PUGET SOUND THEATRE ORGAN SOCIETY

PUGET SOUND PIPELINE

Volume 30, Nos.7–8 • July – August 2019 www.pstos.org • www.facebook.com/pstos

THEATRE ORGAN POPS

One of the most exciting young stars on the horizon

DAVID GRAY

will entertain at the

3/25 Kimball-Wurlitzer

SATURDAY, JULY 13, 2:00 PM

Calvary Christian Assembly
6801 Roosevelt Way NE • Seattle

Gray, a native of Glasgow, Scotland, began studying piano at a young age, with a focus on classical repertoire. He later attended the Royal Academy of Music in London on a full scholarship. Although he's won international competitions as a pianist and performed in numerous British concert halls, he's really made his name in the theatre organ world, where he's toured internationally and was named organist of the year by the American Theatre Organ Society in 2015.

"The first organ I ever saw was a church organ and I was absolutely fascinated with it — I don't know why. I just love keyboards, because I was a pianist. Then my grandma took me to a pops organ concert when I was 11, and I discovered it was also an instrument for the fun music I liked. I could actually play popular music on an organ! I saw all those cool gizmos and all the other possibilities that were more than just a church organ."

The theatre organ he saw at age 11 in Glasgow is the only one in Scotland. Now, at age 28, David has toured extensively in Australia, the U.S. and England, playing to enthusiastic audiences and getting rave reviews.

DON'T MISS IT!

ADMISSION

(for those who are not series subscribers)

PSTOS members $20 • Non-members $25

Age 16 and under free with adult

Purchase tickets online at www.pstos.org/events

Drive directions to Calvary Christian Assembly, 6801 Roosevelt Way NE

SOUTHBOUND I-5

Take exit 171 toward NE 71st St/NE 65th St. Merge onto 6th Ave NE
Take a slight left at NE 71st St. Continue onto NE 70th St.
Turn right at Roosevelt Way NE. Destination will be on the right

NORTHBOUND I-5

Take exit 171 for WA-522/Lake City Way toward Bothell
Take a slight right at NE 73rd St
Take the 1st right onto Roosevelt Way NE
Destination will be on the right

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

- **Secure!**
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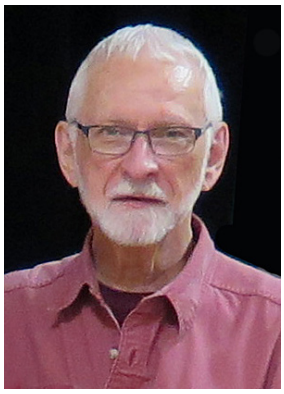
http://www.pstos.org/membership/new-member.htm

PRESIDENT'S *Message*



Greetings to all PSTOS members and friends. I hope we see you at Calvary Christian Assembly on Saturday, July 13th, when David Gray plays the 3 manual 25 rank Kimball-Wurlitzer that PSTOS enlarged and has been maintaining for many years.

Your presence is requested by me to help show continued support for Theatre Organ music and the artists who share their talents with us. David will be fresh from playing at the National ATOS Convention in Rochester NY, so don't miss this opportunity to see and hear one of the most exciting rising young artists of today.

For those of you who regularly attend events and concerts and read the newsletter, I'm sure you have noticed some familiar faces or recognize the names of those who are always present and responsible for organizing, taking money and tickets, attending to the food or dessert items, working in the kitchen, and handling general duties to make sure events run smoothly. AND, importantly, those who gather materials, edit, publish, and distribute the chapter's newsletter, Puget Sound Pipeline. I would name some names but I would probably forget someone and that would not be fair. However I'm sure you all know who I am talking about. It's the same people all of the time, and some are getting tired and would like to scale back. But there is no one in the wings offering to step in, help, and eventually assume responsibility for PSTOS activites. The same situation exists with the Board of Directors. We would like to see new people step up who share in the passion of being a part of the organization. It is not hard work but it does take some organizational skills and the ability to work with others. It can be rewarding and enjoyable.

