HLCC.  
Bob Zat, President

## BE A HERO! Sponsor a Series Concert!

*Two of our 2019 concerts have sponsors. One more is needed.*

A \$500 sponsorship can make the difference between covering expenses and not. If you can help, please email [jon@pstos.org](mailto:jon@pstos.org) for details. Thank you!

## PSTOS Coming Events



### TOP Series #2

**SAT., JULY 13**

Calvary Christian Assembly

**DAVID GRAY**  
from Scotland



**SUN., AUG. 11**

Evans residence in Kenmore

**BRETT VALLIANT**  
plays the Evans  
3/18 Wurlitzer

*A fun summer social!*

*Seating limited.*



### TOP Series #3

**SAT., OCT. 12**

Calvary Christian Assembly

**MARTIN ELLIS**  
Returns to entertain  
his loyal fans



**SUN., DEC. 8**

Haller Lake Community Club

**Annual PSTOS**  
**Christmas celebration**

<http://www.pstos.org/events>



## A message from Fred Rowe, chair of the PSTOS Educational Outreach Committee

### **The PSTOS Educational Outreach Committee needs your help**

I am sure all of you are aware that the average age of PSTOS members is creeping upward. The Chapter needs an influx of younger members to keep the art form we know as the Theatre Pipe Organ alive and thriving.

The PSTOS board and the Educational Outreach Committee are acutely aware of this situation and are engaged in short and long-term planning to help make this happen.

### **Promoting our pops concerts at the Paramount Silent Movie Mondays**

In the short term we have started distributing PSTOS “pops concert” promotional postcards at the Paramount Silent Movie Monday events. These events are attended by a diverse age group from children to seniors, and Jamie Snell and I have made it our mission to see that everyone gets a “pops concert” post card.

### **Coming: modern silent movies featuring young performers**

Under the heading of long term planning we are hoping to present, in the not too distant future, concerts, modern silent movies, and/or theatre organ keyboard get-acquainted events featuring young performers and geared to a younger generation.

The keystone to this planning is the formation of a contact list of teachers, mentors, and

advisors of high school, college, and graduate students to help us get the word out about these events.

We know that the interest is out there. This is evidenced by the popularity of the International Youth Silent Film Festival where modern silent movies are produced to the accompaniment of a theatre pipe organ. We are hoping to tap into this interest.

### **You can help!**

If you know of a high school or college film, video, or keyboard teacher or mentor, I would like to contact or meet them to ask for their help in getting the word out to interested students about our future programs.

If you have questions, would like more information, or have contact information to share, please contact me at [fred@pstos.org](mailto:fred@pstos.org)



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

**Tomas Risinger**  
Gig Harbor, WA

**Sally Wren**  
East Wenatchee, WA

## **Saturday June 8<sup>th</sup>, 1:30** **First-ever tour of the CCA organ and Open Console for PSTOS and CCA members— Sign up now!**

Come to CCA on Saturday, June 8th, at



1:30 PM and enjoy a guided tour of the organ pipe chambers. See how everything works and where all those beautiful sounds come from. Greg Smith and Jeff Snyder

will lead the tour. Russ Evans and Bob Zat will be there to answer questions.

Note, you must climb a flight of stairs to see the front organ chambers. The echo chamber in the back has one or two steps.

After the tour, there will be Open Console for anyone wishing to try out the organ. Bring your music. There will be a ten-minute or three-song limit, with a second opportunity if there is time.

Coffee and cookies will be served.

*Please sign up so we know how many to plan for. Phone 425-485-5465, or email [joann@pstos.org](mailto:joann@pstos.org)*

**Calvary Christian Assembly**  
6801 Roosevelt Way NE  
Seattle

## PARAMOUNT THEATRE



**Doors open at 6:00 PM**

**Films at 7:00 PM**

**General Admission \$10**

**Student/senior admission \$7**  
(Not including fees)

*“Views of the World” series features influential and innovative European directors and cinematographers from the silent era.*

**Monday May 6**

**“A Man There Was”** (Terje Vigen) 1917

Swedish film about a fisherman trying to fish to provide for his family despite the British naval blockade during the Napoleonic Wars. Accompaniment by Tedde Gibson on the Wurlitzer.

**Saturday May 4, 10:00 am**

AGO Chapter event at Trinity Episcopal, 609 Eighth Ave Seattle 98104. “Organ and....” a program featuring instruments not usually paired with organ or music not usually played on organ. Open event, no charge, invite friends. Free parking in the Skyline garage spaces 53 – 136. Enter garage from Columbia Street between 8th and 9th Avenues.

