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# PUGET SOUND PIPELINE

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

Volume 23 No. 11-12

November/December, 2012

A Chapter of the American Theatre Organ Society

**Reserve NOW for this festive and fun party!!**



## Holidays at Haller

### MIKE BRYANT at the Wurlitzer



MIKE BRYANT has been a performing organist for over 50 years. A product of the San Francisco Bay Area, he had the opportunity to hear some of the premier theatre organs when they still existed in their original homes – the San Francisco Fox, Oakland Paramount, Oakland Fox, and the San Francisco Orpheum – along with some of the organ world's greatest names: Ann Leaf, Tom Hazleton, Larry Vannucci, George Wright, Gus Farney, and more. This exposure kindled his interest in adding theatre stylings to his classical repertoire, and as a teenager he became a student and friend of the late Tom Hazleton.

During the early pizza-and-pipes years he played at the original Capn's Galley in Santa Clara, California.

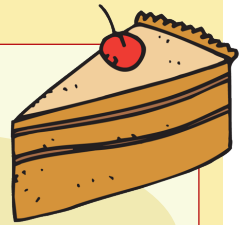
Moving to Nevada in the late 1960s, Mike worked for a Baldwin / Conn dealer, and often performed for home organ clubs in the area.

He lived in Seattle in the '90s and was involved with the installation of the 3/16 Kimball at the Historic Everett Theatre. Moving to Colorado in 2002, he again began performing on theatre organs, which he continues to this day.

Although now semi-retired and living in Vancouver, WA, he plays the occasional program and silent film, works on pipe organ restorations, repairs, installations of Uniflex Relay Systems, and integrations of pipes with sampled voices. He is also co-Editor of *Theatre Organ*, the Journal of the American Theatre Organ Society.

*Holiday refreshments!*

**Cheesecake,  
Punch, Coffee, Tea**



**Sunday, December 2, 2:00 PM**

Haller Lake Community Club  
12579 Densmore Ave. N., Seattle

**Members \$5 • Guests \$10  
16 and under free**

*Admission covers artist, food, and venue costs*

**RESERVATIONS, PLEASE!**

**Phone Barbara Graham**

at **206-525-7859** and leave message with your name, phone, and number in your group, or email [barbara@pstos.org](mailto:barbara@pstos.org)

**Drive directions  
can be found on page 6**

A brief business meeting and election of 2013 officers will precede the festivities.

## PUGET SOUND PIPELINE

Vol. 23, No. 10 – October 2012  
Published monthly by  
Puget Sound Theatre Organ Society  
6521 NE 191st ST  
Kenmore, WA 98028-3453

Puget Sound Theatre Organ Society is a non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.

### OFFICERS

President—Jon Beveridge, jon@pstos.org  
Past Pres.—Bob Zat, bob@pstos.org  
Vice President—Russ Evans, russ@pstos.org  
Secretary—Joani Roughton, joani@pstos.org  
Treasurer—Clint Meadway, clint@pstos.org

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Jeff Snyder, jeff@pstos.org • Alain Rhone, alain@pstos.org

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**Organ Restoration & Maintenance**—Bob Zat

#### Program Coordinating

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Ray Harris, ray@pstos.org • Jamie Snell, jamie@pstos.org  
Bob Zat, bob@pstos.org

**Scholarships**—Carl Dodrill, carl@pstos.org

**Paramount Theatre Volunteer Coordination**—Tom Blackwell

**New member processing**—Doug Owen, 253-566-6734

**Haller Lake keys**—Bob Zat

**Sunshine**—Joani Roughton, 253-946-4400

**Hospitality HLCC**—Ellen Sullivan, 206-365-7554

### NEWSLETTER & WEBSITE

**Pipeline Editors**—Russ & Jo Ann Evans, 425-485-5465

**Pipeline Online Website**—Tom Blackwell, tom@pstos.org

### LIAISONS

**AMICA & POF**—Carl Dodrill

**Haller Lake Community Club**—Bob Zat

**Paramount Theatre**—Tom Blackwell

**Washington Center**—Andy Crow

**Calvary Christian Assembly**—Jeff Snyder

**AGO**—David Locke

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

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

### Advertising in the Pipeline

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

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

For a one year membership, send a \$20 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, and your email address (optional) to:

