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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 25, No.6

June 2014

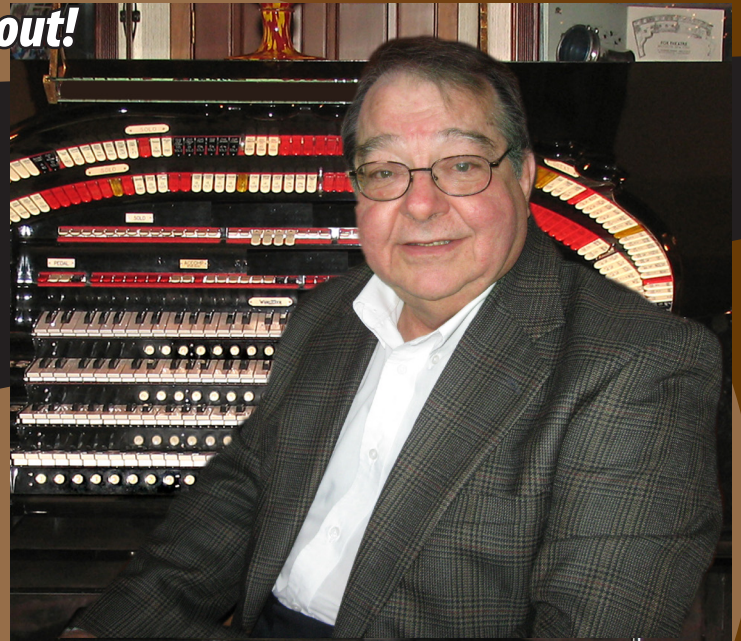
A Chapter of the American Theatre Organ Society

***Please reserve by Thursday, June 5
Seating limited to 50. Don't miss out!***

Paul Quarino

Plays Bill Keller's

Custom 5-Manual Allen Theatre Organ



Saturday, June 7, 2:00

Bill Keller residence
9914 Hampshire Ct. SE • Olympia

ADMISSION

\$10 Members
\$15 non-Members
16 and under FREE

***Enjoy refreshments after
the program.
Meet and greet the artist!***

It has been many years since Paul last played for PSTOS, and we're delighted to welcome him back! Paul is well known in the Portland area where he was organist at the Organ Grinder restaurant from 1974 to 1996. He has also been organist at Rivercrest Community Church in northeast Portland for over 30 years.

***PLEASE RESERVE NOW to
help us plan seating and food!***

*Let us know if you will attend and
how many will be in your party.*

***Email rayh@prosserpiano.com
or phone***

206-546-8959, leave message

***YOUR PROGRAM PLANNING TEAM
THANKS YOU!***

***Drive directions
on page 6***

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VOL. 25, NO. 6 – June 2014

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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.

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Paramount Theatre—Phil Hargiss
Washington Center—Andy Crow
Calvary Christian Assembly—Jeff Snyder
AGO—David Locke

JOINING PUGET SOUND THEATRE ORGAN SOCIETY IS QUICK AND EASY!

For a one year household 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, your email address, and your phone number to:

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

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

Go to: www.pstos.org
Click on "Join PSTOS."
Secure!

No checks!
No stamps!

A few clicks and it's done!



PRESIDENT'S Message

I hope you have had an enjoyable spring so far. Within the leadership of PSTOS, this year has been a year of much planning and behind the scenes work.

One thing we've been discussing for several years is the delivery of the *Pipeline*. Most of the time I've been on the board there have been discussions about whether or not to deliver the *Pipeline* via email. The discussion always included strong arguments and opinions on both sides of the issue, and up until this year, it was decided to remain with a hard copy delivered via bulk mail.

However PSTOS membership is declining and the minimum requirement for bulk mail eligibility is 200. This means mailing at 49¢ per copy versus 19.1¢, a substantial cost increase each month. Email delivery has become the only cost effective solution.

There are benefits for our members. The emailed *Pipeline* will allow for more content, more pictures, more color, and you will receive it instantly! Most of all, it will put more of your dues to work preserving and promoting the theatre organ.

The transition will occur over several months. In September and October, members with email will receive a copy of the *Pipeline* both in the mail and via email. For that to go smoothly, it's imperative that we have a correct email address for you, and on page 3 you'll find an article describing how that will work.

If you do not have an email address, you'll receive a black and white hard copy of the *Pipeline* by mail.

I personally thank you in advance for your help in making sure this transition goes smoothly so that every member stays up to date on what's going on within PSTOS.

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.

LISTING OF NON-PSTOS EVENTS IN THE PIPELINE

PSTOS, upon request, will list non-conflicting non-PSTOS theatre organ events in the Pipeline immediately preceding the event, providing Pipeline editors receive sufficient prior written notification. Venue, artist, type of event, date, and contact information may be included.



PSTOS Coming Events

▶ PAUL QUARINO will play Bill Keller's 5-manual Allen. A real treat!

It's been many years since Paul has played for PSTOS and we're happy to welcome him back. Mark your calendar now for this rare event.

Saturday, June 7



▶ "Lazy Hazy Crazy Days of Summer" with RAY HARRIS and JO ANN EVANS at the Evans Wurlitzer and piano

Ray and Jo Ann will again entertain with a social afternoon of music, smiles and refreshments.

Sunday, July 20



▶ JONAS NORDWALL at the Merlyn Johnson Wurlitzer in Tacoma



What a combo—Jonas and Merlyn's magnificent Wurlitzer!

PLUS—Saturday morning workshop for all players. Great opportunity to learn from a true expert!