So for the new members, as well as those who have been long time supporters, if you are willing to get more involved with the behind the scenes activities of PSTOS, please contact a current board member or chat us up at an event. You will have great mentors and your active participation will help ensure the longevity of the organization.

Thank You!
Bob Zat, President

PSTOS *Coming Events*

THEATRE ORGAN POPS Series #2

SAT., JULY 13
Calvary Christian Assembly

DAVID GRAY
from Scotland

Direct from opening the ATOS National Convention in Rochester, NY!

SUN., AUG. 11
Evans residence in Kenmore

BRETT VALLIANT
plays the Evans 3/18 Wurlitzer

A fun summer social! Limited seating.

THEATRE ORGAN POPS 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

First-Ever CCA Organ Tour

Review by Jamie Snell

In the afternoon of Saturday, June 8, a group of about two dozen PSTOS members gathered for a special treat: the first-ever tour of the Calvary Christian Assembly 3/25 Kimball-Wurlitzer organ. Most members have heard this instrument many times in concert, and may at times have wondered, What's going on back there with all those pipes? This

Inside the chamber

was a chance to find out.

Jeff Snyder, our liaison with the church, launched the proceedings with a brief historical introduction to the organ, complete with a slide show displayed on a large video screen. He began with the key facts about the organ's origins: Kimball Opus 6651 from the Liberty Theatre in Centralia, WA, and Wurlitzer Opus 697 from the Hollywood Theatre in California, acquired from the noted gospel music personality Lorin Whitney. Snyder went on to describe the installation of the combined organs by Balcom & Vaughn, dedicated in 1970, the enhancement of the organ by PSTOS for the 2010 ATOS convention, the addition of four pipe ranks from the estate of Ray Whelpley, construction of a rolling platform for the console, replacement of the blower motor, installation of the Uniflex control system, the major expansion of the console, and much else that made the organ what it is today.

Greg Smith, the principal organ technician and a key figure in its evolution, then added valuable historical context regarding the role of the theatre organ, initially for accompanying silent movies, later in skating rinks and pizza parlors, and more recently as a concert instrument.

Following this introduction, participants were guided to the pipe chambers, with a stop at the blower room. The two main chambers are at the front of the sanctuary, one level up from the main floor. Attendees waited patiently for their turns to climb inside the cramped chambers and hear about the various components – regulators, tremulants, wind chests, the different kinds of pipes, tuned and untuned percussions, the relay, etc. – and the sequence of steps from pressing a key to hearing the sound of a pipe or a percussion hit. After visiting the main chambers, attendees were guided to the Echo Chamber at the front of the church, which contains only a few ranks but provides the capacity for antiphonal effects –18th century stereo technology! Kudos to the organ experts who conducted these visits, notably Greg Smith, Russ Evans, and Bob Zat.

After a break for coffee and cookies, kindly provided and served by PSTOS program team member Jo Ann Evans, participants reassembled in the sanctuary for the open console portion of the festivities. Nine people signed up to play, with the understanding that they would be limited to ten minutes each. Everyone who signed up got a turn, and there was some beautiful music heard, some liturgical, mostly pops. Players included Betty Roberson, Rick Hawkins, Jo Ann Evans, Ron Lilley, Bob McCutchin, Harvey Rossiter, Jamie Snell, Alain Rhone, and Mervyn Vaught.

Taking turns at the pipe chamber door

Many thanks to all the volunteers who helped make this event a resounding success! Based on this experience, we will certainly do this again!

A warm welcome to new members...

James Deuel
Eastsound, WA

Mike & Donna McGinnis
Marysville, WA

Gerald West
Renton, WA

Harold Musolf, Jr.
Bothell WA

AGO Programs

Friday July 19, 12:10 PM
Mark Brombaugh, organist, plays this month's recital on the Brombaugh pipe organ at Christ Episcopal 310 North K Street, Tacoma, WA. Dr. Brombaugh is Co-Director of Music at Christ Episcopal Church. Join us for 40 minutes of delightful music! Donation at the door.