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

## PRESIDENT'S Message



## PSTOS Coming Events

### ► Annual PSTOS HOLIDAY PARTY with Portland's MIKE BRYANT at Haller Lake

Our annual holiday extravaganza!  
*Music! Food! Fun! A great time for all.*  
**Sunday, December 2, 2012**

### ► DAVE WICKERHAM plays "The Roaring '20s and More" at Calvary Christian Church



Dave wowed everyone at Spokane's First Nazarene Wurlitzer at the 2010 convention. Now for an encore right here in Seattle!  
**Sun., Feb. 10, 2013**

### ► SHARON STEARNES at the Wurlitzer plus a catered Italian dinner at Haller Lake Community Club!

Great Italian food from Amanti's. Add RAY HARRIS and his strolling accordion to the day and you'll have an event to savor!

**Sunday,  
May 26, 2013**



### ► HOME PARTY at the Jack & Mary Lou Becvar residence in Kent

A fun summer afternoon event with member cameo performances on the Wurlitzer. Refreshments.

**Sunday, August 4, 2013**

### ► England's young Wurlitzer Whiz Kid, DAVID GRAY, plays at Calvary Church

David will play your favorites for a great afternoon of music. This is definitely a not-to-be-missed event!

**Sunday, September 15, 2013**

**Your Program Planning Team has  
been working! Stay tuned...**

*Jon Beveridge, President*



# Other NW Theatre Organ Events

**Kenyon Hall in West Seattle**  
www.kenyonhall.org or email  
kenyonhall@earthlink.net

**Lincoln Theatre in Mt. Vernon**  
lincolnthatre.org

**Columbia River Theatre Organ Society**  
www.crtos.org

**Spokane's First Nazarene Theatre Organ Society** — www.sfnatos.org

**Oregon Chapter ATOS, Portland**  
http://www.theatreorgans.com/oregon/  
ocatos/ocatos2.htm

## Nominating Committee Report

The PSTOS Nominating Committee, chaired by Past President Bob Zat, presents the following slate of officers and directors to be voted upon at the upcoming December Annual Meeting:

**President**—Jeff Snyder

**Vice President**—Russ Evans

**Secretary**—Micah Bisson

**Treasurer**—Jon Beveridge

**Directors, two-year terms:**

Bob Buchholz and Gil Drynan

**Directors, completing the second year of a two-year term:**

Alain Rhone and Ray Harris (completing the term of Jeff Snyder)

Bob Zat will remain as **Past President**, making it possible for retiring president Jon Beveridge to become treasurer.

## FOR SALE

**HAMMOND MODEL 4172**, self contained, two 61 note manuals with 25 note pedal-board is for sale. This organ has stop tabs in a horseshoe arrangement, full range of percussions and built in rhythm unit. Excellent condition and recently serviced. Asking \$500. Contact Bob Zat at 206-972-8943 or email bobzat@earthlink.net. This instrument is located on Whidbey Island.



## Jamie Snell Leads Theatre Organ Event for the AGO

Submitted by Carl Dodrill, Dean-elect of the Seattle AGO Chapter.

PSTOS Past President Jamie Snell led a theatre organ event at Kenyon Hall on October 13 for the Seattle Chapter of the American Guild of Organists (AGO). Jamie is a joint member with AGO, as is Carl Dodrill, who arranged the meeting. Children and young people were invited to this event as were AGO members.



Jamie gives his talk on theatre organs.

The primary feature of the afternoon was an educational presentation by Jamie who began with a review of theatre organ history, including the unusual role that Seattle has had in that history. He then spoke about how theatre organs differ from the classical and liturgical organs with which most AGO members are familiar, and the availability of the Wurlitzer allowed him to illustrate his points. He also illustrated how the playing of theatre organs differs from liturgical instruments, and then went on to tell how theatre organ experience can contribute to practice and performance on classical organs. Overall, his presentation

attractively presented theatre organ to classical and liturgical organists.

