PUGET SOUND PIPELINE

PUGET SOUND THEATRE ORGAN SOCIETY

Volume 37, Nos. 3-4 March-April 2026 www.pstos.org

Program by Sawyer Best & friends!

Come & welcome spring!
An event not-to-be-missed!

Food
Music
Fun!

Donations at the door are greatly appreciated!
Suggested donation $10. Age 16 & under free.

Directions to Haller Lake Community Club:
Northbound I-5: Use Exit 174 onto NE 130th St. Turn left over freeway one long block to 1st Ave. NE. Turn left (south) one block to 128th. Right on NE 128th a few blocks to Densmore. Left on Densmore. Clubhouse is on the right. Parking both front & rear. Handicapped entry with parking & an elevator at rear of building.

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

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Vol. 37, Nos. 3-4 March-April 2026

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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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PRESIDENT'S MESSAGE

Hello everyone and happy almost-spring!

You may recall that PSTOS membership renewals are due at the beginning of each calendar year; if you haven't yet renewed this year, please make sure to do so. If you, like me, are of a forgetful nature and cannot remember if you have renewed or not, please get in touch with our membership coordinator, Jeff Snyder (jeff@pstos.org) and he will help determine your current membership status.

PSTOS as an organization needs to attract more and younger members if we wish to remain viable in the long term. With that goal in mind, I encourage you to invite friends, neighbors, relatives, and music lovers you know to theatre organ concerts and events this year, beginning with the two following:

Our Spring Fling on March 22 at 1:30 pm at Haller Lake Community Club.

The Paramount Theater's Silent Movie Mondays at 7 pm on April 27. "Faust" from 1926 will be showing with Christian Elliott providing the score. It sounds like it will be very engrossing; in 2012, Japanese film director Shinji Aoyama included "Faust" in his list of the top ten movies of all time. [Source: Wikipedia]

Mark your calendar for these two events and call up a friend or two to ask if they might be interested in attending with you. We'll see you there!

Renew your membership for 2026! Renew online or check the website pstos.org.
$25 per family

Also consider joining ATOS.
$35 for the first year or returning members.
www.atos.org.

ATOS membership includes the bi-monthly Theatre Organ magazine and other benefits!

Welcome new members!

Michael Schamens
Lynnwood

Dr. Robert Nicholson
Seattle

Helen Kane
Shoreline

Lindsey Dabek
Seattle

Adrien Andre
Seattle

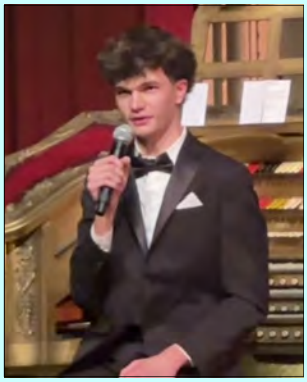
2026 Concerts

Vintage pops on the 3/25 Kimball-Wurlitzer
All Nations Church, Saturdays at 2 pm

Ken Double — May 16

Ken Double had a "double" career as both a theatre organist and a professional broadcaster. With a degree in Radio-TV from Butler University, he broadcast NBA & Big Ten basketball, NHL, IHL, & AHL hockey, the Indianapolis 500 Mile Race and hundreds of other events. His first theatre organ concert was in 1978 and since then he has played around the world, made more than a dozen recordings, and served as ATOS President 2007-2017 and as Master of Ceremonies for ATOS national and regional conventions. We're excited to welcome him back to Seattle.

Ben Forsthoffer — July 25



Ben's passion for the theatre organ started at age 5 when he first heard the Wurlitzer at Radio City Music Hall in New York City. Now he is a student of Jelani Eddington and is also fluent in improvisatory jazz piano and highly capable in classical piano, which influences his unique style, grounded in technically flawless playing and traditional theatre organ technique. He was one of the featured performers at the ATOS convention in summer 2025. You will want to hear him in Seattle!

Dave Wickerham — October 10

Dave is one of PSTOS' most beloved theatre organists. He writes about himself, "For as long as I can remember, music has been an integral part of my very being. It is the one truly universal language and has served as a vehicle allowing me to convey—at the deepest level—my feelings, passion, and most of all JOY! I can't imagine life and this world without MUSIC!!" His concerts are always unique treats, and we look forward to having him back in October 2026. Plan now to attend and bring friends!