Friday, July 26, 7:30 PM
Concert by Paul Stubbings on the combined Hutchings-Votey/Rosales organs at St. James Cathedral, 804 9th Avenue Seattle, WA 98104. Stubbings is Director of Music, St. Mary's Music School, Edinburgh, UK 'Carte Postale'- the British organist abroad Works by Bairstow, Noble, Bull, Purcell, Wood, Hollins, MacCunn. $18 suggested donation - purchase in advance online or donate at the door. More info at: http://www.stjames-cathedral.org/music/concerts/2019SummerConcerts.aspx.

Friday July 26, 7:00 PM
"Seasons of Blessings" Hymn Festival presented by Robert Hobby and Jeremy Bankson using the Pasi organ at Trinity Lutheran Church 6215 196th St. SW, Lynnwood, WA, free event sponsored by Augsburg Fortress Publishers as part of the worship and music clinic weekend July 26-27. Details at https://www.augsburgfortress.org/info/music_events.jsp

July 26 and 27, (Friday and Saturday)
Worship and Music Clinic sponsored by Augsburg Fortress Publishers featuring Robert Hobby and Jeremy Bankson as presenters. At Trinity Lutheran Church 6215 196th St. SW, Lynnwood,. Sessions on keyboard music, choral music and handbells. Event is free, registration is required. Details at: https://www.augsburgfortress.org/info/music_events.jsp

Friday August 16, 12:10 PM
Samuel Libra, organist, plays this month's recital on the Brombaugh pipe organ at Christ Episcopal Church 310 North K Street, Tacoma. Mr. Libra is Associate Organist at St. James Cathedral in Seattle. Join us for 40 minutes of delightful music! Donation at the door. christchurchtacoma.org

Friday, August 16, 7:30 PM
Concert by Gregory Peterson on the combined Hutchings-Votey/Rosales organs at St. James Cathedral, 804 9th Ave Seattle, WA 98104. Peterson is Professor of Music and College Organist at Luther College (Decorah, IA) Works by Bach, Franck, Howells, Walther, Debussy, Near & Phillips. $18 suggested donation - purchase in advance online or donate at the door. More info at: http://www.stjames-cathedral.org/music/concerts/2019SummerConcerts.aspx.

Pizza & Pipes Live Again!

Reviewed by Jamie Snell

Jamie Snell, Wes Sorstokke, Jo Ann Evans, and Tyler Pattison provided the day's entertainment

Many attendees arriving at the Haller Lake Community Club in the afternoon of May 19 were probably reminiscing fondly about the days when grand pizza parlors with Wurlitzer organs were common. Those days are gone, but it's still possible to bring back that special feeling. This event offered not only plentiful pizza and old standards played on HLCC's 3/10 Wurlitzer, but piano-organ duets, a seasoned vocalist, a sing-along, and even a silent film with live organ accompaniment…truly a Pizza & Pipes Extravaganza!

On President Bob Zat's cue, audience members proceeded to the serving room to load up their plates with pizza and salad, and picked up beverages on their way back to their tables. The musical program opened, fittingly, with "When You're Smiling," performed by Jo Ann Evans at the organ and Jamie Snell at the piano. Jo Ann then introduced the day's vocalist, our new friend Wes Sorstokke, an award-winning barbershop quartet lead, recruited thanks to a tip from former PSTOS President Dave Luttinen. Sorstokke, accompanied by the organ/piano duo, revealed his deep baritone voice in a medley of classic tunes on the theme of travelin' 'round the country: "Carolina In the Morning," "Georgia On My Mind," and the Tony Bennett favorite "I Left My Heart In San Francisco." Turning next to solo organ, our young friend Tyler Pattison, first known to us as a youth scholarship recipient in 2006, performed a pair of moon-themed songs: "Blue Moon" and "How High the Moon."