After Jamie's talk, AGO Dean Christopher Glenn played show tunes on the organ while everyone helped themselves to root beer floats prepared by AGO/PSTOS member Halie Dodrill with the assistance of AGO members Rita and Howard Stoess.

Following Dean Glenn's renditions, there was open console which included the young people in attendance and which lasted for most of an hour. During this time several AGO organists had the opportunity to play a theatre organ for the very first time.

Overall, the afternoon was a great educational event with special thanks to Jamie for his excellent work!



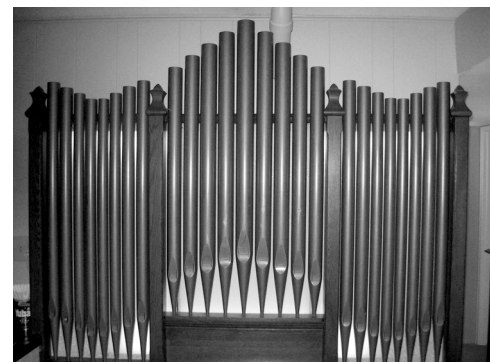
Jamie is ready to enjoy a root beer float himself while the youngest member in the audience waits her turn. Halie Dodrill looks on.

### LARGE ESTEY REED ORGAN

Handsome two manual Estey Model T reed organ with built in blower, 80" wide, 35" wide, and 71" tall. Solid oak case in excellent condition. An attractive pipe fence of 25 nonspeaking wood organ pipes included. Ten ranks of reeds: Great--8' Open Diapason; 8' Clarinet; 8' Dulciana; 8' Trumpet; Swell--8' Salicional; 8' Voix Celeste; 8' Oboe; 4' Flute;



Pedal--16' Pedal Dulciana; 16' Pedal Bourdon. Octave coupler for the Great, Swell to Great coupler, Swell to Pedal coupler, Great to Pedal coupler, and Tremolo. Full expression with Swell pedal plus a Grand Organ (SFZ) lever. Plays very well. Excellent practice organ. A bargain at \$500. Contact Carl Dodrill at 206 788-7761.



# Pages From The Past..1910

Exactly 102 years ago, Robert Hope-Jones, one of the most remarkable innovators ever to come along in the field of pipe organs, addressed the National Association of Organists at their national convention. He puts forth a strong argument for abandoning the old and accepting the new, while at the same time admitting that change is difficult. The final part of his lecture is reproduced here.

## Recent Developments of Organ Building

By ROBERT HOPE-JONES

A lecture delivered before the National Association of Organists at the Auditorium, Ocean Grove, New Jersey, August 6th, 1910

Continued from the October Pipeline—

### PIZZICATO TOUCH (Patent)

The Pizzicato touch was first used in the organ I rebuilt about the year 1895 for Mr. J. Martin White, Balruddery, Dundee, Scotland. I have put up several examples in this country and am now incorporating it into all organs I build—though, unfortunately funds did not permit its being introduced into this Ocean Grove organ. It yields many effects that are truly beautiful and musical—and others that may best be described as curious.

It is generally applied to the couplers. Let us draw the swell to great coupler at Pizzicato touch and have a diapason speaking on the great and an eight foot flute on the swell. If now we strike a chord on the great keys the swell also will speak at the moment of striking, but will instantly become silent again, leaving the great diapason alone to sustain the chord. The percussion effect thus produced is at times valuable. By the employment of contrasts in tone and pitch between great and swell more marked effects are furnished.