**Tuesday May 7, 12:10 pm**

Ji Young Lee presents a recital on the three manual Marceau pipe organ at Trinity Episcopal, 609 Eighth Ave. Seattle 98104. Donation at door. Program includes Chorales No. 1 & 3 by César Franck and J.S. Bach’s Prelude and Fugue in a minor.

**Sunday May 12 | 6:15 pm**

Concert in the Chapel of Epiphany Episcopal, 1805 38th Ave, Seattle 98122. Organist Joseph Adam is joined by David Gordon, Principal Trumpet of the Seattle Symphony. Joseph is Organist at St. James Cathedral and Resident Organist for the Seattle Symphony Orchestra. Free and open to the public.

**Monday May 13, 7:30 pm**

Katelyn Emerson performs on the Watjen concert organ built by Fisk. Benaroya Hall, Seattle. \$19 - \$32

**Friday May 17, 12:10 p.m.**

Mina Choi organist, plays a noon recital on the Brombaugh pipe organ at Christ Episcopal Church, 310 North K Street, Tacoma. Donation at the door.

**Sunday May 19, 1:30 pm**

Musical Variety Show including the Wurlitzer organ, piano and vocals at Haller Lake Community Club, 12579 Densmore Ave N. Seattle. [www.pstos.org/events](http://www.pstos.org/events)

**Sunday May 19, 2019, 3:00 pm**

Organ and voice concert by soprano Erin Calata and Johnathan Wohlens on the Fritts organ at St. Andrew’s Episcopal 7410 S 12th St, Tacoma, WA 98465

**Monday May 20, 7:30 pm**

UW organ student Andrew Koch presents a degree recital on the combined Rosales/Hutchings-Votey organs at St. James Cathedral, Seattle. Works by Vierne, Grigny, Langlais, and Duruflé.

**Sunday, June 2, 7:00 pm**

Trinity Artists at the Organ presents organist Simon Thomas Jacobs on the Pasi organ with a wonderfully varied program. Adults \$15, Seniors and students, \$10 or pay as able. Trinity Lutheran Church, 6215 196th St. SW, Lynnwood, WA

**Sunday June 16 | 5:00 pm**

Evensong for Trinity Sunday at Epiphany Episcopal 1805 38th Ave Seattle 98122. Music by Richard Ayleward, William Byrd, Thomas Weelkes sung by the Epiphany Choir. Zach Hemenway, Director of Music; Wyatt Smith, Associate Director of Music.

## AGO Programs

**Friday May 3, 7:30 pm**

All Bach on the Flentrop Organ: Edoardo Bellotti, organist, \$20 Adult, \$15 Student / Senior. St. Mark’s Cathedral, Seattle. Tickets here: <https://squareup.com/store/saintmarks/item/edoardo-bellotti-may-rd>

# Nordwall & Kirk: A Dynamic Duo

Review by Jamie Snell



As audience members entered the sanctuary at CCA for the concert on March 16, they saw an unfamiliar sight: a drum set at stage front, ready for action (unlike the church's set stored at the side). And sure enough, following introductions by President Bob Zat, onto the stage came not only Jonas Nordwall to the organ console, but percussionist Brian Kirk, taking his seat among the drums and cymbals. Nordwall is familiar to our audiences, having played many times for PSTOS, and is recognized as a world-renowned virtuoso. Kirk is a new face, recruited by Nordwall for this concert as we experiment with adding a musician to perform in duo with the organ. He is a professor of Jazz, Electronic Music, Music Theory, and Percussion at Seattle Central College, and has performed with many top names in jazz, including Dizzy Gillespie and the Lionel Hampton and Count Basie Orchestras. In this case, the experiment was a great success, and we hope to have Brian Kirk back; our only regret is that was able to participate only for the first half of the concert.

The dynamic duo opened with the rousing march "McNamara's Band,"

appropriate to the eve of St. Patrick's Day, and then let loose with Benny Goodman's 1936 hit "Sing, Sing, Sing," a perfect opportunity for Brian Kirk to show what drums are for...and he did! Next came the less familiar "Cute," written by Neal Hefti in 1958 for the Count Basie Band, another ideal vehicle for Kirk. Taking a break from drum accompaniment, Nordwall performed J.S. Bach's famous "Little Fugue," followed by "The Bells of St. Anne de Beaupré" by Alexander Russell, the long-time organ impresario for the Wanamaker Department Stores. Returning to pops, the duo played a medley from *West Side Story*, including "Tonight" as a bolero; they closed the first half with the classic Dave Brubeck tune "Take Five," including substantial improvisations by both Nordwall and Kirk.