For the sing-along, Sorstokke first introduced and then led the audience in three girlfriend-themed songs: "If You Knew Susie," "Ain't She Sweet," and he Nat King Cole classic, "Walkin' My Baby Back Home" – word sheets having been previously distributed. Returning to solo organ, Snell performed a medley of songs titled with ladies' names starting with "L": "Laura," "Whatever Lola Wants" from *Damn Yankees*, and "Louise," famously sung by Maurice Chevalier. He then returned to the piano, and Evans to the Wurlitzer, to accompany Sorstokke singing two more golden standards: "You Made Me Love You" and "When the Red Red Robin Goes Bob Bob Bobbin' Along."

As President Zat set up the projector, Pattison announced the silent film: "The Caretaker's Daughter," a 1925 goofball short starring Charley Chase. Our hero (?) sells his rickety car to a gangster, and then whisks the gangster's wife off to a remote cabin, where they both disguise themselves as the cabin's caretaker; chaos ensues when the befuddled caretaker, the jealous gangster, and Charley's jealous wife all show up and try to figure out who's who. Pattison played a fine accompaniment, featuring improvisations on orchestral themes by Prokofiev.

Tyler Pattison accompanied a fun silent movie

Returning to vocals, Sorstokke performed two more standards, accompanied by the Evans/Snell duo: "It Had To Be You," familiar from the movie *Casablanca,* and "Sentimental Journey." And to close the program, Pattison played the classic Ethel Merman song from *Gypsy,* "Everything's Coming Up Roses," performed with plenty of pizazz, in keeping with a pizza-and-pipes event.

The pizza line was a busy place

Thanks to our musicians, Tyler Pattison, Wes Sorstokke, Jamie Snell and Jo Ann Evans. High marks to all our wonderful volunteer helpers, without whose dedication these events would not happen. Bob Zat arrived early in the morning to remove the surround from the Wurlitzer, set up the p/a system and movie screen, then became our Master of Ceremonies. At the end of the day he reversed the procedure. Bob is ALWAYS the first to arrive and the last to leave. *Three cheers for Bob, everyone!* Jon Beveridge and Russ Evans checked folks in. Ellen Sullivan helped set up tables and chairs, supplied tablecloths, created centerpieces, and did the pizza run. Susan Buchholz handled salads and made desserts. Susan, Ellen, Barb Graham and Cheryl Stuart served the food and handled the cleanup. And many thanks to all members who pitched in to put away the tables and chairs. It takes a village!

Thanks to all who attended, and supported another fun PSTOS event!

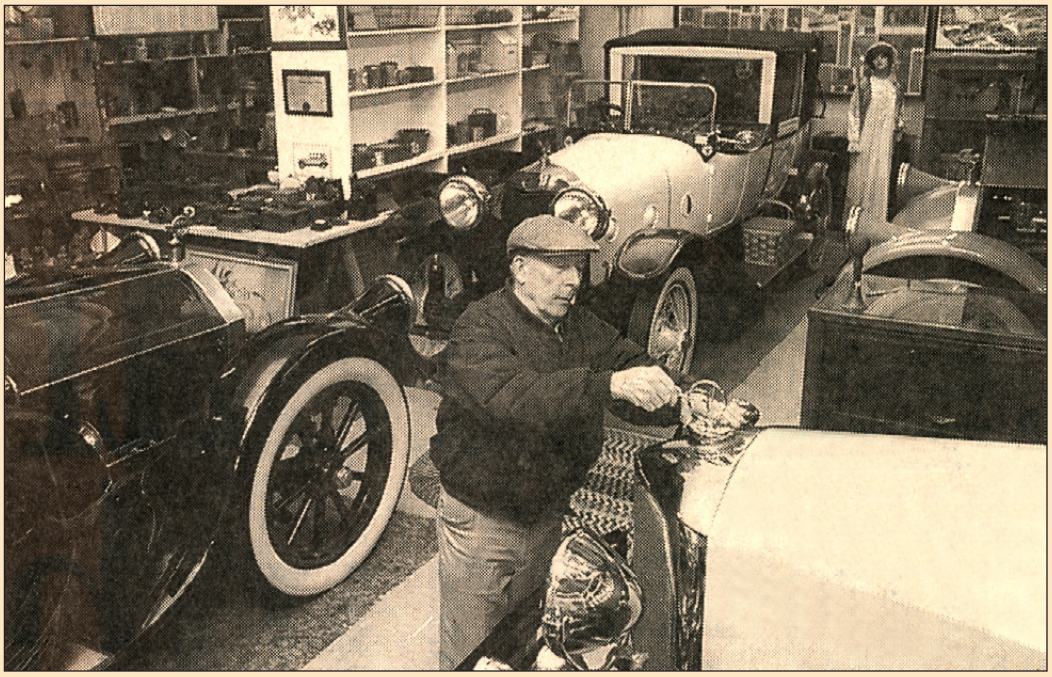
Jamie Snell, piano, and Jo Ann Evans, organ, accompanied Wes as he led the singalongs