### PERCUSSION DEPARTMENT

In the organ I constructed in St. John's Church, Birkenhead, England, in 1889, I introduced a bass drum and used it frequently in accompanying the church services. I escaped ostracism at the hands of my English friends only because I made the drum so soft and refined that few of them knew it was there, though they felt the charm of its rhythm and attack. I soon grew bolder and introduced chimes, etc. I am now courageous enough to say that every concert organ should have a percussion department of equal importance to any of the other departments. The continuous manual tones that can be produced by percussion are of great beauty, and are of as much use in what has been spoken of as "legitimate organ music" as in orchestral transcriptions. A complete octave of "tympani" is a valuable addition to any organ and is not costly.

### VOWEL CAVITIES

These, used in connection with reed stops, are of great value in securing new tone colors. Here is a Kinura pipe that gives a small plaintive, wailing tone. By placing one or other of these vowel cavities above it I can entirely alter its tone and make it sing ah, eh, e, i, o, or u. You hear this altogether unusual Orchestral Oboe in this organ. Its effect is due to a vowel cavity on each pipe, governed by a sliding stopper. I commend this subject to my brother organ builders as a fruitful field for investigation.

### REFLECTORS

These will play an important part in the organ of the future—not only do they solve many architectural problems, but when rightly used they lend poetry to the music. This organ, as you know, is located 20 or 30 feet below where you sit, and its tone is directed into the auditorium by reflectors made of cement. If placed in the hall it would have left no room for the chorus.

### ROBUST RELIABILITY

None need fear for an organ of this simple type, enclosed in cement chambers—such instruments can be set out of doors in public parks or private gardens and may be relied upon summer or winter. This great auditorium is a mere shell constructed of thin boards. It is located on the shore of the Atlantic and is devoid of heating plant. Next month a tarpaulin will be thrown over the console and the place will be abandoned to the mists, storms and fogs until next summer. The organ has already stood two winters and the iron screws used in its construction are still bright.

### THE SPHERE OF THE ORGAN

No one who has heard the organs I built for the greater English churches and cathedrals will accuse me of detracting from the dignity of the church organ, or deny that my influence has been entirely in the other direction—the suppression of excessive mixtures and other trivial stops, the provision of fuller diapasons, smoother reeds and more dignified pedal tone. I, however,

frankly declare myself in favor of the bold introduction of the organ into the secular field as well.

With the advantage of these great powers of flexibility and expression that I have described and with the new range of tone colors now available, there is no reason why the instrument shall not be modified and introduced freely into public halls, theatres, hotels, restaurants, parks and other pleasure resorts—in fact, I am at the moment building several such instruments.

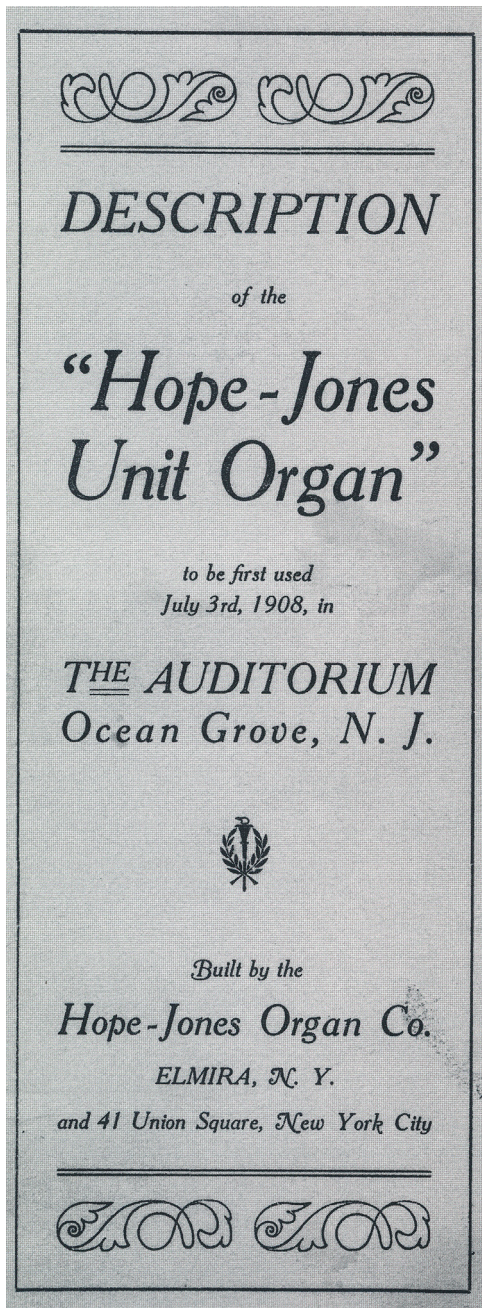
But, gentlemen, if we are going to do this we must frankly set on one side all our conservatism—all our traditions born of church use and we must approach the modified organ as a new instrument. We have heard much said against "degrading the organ" and "prostituting our art"—I cannot see the matter in this light. Such remarks are indeed forceful when applied to the church organ; but I fail to see their applicability to a new instrument avowedly designed for amusing a large section of the public. This public will have light and popular music, and if any of you organists are minded to meet the demand and have an instrument to enable you to do so, I fail to see that you thereby hinder yourselves from performing the highest classical compositions on the church organ when the proper times and seasons arrive.