Hear our 2026 artists—
https://www.youtube.com/watch?v=t7hdAXE8qSg - KD
https://www.youtube.com/watch?v=g1aVIeYaz48 - BF
https://www.youtube.com/watch?v=pvACSAQBkbE - DW

Other planned 2026 events:

Spring Fling - March 22, 2026

Summer Social - August 23, 2026

Holiday Party - December 6, 2026

Celebrating Russ Evans

For a joyful celebration of the life of the late Russ Evans (1929-2026), about 120 of his friends and family members gathered at All Nations Church (formerly Calvary Christian Assembly) on the afternoon of Saturday, February 21. The program opened with a musical introduction by Sawyer Best at the piano, followed by welcoming comments by PSTOS stalwart Bob Zat. Reminiscences were then presented by two of Russ's children, Keith and Kathi Evans, and his stepson Grant Shipley. Each spoke of his love, kindness, integrity, generosity, and high standards, and his lasting impact on everyone who knew him. Grant concluded by displaying a pair of canoe paddles, paraphrasing Russ: "Someday, we're all gonna be there with him. And when I get there, Russ, we're gonna take these paddles, we're gonna stick 'em in the water, we're gonna put our heads down, and we're gonna paddle to the place we want to be."

Bob Zat then returned to the podium and described his long-time friendship with Russ, and Russ's involvement with PSTOS and numerous theatre organ projects in the U.S. and Australia, including the organs at the Evans home, the Paramount Theatre, Haller Lake Community Club, and in this church.

Turning to messages from some friends of Russ who were not able to attend: First, a video from Jay Kenney, a long-time employee at Evans Music, ending with a performance of Russ's "Duster's Rag" (dusting the piano keyboard from left to right with a rag). Bob then read tributes from two of Russ and Jo Ann's Australian friends, John Atwell and Rob Gliddon. And finally, video reminiscences from two other close friends from Australia, Tony Fenelon and John Fuhrmann, ending with John's message to Russ: "Rest in peace, Russ. May your tremulants throb in Heaven."

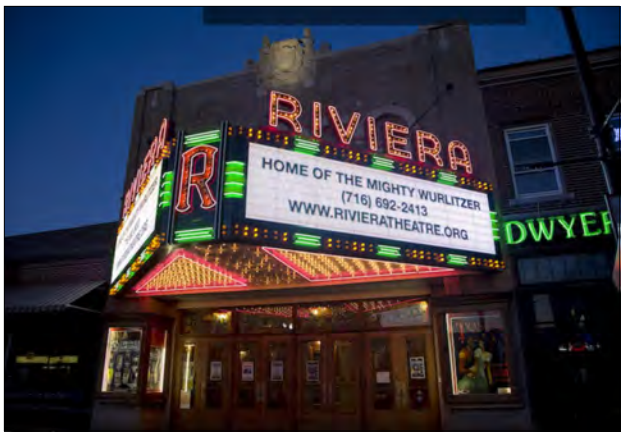
For a closing musical tribute, Portland organist Jonas Nordwall, PSTOS mainstay and long-time friend of Russ and Jo Ann, came to the console. He opened with a singalong of the traditional Australian song "Waltzing Matilda." This was followed by a brief concert of three of Russ's favorite songs: "I Got Rhythm" and "The Man I Love," by George Gershwin, and Irving Berlin's "Always." Jonas ended with a lively rendition of Edward Elgar's "Pomp and Circumstance," a fitting ceremonial conclusion of the event.

Following the program, attendees gathered in the lobby for conversation and refreshments, featuring "Anzac biscuits," a kind of oat-based cookie traditional in Australia.

Many thanks to everyone who participated in the event, including: Jo Ann Evans for overall organization, and for providing the printed program and a booklet telling of Russ' experience as a 12-year-old living in Honolulu on Pearl Harbor Day; members of the All Nations Church staff for setup, audio-visual operations, and many other aspects; Jeff Snyder for coordinating with the church, and for documentary photography; Marie Perdue and Ellen Sullivan for refreshments; Greg Smith for organ prep and cipher patrol; and a number of other PSTOS members for help with a variety of tasks.