PAGES FROM THE PAST... 1995

Time runs out on museum for the ages

From the Seattle Post-Intelligencer • Thursday, December 28, 1995

By Jon Hahn



Bert Lobberegt polishes a hood ornament on one of several antique cars parked inside his Little Alpine Museum, a unique collection of memorabilia tucked away in Issaquah.

A tiny jewel of a museum, which its creator calls "Issaquah's best-kept secret," is being sold off piecemeal, like pages being torn from a fine old manuscript.

Twenty-five years in the making – much of it hand-making – the Little Alpine Museum, with its treasure trove of exquisite antique cars, nickelodeons, theatre organs and historical what-nots, is coming out of the closet and onto the market.

Bert Lobberegt, the creator/curator of this curious collection, is not quite as old as his 1907 Great Arrow touring car, which he drove through 276 states and Canada to prove they don't build 'em like they used to.

"But at 81, I'd like to shift gears and take more time to see some of the grandchildren and great-grandchildren I've not seen enough of," Lobberegt said as we wandered through his Issaquah estate. He's slowly selling off pieces to collectors and planning to sell much of the acreage around the rambling home he built years ago.

He has a living room stone fireplace big enough to burn railroad ties, across the room from a theatre organ he rebuilt, doubling the ranks of pipes in the attic above. A grand piano holds down another corner, and clocks of all types tick off the hours and days that Bert, recently divorced, spends alone with his dog, Heidi.

Classic car fans hereabouts speak Lobberegt's name knowingly. They have all marveled at, and admired, his collection of classics, many of which he restored himself. "I've got a big hammer and a little hammer and lots of know-how," he explains modestly.

Bert's sort of a classic himself, a '33 Roosevelt High model with five unsuccessful semesters of algebra. Unenthusiastic about going into his father's grocery business, even though it was the middle of the Depression and jobs were scarce, he launched his own grain, feed and gasoline business in one of his father's old grocery locations shortly after graduation.

Bert's Cash Feed & Fuel grew and his business sense outpaced it. He began hauling and selling ice and stoker coal, sometimes with a borrowed .38 revolver on the seat to discourage union bullies. By the end of World War II, he was looking to cash in on the new roller-skating craze. "I wanted to build on a piece of land I bought on Aurora Avenue North, but the federal government, which was still approving all construction projects, said they'd rather have me build down in the Renton area," he said.

Along with a front-man musician partner, Lobberegt built and operated the old Roller Land skating rink by the Milwaukee Road railway trestle at Rainier Avenue South. He built the 4-manual pipe organ largely from scavenged pipes and parts. "There's not a damn thing in the world I couldn't do, make or invent," he boasted.

And short of computer chips, he pretty much has proved that. By the time he sold the roller rink almost a decade later, he was able to launch himself into an early retirement that kept him busier than full-time business.