Our President, Mr. Mark Andrews, has thrown us into fits of laughter by the funny "stunts" he performs on the piano. After turning to this lighter music for a few moments, is he less able to thrill us with the dignity of a Bach fugue or Rheinberger sonata played on the organ?

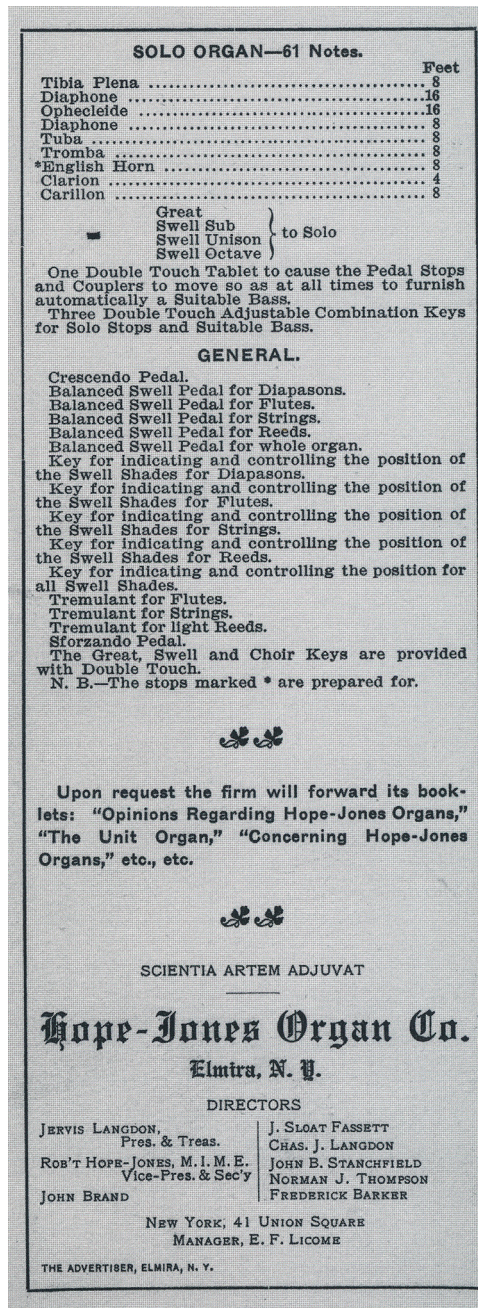
"Degrading our art" indeed! Let me tell you that there is scope for the exercise of the highest art any of you can bring to bear, in rendering effectively good popular compositions on the new orchestral organ or "Unit Orchestra" as I prefer to call it. If any of you will successfully study this new art I can promise you will not lack remunerative employment. I am asked to provide



# Pages From The Past...continued



  
**DESCRIPTION**  
 of the  
**"Hope-Jones Unit Organ"**  
 to be first used  
 July 3rd, 1908, in  
**THE AUDITORIUM**  
 Ocean Grove, N. J.  
  