American Theatre Organ Society Convention
July 6-10, 2026
Rochester, New York

If you've never attended an ATOS convention, this might be your year to go! There's nothing quite like 5 days of concerts and the comraderie of fellow theatre-pipe-organ lovers!



The convention will feature 11 concerts including Dave Wickerham at the Riviera Theatre and Richard Hills at Shea's Buffalo Theatre, plus others you won't want to miss! At least 5 of us from PSTOS are planning to go! Join us for a great adventure of music, smiles, and laughter. It might be the best week of your summer!

I'm (Annabelle) also looking forward to visiting the Corning Museum of Glass, having been there as a small child. It's obviously changed a lot since then! Now it welcomes 300,000 visitors annually from around the world! This will happen on the first day of the convention, sandwiched between concerts by Brett Valliant and Nathan Avakian. You really do want to attend this convention!

Visit the website and register at: atos2026.org

Silent Movie Mondays at the Paramount Theater

Monday, April 27, 2026
Faust (1926)
Christian Elliott at the Wurlitzer

Witness a battle for the soul on the grandest scale in F.W. Murnau's silent masterpiece *Faust,* a landmark of German Expressionist cinema. With breathtaking visuals, stunning special effects, and haunting atmosphere, this legendary adaptation of Goethe's classic tale follows a scholar who makes a fateful deal with the devil.

Monday, July 27, 2026
The General (1926)
Tyler Pattison at the Wurlitzer
Paul Hansen on Foley Sound

Widely regarded as one of the greatest silent films ever made, Buster Keaton's *The General* delivers breathtaking stunts, perfectly-timed comedy, and pulse-pounding action—all set against the backdrop of the American Civil War. Keaton stars as a devoted train engineer whose beloved locomotive and sweetheart are both stolen by enemy forces, leading to one of cinema's most thrilling and hilarious chase sequences.

AGO *Programs*

Classical organ events for your enjoyment
More information at www.agoseattle.com.

Sunday, March1, 4:00 pm
"Encore and More" at Queen Anne Lutheran Church, 2400 8th Ave. W., Seattle, 98119. Suggested donation $15.

Wednesday, March 4, 12:30 pm
UW music faculty "pop-up"concert featuring Stef Price on organ in collaboration with other School of Music Faculty on guitar, violin, cello, and cedar flute. Concert in the emtry space of the Allen Library. No charge.

Friday, March 13, 7:00 pm
Piano recital by Barbara Lister-Sink at Wesley Homes chapel, 815 S. 216th St., Des Moines, 98198, featuring works of Chopin, Debussy, Rachmaninoff, & Grainger. No charge.

Saturday, March 14, 9:00 am– 4:00 pm
AGO Chapter Event. Dr. Barbara Lister Sink presents an Injury Prevention Keyboard Technique Workshop at Wesley Homes chapel, 815 S. 216th St., Des Moines, 98198.

Sunday, March 15, 3:00 pm
The Seattle Bach Choir will present a concert featuring Johannes Brahms. Also works by Bach, Handel & Beethoven. Trinity Parish Church, 609 8th Ave., Seattle, 98104. $25 suggested.

Sunday , March 15, 10:10 pm
Organ by Night at St. Mark's Cathedral, 1245 10th Ave. E, Seattle, 98102. No charge. After Compline at 9:30 pm.

Friday, March 20, 12:10 noon
Third Friday concert at Christ Episcopal, 310 North K St., Tacoma 98403. Paul Tegels play Bach. Donation at the door.

Sunday, March 22, 3:00 pm
Flentrop Organ Concert, St. Mark's Cathedral, 1245 10th Ave. E, Seattle, 98102. Organist Stephen Price. $25/$20.

Sunday, March 29, 3:00 pm
Dr. Justin J. Murphy-Mancini in concert at Trinity Lutheran Church, 6215 196th St. SW, Lynnwood, 98037. $15 /$10.

Friday, April 17, 12:10 noon
Third Friday concert at Christ Episcopal, 310 North K St., Tacoma 98403. Donation at the door.

Sunday April 19, 3:00 pm
Richard Moe organ recital series on the Fritts organ at Pacific Lutheran University, Tacoma.

Sunday, April 19, 7 pm
Nathan Laube in concert at First Lutheran Church of West Seattle, 4105 California Ave. SW, Seattle, 98116.