"I built my first car when I was 12, using an old Indian motorcycle one-cylinder engine," he said, pointing to a faded photograph of himself in the driver's seat. The walls of the rambling home he built on the Pine Lake Plateau are covered with Lobberegt milestones, including the gasoline-powered boat he built at Roosevelt High while he was failing algebra.

"That was the first," he said, pointing to another photograph. "Seventeen, in all, up to this 30-foot cruiser with hot-and-cold pressurized water," he said.

And there were dozens of rebuilt nickelodeons, theatre organs, even a calliope, some of which still are crammed into the 3200 square feet of what Bert calls his Collection Building behind his home. "One of the reasons we moved here from Mercer Island was needing space for my growing collection," he said.

For the last 25 years, he's worked to fill the building with fully restored finely tuned cars, calliopes and you-name-it. Eclectic in the best sense of the word, the collection has been available for viewing "mostly by word of mouth," Bert explained. Car buffs, organ society members, antique collectors

PAGES FROM THE PAST... *Continued*

and a whole lot of senior citizens learned about his collection and strolled through for a ridiculously cheap group rate. And it was a going nonbusiness for him until he was sidelined by traffic accident injuries several years ago.

Now he walks the narrow aisles of his collection, discoursing on the technical and esoteric points of this or that piece while gently touching a fender or a polished wood panel like an old trainer touching a thoroughbred about to be put out to pasture.

There's his 1916 Pierce Arrow, originally purchased from the Rudyard Kipling estate, or the 1912 Abbott, with redundant electric and carbide or kerosene lamps. Even the electric horn has a hand-operated bulb horn backup.

His 1907 Great Arrow, precursor of Pierce Arrow, is a hulking 8-1/2 feet tall but cruises 60 miles per hour while turning 1,500 rpm. His eyes twinkle as he talks about turning 106 mph across Yakima Airport behind a 1915 Ford hemi-head power plant. And he notes the power plant of his 1920 Pierce Arrow "has seven main bearings and four valves for each cylinder . . .so what the hell is 'new' about that now?!"

The interior panels of his 1922 Austro-Daimler are burled walnut, with the grain on the passenger side matching exactly the grain on the driver's door. "And we think this might have been the first car to use chrome instead of nickel-plate trim," he says, rubbing a fingerprint off the finish with his sleeve.

All this history pretty soon will be just that. The rolling stock will roll out and the Eastside's best-kept secret will become a once-upon-a-time.