 Built by the  
**Hope-Jones Organ Co.**  
 ELMIRA, N. Y.  
 and 41 Union Square, New York City  




**SOLO ORGAN—61 Notes.**  



Tibia Plena .....	8
Diaphone .....	16
Ophecleide .....	8
Diaphone .....	8
Tuba .....	8
Tromba .....	8
*English Horn .....	8
Clarion .....	4
Carillon .....	8

Great Sub }  
 Swell Unison } to Solo  
 Swell Octave }

One Double Touch Tablet to cause the Pedal Stops and Couplers to move so as at all times to furnish automatically a Suitable Bass.  
 Three Double Touch Adjustable Combination Keys for Solo Stops and Suitable Bass.

**GENERAL.**

Crescendo Pedal.  
 Balanced Swell Pedal for Diapasons.  
 Balanced Swell Pedal for Flutes.  
 Balanced Swell Pedal for Strings.  
 Balanced Swell Pedal for Reeds.  
 Balanced Swell Pedal for whole organ.  
 Key for indicating and controlling the position of the Swell Shades for Diapasons.  
 Key for indicating and controlling the position of the Swell Shades for Flutes.  
 Key for indicating and controlling the position of the Swell Shades for Strings.  
 Key for indicating and controlling the position of the Swell Shades for Reeds.  
 Key for indicating and controlling the position for all Swell Shades.  
 Tremulant for Flutes.  
 Tremulant for Strings.  
 Tremulant for light Reeds.  
 Sforzando Pedal.  
 The Great, Swell and Choir Keys are provided with Double Touch.  
 N. B.—The stops marked \* are prepared for.

  
 Upon request the firm will forward its book-lets: "Opinions Regarding Hope-Jones Organs," "The Unit Organ," "Concerning Hope-Jones Organs," etc., etc.  
  
**SCIENTIA ARTEM ADJUVAT**  
**Hope-Jones Organ Co.**  
 Elmira, N. Y.  
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 ROBT HOPE-JONES, M. I. M. E. Vice-Pres. & Sec'y  
 JOHN BRAND  
 NEW YORK, 41 UNION SQUARE  
 MANAGER, E. F. LICOME  
 THE ADVERTISER, ELMIRA, N. Y.

The front and back covers of a brochure describing the details of the organ referred to in this article, which was Hope-Jones' most famous and influential organ.

a performer for the instrument that will be completed this winter at the Statler Hotel, Buffalo, and I cannot find a man with sufficient flexibility to allow to his throwing to the winds all church organ traditions—with sufficient knowledge of orchestration—with sufficient musical feeling and with high enough technique. I have other posts of the kind to fill at salaries ranging from \$2500.00 to over \$5000.00 per year, but where are the men to fill them? Are the members of the Association going to ignore

this new field and enjoy smug satisfaction in having resisted the temptation to degrade their art? Or are some of them going to make a serious study and endeavor to fit themselves for such service?

I have heard the overture to William Tell played by excellent orchestras; but neither I nor the friends who were present will ever forget the pleasure, the thrill, the enthusiasm aroused here last fall when that overture was played to us on this organ by S. Archer Gibson.

Many have found fault with Ocean Grove's musical director, Mr. Tali Esen Morgan, for "debasing the organ" and allowing Mr. Clarence Reynolds to compose and render daily his storm Fantasia. They say that it is the mission of the organist to "elevate the people." I ask how the people are to be elevated by the performance of a faultless classical program when they remain on the boardwalk and leave the auditorium empty, save for a handful of people whose tastes are already elevated. No! Morgan is right—he first draws thousands of people into the auditorium by giving "The Storm" fantasia (which, by the way, contains much that is elevating) and then awakens such a love of music and of the organ that many of them are seen next day paying their 25 cents to hear the regular recital which precedes the Storm. If you are going to raise the people, you must first get your arms around and underneath them.