As the applause died down, Bob Zat quickly took the stage to perform blind selection of the three winners of the prize drawing, for which the audience had earlier filled out entry cards. The winners were announced – Diana Hite, Rosalind Simmons, and Sara Snell – and the audience headed to the lobby for refreshments, while the prize winners came to the stage. First prize was

a photo of the winner with the artists, in a frame with a small organ pipe attached; second prize was a pair of tickets to a future concert; third prize was a theatre organ CD. This drawing was conducted as a way to expand the PSTOS email list, which it did successfully.

Nordwall opened the second half with "España Cañí" ("Gypsy Spain"), a familiar and rhythmic dance by Pascual Marquina Narro, followed by Marvin Hamlisch's "The Way We Were," the title song from the 1973 Streisand-Redford film. He followed that with a medley from *My Fair Lady*, and then two classical pieces: "Gypsy Rondo," from Haydn's Piano Trio No. 39, aptly demonstrating Nordwall's virtuosity; and "The Kettle Boils" from the American organ composer Joseph Clokey's "Fireside Fancies." Returning to pops, next was "Memory," the well-known song from Andrew Lloyd Webber's "Cats"; and for a surprising change of pace, "The Hustle," the 1975 Van McCoy disco hit. Following enthusiastic applause, Nordwall encored with "Comediens' Galop" by Kavalevsky, a familiar, rhythmic, and virtuosic close to the concert.

Thanks to the many people who made this concert possible, including artists Jonas Nordwall and Brian Kirk; Bob Zat for stalwart emcee work; Jo Ann Evans and the entire program team; Jon Beveridge for handling tickets and accounting; JoAn Andenes for staffing the AGO table; Bob and Susan Buchholz for handling retirement home groups and refreshments, and Barb Graham, Cheryl Stuart, and Ellen Sullivan for helping with refreshments; Russ Evans for CD sales; Greg Smith for organ prep and standby during the concert; Jeff Snyder for handling A/V and many details with the church; and Pastor Steve Pecota and CCA for welcoming PSTOS as always.



Jonas, drawing winner Diana Hite, and Brian. Diana will receive this photo in a special frame decorated with an organ pipe.



Ellen Sullivan, Susan Buchholz, Cheryl Stuart, Barb Graham, the gals who see that attendees all enjoy goodies during intermission.



# PAGES FROM THE PAST... 1928

The following article was printed in "The American Organist" magazine in 1928, just prior to the appearance on the silver screen of the first movie with sound. Lew White, a contemporary of Jesse Crawford, ran a school for theater organists, and this article promoted his efforts. He was also an organist, playing the 5/34 Kimball at the Roxy Theatre at the time Crawford played the 4/36 Wurlitzer at the N.Y. Paramount. He of course had no inkling that sound movies would soon displace both theatre organists and silent movies.

## The Future Theater Organist

Present methods are excellent for today, but tomorrow will bring a new demand for even cleverer performers and finer musicians, and they who are prepared will reap a rich reward

By LEW WHITE



Lew White at work during the 1920s

**G**OING OVER the situation as we find it today we discover that the condition which is beginning to confront motion picture theater organists all over the country is a critical one from which arises an all important question: will the future organist be a jazz fakir, or a versatile musician ready and able to cope with the many and varied requirements of the modern motion picture theater?

### To ensure their jobs for the future, theatre organists should enroll for more training

There are a vast number of organists playing in theaters all over the country today who have never studied organ at all or whose instruction has been received from a teacher devoid of theater experience. A young lady came into my studios to make inquiries regarding one of my courses. I asked her to play for me and found her possessed of considerable talent; but she freely admitted she had never had an organ lesson. Her case is typical and yet she is drawing a large salary from one of the largest theater corporations in the country. Why then, we may well ask, should an organist who is now able to command a salary ranging from sixty to a hundred and fifty dollars a week spend any money for advanced study and training?

There are several reasons why the organist should make every effort to better himself and miss no opportunity that will ensure

this result.