Sunday, April 19, 10:10 0m
Organ by Night, St. Mark's Cathedral, 1245 10th Ave. E, Seattle 98102. No charge. After Compline which starts at 9:30 pm.

Friday, April 24, 7:30 pm

Saturday, April 25, 2:00 pm
Two performances of Mozart's Grand Mass in C Minor and Haydn's Te Deum in C Major, Epiphany Episcopal, 1805 38th Ave., Seattle, 98122. $38

Tuesday, April 28, 7:30 pm
University of Washington organ studio recital using the Reuter organ at University Presbyterian Church, 4540 15th Ave. NE, Seattle, 98105. No charge.

Become a PSTOS Sponsor!

Sponsor one of our 2026 Concerts!

Sponsorship levels:
Bronze - $100
Silver - $300
Gold - $500

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We'll list our sponsors in our newsletter and on our website,
with your permission, of course.

If you know friends, family, or a corporation who would also like to be a sponsor,
feel free to give them this information.

PSTOS is a 501(c)3 organization.

Your donation is tax-deductible to the extent allowed by law.

Yes, I would like to Sponsor a 2026 Concert!

☐ Ken Double ☐ Ben Forsthoffer ☐ Dave Wickerham

At this level: ☐ Bronze ☐ Silver ☐ Gold

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Send your tax-deductible donation to: PSTOS, 10002 Aurora Ave. N, Suite 36 #516, Seattle, WA 98133
or donate online on our website: pstos.org *THANK YOU!*

Pages From The Past..

The Theatre Organ and its Tonal Design ...G. Edgar Gress

Reprinted from *The Tibia, Journal of the ATOE*, Volume 1, No. 1, Fall, 1955

The tonal palette of the theatre organ may be conveniently divided into two distinct classes: foundation stops, and color-producing stops. The foundation stops provide a smooth, sonorous sub-structure with which the various registers of the color-producing group blend to produce the rich, many-voiced ensemble effects typical of the theatre organ.

At this point it must be clearly understood that these diverse elements are perfectly capable of blending into a homogeneous whole, previous writers to the contrary notwithstanding. The tonal glue which makes them cohere is the free use of the tremulant or more correctly, many tremulants beating against each other in such a way that the regular, mechanical pulses of each are lost to the ear in the vibrant sound resulting. In theatre playing, the normal use of the tremulants is to keep them on all the time, taking them off only for special effects. Moreover, every rank in the organ will be affected by one tremulant or another, and many of the more important stops will have ones of their own.

This free use of the tremulant may not seem quite so vulgar when it is observed that many other instruments — for example, the violin or the human voice — depend to a large extent on the vibrato for their most beautiful string bowed without the vibrato, the greater part of and characteristic tones. Like a high-pitched violin the theatre organ's voices tend to sound quite metallic and unsympathetic without a fairly heavy tremulant.

With this factor in mind, let us now proceed with our classification and description of the instrument's tonal resources. We shall then be in a position to consider just how they are disposed between the various divisions of the organ.

Robert Hope-Jones, mastermind behind the design and concept of the Wurlitzer Theatre Pipe Organ. Circa 1910.

Class 1. The Foundation Stops.

A. ***The Tibia family.*** "Sobbing Tibia" tone is to the theatre organ what principal choruses are to the legitimate organ. It can be described as extremely hollow, smooth and pervading flue tone.

B. ***The Diapason family.*** The theatre diapason is much fuller and smoother than the traditional principal. Usually the range below is composed of diaphonic (valvular reed) pipes, which speak much more promptly than low-pitched flue pipes.

C. ***The Flute family.*** This group also includes the dulciana and quintadena, and provides neutral foundational accompaniment tone.

D. ***The Smooth Reed family:*** Tubas, Oboe Horn, French Horn. These stops are characterized by sonorous horn tone.

Pages From The Past...continued

E. *The Full-Toned Percussions:* Piano, Marimba, and Harp Chrysoglott.

Class II. The Color-Producing Stops.