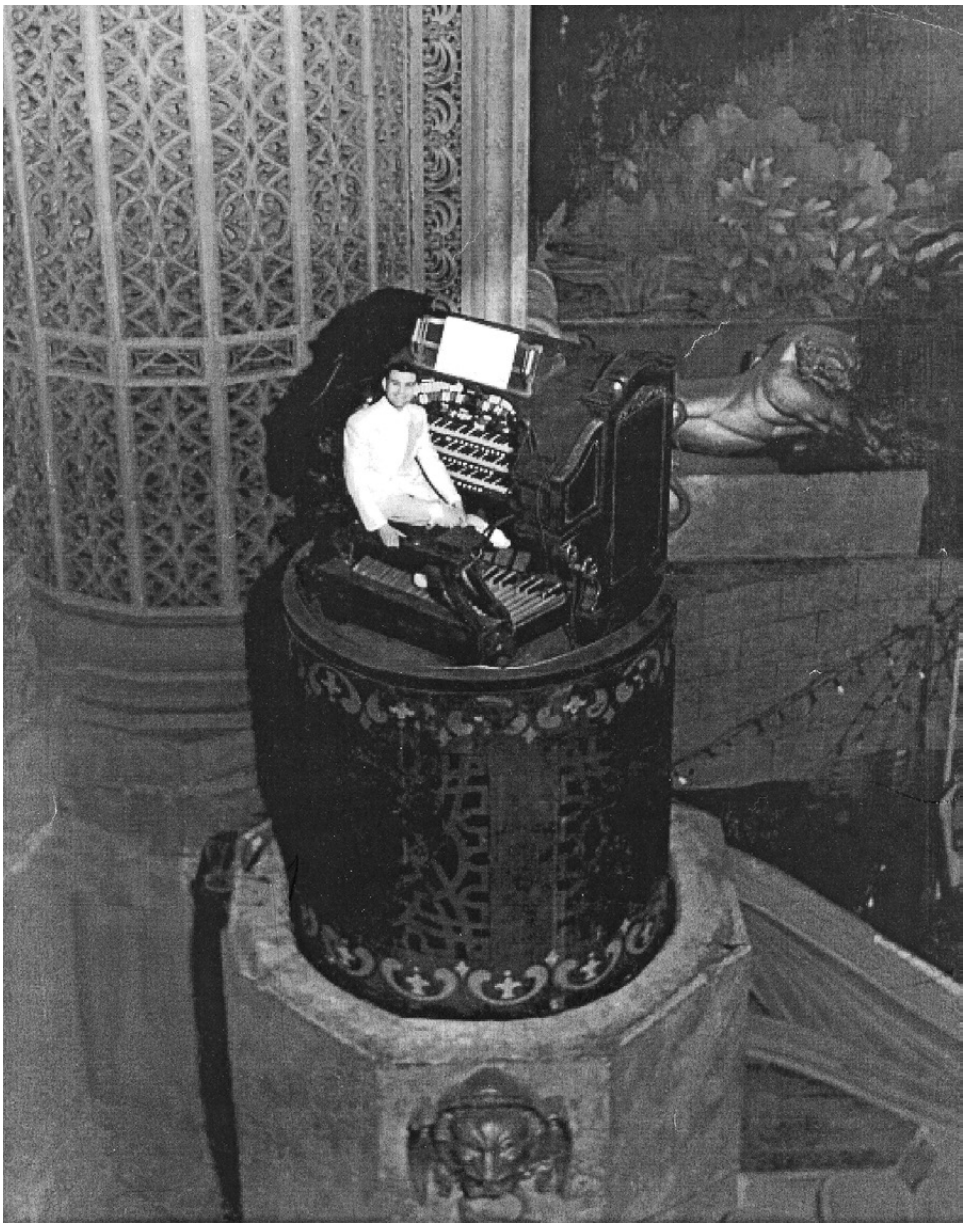
The highest organ lift in the world just may have been in New Zealand

Despite its relatively small population of under 4 million inhabitants, New Zealand has been no stranger to the world of the theatre pipe organ, for as many as seven instruments made their way from overseas organ firms to New Zealand.

The largest, and last theatre organ to arrive in New Zealand was the instrument intended for the beautiful 3,500-seat Eberson-style atmospheric Civic Theatre in the heart of downtown Auckland. Built in 1929, the Civic Theatre was heralded as the "Showcase of the Pacific," with its lavish decoration boasting a foyer in an "Ancient Indian" style and auditorium in an "Ancient Persian" style.

The main musical feature of the theatre was, of course, Wurlitzer's Opus 2075, a 3-manual 16-rank Style 260 "Special" which, as it was once remarked, rose from the depths "with a roar that made the marrow dance in one's bones." The organ was installed in chambers under the stage floor, and the piano, chimes, xylophone and marimba harp were installed in small opera-style boxes on either side of the auditorium, clearly visible to theatre patrons.

The console was mounted on a so-called "worm-drive" turntable lift that is believed to be one of the highest organ lifts in the entire world. Resting at the foot of a large well, the console lift had to rise an entire 20 feet before coming into view of the patrons. The spiral then ascended another 17 feet before the audience in the seats of the Grand Mezzanine could see the organist, who then entertained theatre patrons from a dizzying height of 37 feet!



Organist Penn Highes flying high on the 37′ lift in New Zealand's Civic Theatre