First let us consider the exhibitors, the men who operate the theaters and to whom the organists must look for employment. Heretofore these exhibitors, due to the scarcity of high class organists, have been forced to use whatever talent their local communities might offer. Likewise the patrons of these smaller theaters were not prone to be particularly critical of the work of these musicians.

### Radio played a role

Then came the radio. At once a marked change took place. People became accustomed to hearing the work of the world's most celebrated artists in every field, and at once their standards of critical judgment were raised. In the inevitable comparisons which followed, incompetent organists suffered terrifically. In many instances organists who had seemed to satisfy the needs of their position now became a source of positive annoyance to the theater's patrons, spoiling for them what might otherwise have been a very enjoyable motion picture. Immediately the local managers noticed a falling off in attendance, for no one will pay admission for entertainment which he finds unworthy when he may stay at home and hear, over the radio, at practically no expense, the concerts – symphonies, or jazz selections – of the country's most gifted performers.

### Even organists in larger cities were in need of more training and experience

Nor is the situation confined to the theaters in small communities. A short time ago I attended a performance in one of the largest motion picture theaters in the country. On entering the lobby I heard the strains of a swiftly-moving jazz number coming from the organ. I immediately assumed that a two-reel comedy or some similar subject was being shown on the screen. Imagine my surprise to find that not only was the feature film in progress but that the most dramatic situation in the picture was being enacted at this particular moment. The audience was evidently annoyed by the incongruity between the action on the

screen and the organist's accompaniment, for they were constantly shifting their feet, muttering to each other and in a number of other ways, evidencing their irritation. As I knew the organist who was playing rather well, I walked down the aisle and said to him, "Why don't you follow the feature?"

"To the devil with the feature," was his reply, "I'm an actor. I concentrate on my slide novelties and the audience knows I'm good or they wouldn't applaud."

Such an attitude is manifestly unfair to both audience and management and will be tolerated by them only until a more satisfactory performer is available.

On the other hand it is an undeniable fact that a high-class organist who keeps faith with his management and his audience is a tremendous box office attraction. An organist of this last type, however, is one who has received orchestral training, studied organ foundation, improvisation, showmanship, and most important of all, is one who will play with a true sense of color and rhythm. If these last two qualities are missing, the exhibitor might just as well employ a steam calliope.

### Slides enabled bluffing

There is, also, the much discussed question of slides. Slides are an undeniable aid to the organ fakir, enabling him to keep up the bluff much longer than would otherwise be possible. I have no prejudice against slides, in fact, some of my best results and most enthusiastic responses from motion picture audiences have been obtained through their use. The music publishers, in addition, have given the organist some great material in this field, for a set of comedy slides, or a version of a popular song, invariably draws tremendous applause. But the enthusiasm is too often for the slides and too seldom for the organist. When a slide is flashed upon the screen, the attention of the audience is riveted primarily upon that slide and only incidentally upon the organist. In short, whatever success the organist may gain through this medium is due, in the last analysis, to the appeal and



# PAGES FROM THE PAST... *Continued*

entertainment value of his slides rather than to his own ability or personality.

And finally even the most enthusiastic audience must eventually tire of shouting their heads off to the tune of the latest Broadway song hit. When, however, an organist can play a spotlight solo, be it a Victor Herbert selection, a light overture, or a musical comedy selection, with a classical jazz effect, rendered with real orchestral color, and at the conclusion receive a generous and whole-hearted response from his audience, he may be sure he has achieved something of which he may