A. *The String family:* Theatre strings are generally of very keen intonation.
B. *The Brass family:* Trumpet and English Post Horn. The theatre organ trumpet has resonators of spun brass, and is a close imitation of the orchestral trumpet played mf. The Post Horn is a development of the Hope-Jones "Double English Horn" producing a loud, tearing sound closely resembling that of the orchestral trumpet played ff. It is constructed with large "duckbill" shallots and thin tongues, and serves as a dominating solo reed.
C. *The Orchestral Reed family:* Clarinet, Orchestral Oboe, Cor Anglais, Saxophone, The Wurlitzer reed voicers turned out some amazingly characteristic stops in this group. Their Clarinet was pretty much standard. The Saxophone was a quarter-length Brass Trumpet. The Orchestral Oboe was 2/3 length, of very small scale, and had Kinura type tongues and shallots. The Cor Anglais was like the Orchestral Oboe, but of larger scale and of 1/3 length. An example appears at the Fisher Theatre, Detroit, and is an excellent stop indeed.
D. *The Piquant Reed family:* Kinura, Krumet, and Musette. These bear a striking resemblance to the schnarrwerk of the old German baroque organ. The Kinura, having thin tongues and shallots and almost no resonators, produces a sharp, buzzing sound not unlike that of the jews'-harp. The other two stops are modifications of the first. The Krumet has full-length medium-scale cylindrical resonators and emits a hollow, wailing tone; the Musette has eighth-length cylindrical resonators and is probably the best blender of the three.
E. *The Vox Humanas.*
F. *The Thin-Toned Percussions:* Xylophones, Bells, and Chimes.
G. *The Non-Tonal Percussions:* Drums, Traps, and various sound effects for silent picture accompaniment.

Organization

Now that we have classified and described the contents of our tonal paintbox, the next step is to see how they are organized into a usable pattern. After an examination of several hundred instruments, the writer believes that a unit organ is best balanced tonally if its pipe work is distributed as follows: 10 percent Tibias, 10 percent Diapasons, 10 percent Flutes, 20 percent Smooth Reeds, 10 percent "Brass," 15 percent Orchestral Reeds, 5 percent Piquant Reeds, and 10 percent Vox Humanas. Of course few instruments will follow these percentages exactly.

In the so-called "straight" organ, each manual controls a separate department; if enclosure in swell boxes is desired, no problems arise as to what should be contained in each. However, in the case of the unit organ, in which the entire instrument is treated as a single pool of tonal material made playable from several manuals and pedal, any division of this material into separate chambers must perforce be an arbitrary one. In his early organs, Hope-Jones used a system of five chambers patterned after the instrumental sections of the orchestra: Foundation, String, Woodwind, Brass, and Percussion. Such a scheme, however, had two serious defects. In the first place, it was impossible to control separately the volume of solo and accompaniment parts when both were played on voices of the same tonal family. Secondly, the instrument pretty much had to be located in one place, whereas most theatre organs were installed divided on opposite sides of the proscenium. It would not do to have the listeners near one side of the auditorium hear nothing but string and woodwind tone, while those on the other side were bombarded with all the foundation, brass, and percussion stops. The logical solution was to provide a representative selection of voices at each side of the theatre. This soon became standard practice.

Probably nine out of ten Wurlitzer organs are found divided fairly equally into Main and Solo chambers located on opposite sides of the building, and in the few instruments large enough for a more elaborate scheme, two more chambers are added—a Foundation to go with the Main, and an Orchestral to share the other side with the Solo. Although the tendency was to place the more colorful voices in the Solo and Orchestral chambers and the tones of the accompanimental material in the Main and Foundation, the distinction was never very clear-cut.

Lincoln Theatre Style D Special Wurlitzer, Mt. Vernon, WA,

The Lincoln Theatre Wurlitzer, Opus 1263, was installed in 1926, and is one of only five theatre organs still in their original theatres in the entire state. (The others are the Seattle Paramount, Mt. Baker in Bellingham, Temple Theatre Kimball in Tacoma, and Raymond Theatre in Raymond.)

The "Special" designation refers to additions made to stock instruments as supplied by Wurlitzer. The Lincoln Wurlitzer has an added Kinura, piano and marimba, making it a 2-manual 7 rank instrument.

The organ is played regularly before movies. See the "Other NW Events" column for times.

For a complete history and many additional photos, go to the PSTOS website at:

http://www.pstos.org/instruments/wa/mtvernon/lincoln.htm