I doubt if there is anyone here present who enjoys the work of Bach, when played with grand unemotional dignity, more than I do. Yet I think that Mr. Morgan and Mr. Reynolds have rendered a great service by awakening in the hearts of thousands and thousands of people a renewed and increased love of music through the medium of their joint composition, "The Storm." It is perhaps forgotten that such composers as Beethoven, Mendelssohn, Rossini, Lemmens, Neukomn and others have done their best to depict a storm through the agency of music. Judged from the result of efficiency I doubt whether any of these compositions will compare with the storms played on this organ last year by Mr. Will C. MacFarlane and this year by M. Clarence Reynolds.

Each city of 30,000 inhabitants or more will shortly have its great organ in a public hall and will provide, for five or ten cents, daily feasts of popular and good music to gratify, amuse and uplift its citizens. Mr. Morgan has proved in this very auditorium during two summer seasons that brilliant financial success attends such an effort if rightly directed.

Not many decades hence there will be more organs in hotels, theatres, restaurants, parks and seashore resorts than are today to be found in churches and the chief instrument in every orchestra will be the orchestral Unit Organ.

I thank you, Mr. President, Ladies and Gentlemen, for your patience and your courtesy. (Applause.)



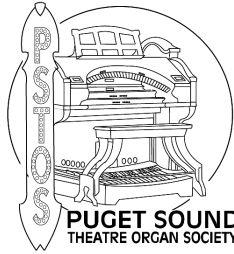
**Drive directions to  
Haller Lake Community Club**  
12579 Densmore Ave. N. • North Seattle

**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. There is handicapped entry with parking and an elevator at the rear of building.

**Southbound I-5:** Use Exit 175 onto N.E. 145th, turn right one block to 1st Ave. N.E. Left (south) continuing through N.E. 130th to N.E. 128th. Continue where underlined above.

**PUGET SOUND THEATRE ORGAN SOCIETY**

Russ & Jo Ann Evans, Newsletter Editors  
6521 NE 191st ST  
Kenmore, WA 98028-3453



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**From The  
MAILBOX**

Thanks to Doug Owen for sending the article below, which recently appeared in the *Tacoma Tribune*. Many PSTOS members will recall with nostalgia this lively establishment.

**LOOKING BACK**

*A South Sound history through words and pictures*



**Staff members at Steve's Gay '90s restaurant gather around a restored Mighty Wurlitzer pipe organ on Oct. 22, 1971. The restaurant at 54th and South Tacoma Way featured staff who who entertained diners on weekends in the Gay '90s Revue. Those pictured are believed to be Dorothy Jean, "gay '90s queen"; Mr. Banjo, Ray Johnston; Bob Shonack & his Cable Car Conductors; and Steve's trio of can-can dancers. Diners could eat their fill at the restaurant's "mile-long smorgasbord" for \$3.80.**

*Richards Studio Collection, Tacoma Public Library, 253-292-2001, search.tacomapubliclibrary.org/images*

Of interest to our *Pipeline* readers, the console in this photo has a story of its own.

Installed in 1924 in Loew's State Theatre, Cleveland, it was eventually acquired by Don French who brought it to Puget Sound. Don later sold it to Brian Ingoldsby who installed it in the restaurant and who was one of the staff organists.

When hard times befell the restaurant, the console was removed and put into storage in Burlington. It remained there until about 1990 when Brian decided to part with it and offered it to Russ Evans.

A deal was struck and the organ was moved to Kenmore where Russ launched a total renovation of the console. Copies of the missing original inset side panel moldings were hand made and the console was completely refinished.

In 1993, it was ready to go into service, replacing the two-manual console that had run the Evans Wurlitzer since 1984.

Additional ranks were added, and a solid state combination action was installed, complete with record-playback and MIDI capability which enabled playing the grand piano from the keydesk.

The single pipe chamber was enlarged to accommodate the additional pipework, and a Peterson relay was acquired to replace the original air relay.

In 1994, Australia's young Chris McPhee "reopened" the upgraded Evans Wurlitzer, playing an afternoon program to a full house.