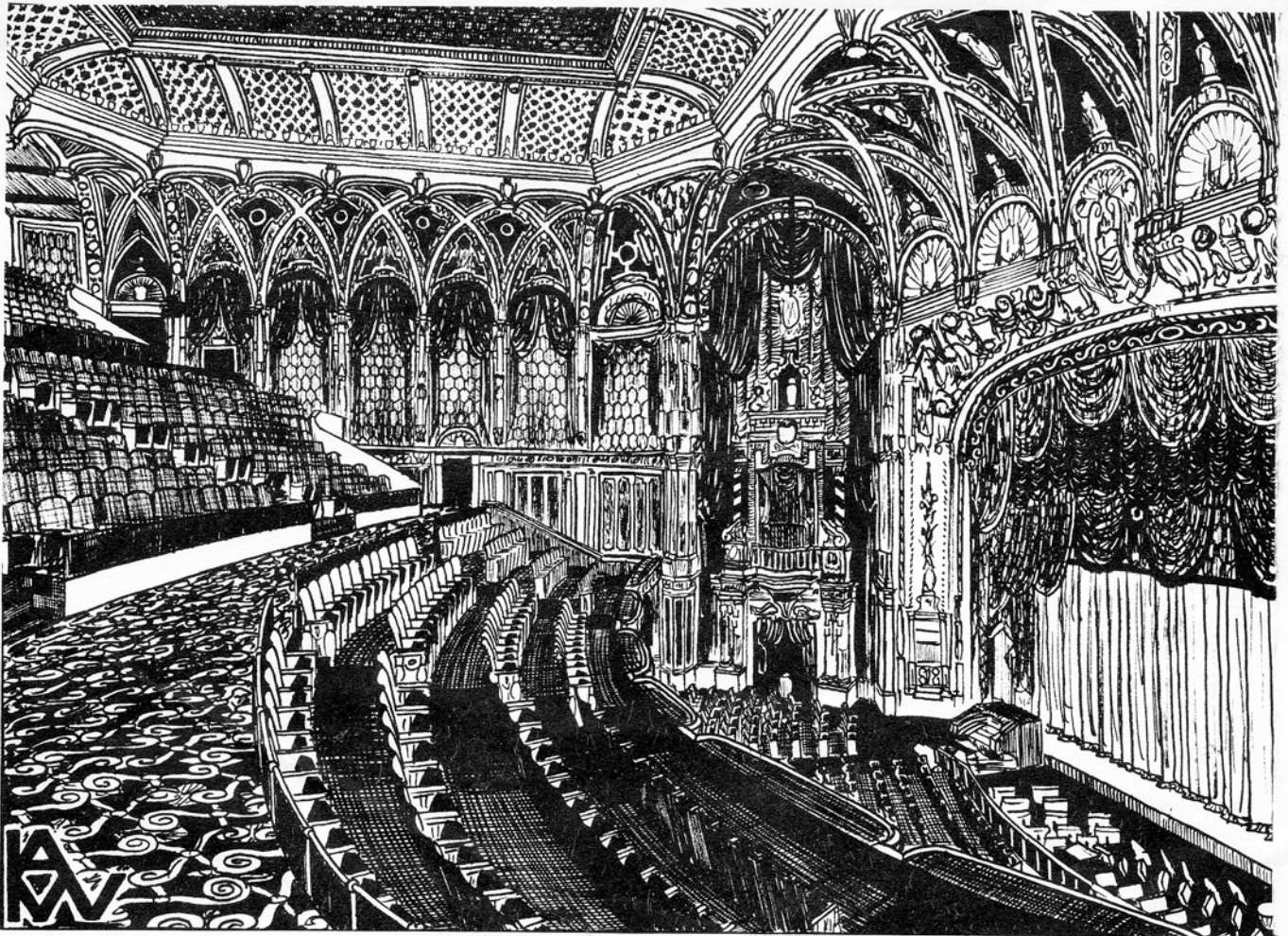
be justifiably proud and which is a true indication of his real value as an organist and artist.

## **Showmanship is as important as musical skill**

It has been my experience that one who has had excellent piano training, and has studied and mastered harmony, has the requisites of a good theater organist. This of course should not discourage organists who have confined themselves to classic works, for they are real and genuine organists and though they lack the rapid orchestral style, they can easily acquire it. On the other hand, no matter how

fine a musician an organist may be, if he lacks showmanship, he is of no value to the exhibitor as a spotlight organist. Unfortunately there are many excellent organists who take great pains in scoring their accompaniments to features, but who, when asked to play a solo and become a featured organist, are overcome with self-consciousness and stage fright. My advice to the organists of this class is to go about and hear the work of some of the crude and unskilled people who are being featured. They will soon realize their own ability and overcome their lack of self-confidence.

**Reproduced here is the February 1975 illustration from a calendar produced by PSTOS as a fundraiser. A different Seattle area theatre interior was featured each month, drawn by Kurt Wahlner, with historical information prepared by Terry Helgesen.**



**ORPHEUM THEATRE**, Seattle, Washington. B. Marcus Priteca, Architect. Opened August 28, 1927, seating 2,750. Considered by Orpheum Circuit officials to be their most beautiful house, it was vastly successful with Orpheum Vaudeville and major studio fea-

ture motion pictures. A style 235, 3m/11r Wurlitzer was installed in the lavish structure. The theatre was demolished in 1967 to make way for the new Washington Plaza Hotel.