Saturday, September 13

▶ DAVE WICKERHAM returns by popular request

The CCA organ will be back online and sounding better than ever. Can't wait!

Sunday, October 19

Calvary Christian Assembly



▶ Annual PSTOS Holidays at Haller celebration with JAMIE SNELL at the PSTOS Wurlitzer

Put on your holiday attire and get ready for a fun day with your friends at this festive event!

Sunday, December 7



Trader Joe's Silent Movie Mondays SIGNIFICANT SILENTS OF 1928

"NEVER HAS SUCH A MAGNIFICENT CATHEDRAL OF ENTERTAINMENT BEEN GIVEN OVER TO THE PUBLIC. INDESCRIBABLE BEAUTY!"

"THE SEATTLE TIMES," MARCH 1928

The Paramount Theatre Mondays in June

*All movies accompanied by Jim Riggs
at the Paramount's Wurlitzer*

Doors open at 6:00, film at 7:00

The Seattle Theatre opened to the public March 1st, 1928, renamed The Paramount Theatre two years later. The feature films of spring's **Trader Joe's Silent Movie Mondays - Significant Silents of 1928** series promises to transport you back in time one Monday at a time, from the film that opened the theatre - Bebe Daniels in *Feel My Pulse* to Charlie Chaplin's *The Circus*.

With over 20,000 moving parts, The Paramount's Mighty Wurlitzer was a high tech wonder of its day. Silent films were accompanied by a symphony of sound created by an entire grand piano and drum set alongside hundreds of pipes and bells, chimes, whistles and horns built into the side chambers of the auditorium. In December 1928 the Theatre offered its first "talkie," *Varsity*, ushering in the end of the silent era.

June 9 – *Feel My Pulse*, starring Bebe Daniels
Plus a short – *Steamboat Willie*

June 16 – *Show People*, starring Marion Davies
Plus a short – *Plane Crazy*

June 23 – *The Wind*, starring Lillian Gish

June 30 – *The Circus*, starring Charlie Chaplin
Plus a short – *Kid Auto Races of Venice*

Stick around after each film for CineClub in the Paramount lobby bar for an expert discussion. Explore the silent film industry, trivia and information on the stars, directors, and more!

Coming soon to your e-mail inbox — your full color PIPELINE!

Imagine all six pages of your *Pipeline* in full living color! Your editors have longed for this for years. And it will happen soon!

As postage, paper and printing costs increase, and with nearly all PSTOS members now using email, we will soon switch from mail to email delivery.

To confirm that we have your correct email address, you'll soon receive an email message asking you to click "Reply," put your name in the message box and click "Send." Those from whom we receive no response, indicating the address we have on file is not valid, will receive a followup by mail or phone.

In September and October members will receive a full color *Pipeline* by email, plus a black & white copy by mail. In November the switch to email delivery will be complete except for the few members without email who will receive a black and white *Pipeline* by regular U.S. mail. If you have email but wish to also receive a black and white copy by mail, please let us know.

We thank you in advance for your help and cooperation during this change. You'll receive your *Pipeline* much sooner, and in full glorious color!

WANTED Any Rodgers theatre organ.

Does not need to be in playing condition.
Jack Driscoll, 425-485-4331.

Remembering Patrick Lajko

We are saddened to report that Patrick Lajko, organ enthusiast and avid motorcyclist, recently passed away in a motorcycle accident on Vashon Highway. Patrick was the founder and president of CDE Software, a bowling software company based in West Seattle since 1988.



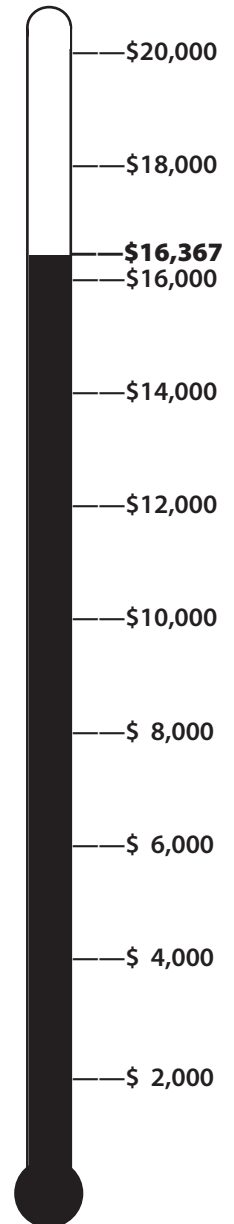
The Lajko Residence 2-manual Digital Pipes private residence organ is featured on the PSTOS website at <http://www.pstos.org/instruments/wa/seattle/lajko.htm>

We send our deepest condolences to Patrick's family and friends.

CCA Organ Fund Drive Report

*We're 82% there,
let's make it 100%!*

*The PSTOS Board and
Program Planning Team
sincerely thank all who
have so generously
contributed to date.
Your help is appreciated
more than you know!*



Pages From The Past...mid-1930s

In the U.S. the theatre pipe organ names of Wurlitzer, Barton, Robert Morton and Kimball are all well known and respected. This issue of the Pipeline will introduce the outstanding Christie Theatre Organ from

England, built by the London firm of Wm. Hill & Son and Norman & Beard Ltd. whose history dates back to 1755. The information is reprinted from a factory publication written in the mid-1930s.



Forword

The Christie Unit Organ, which has attained world fame in a very short period through the sheer merit of its performance and the outstanding appeal of its tonal beauty, is the product of Wm. Hill & Son and Norman & Beard Ltd. whose history dates back to 1755.

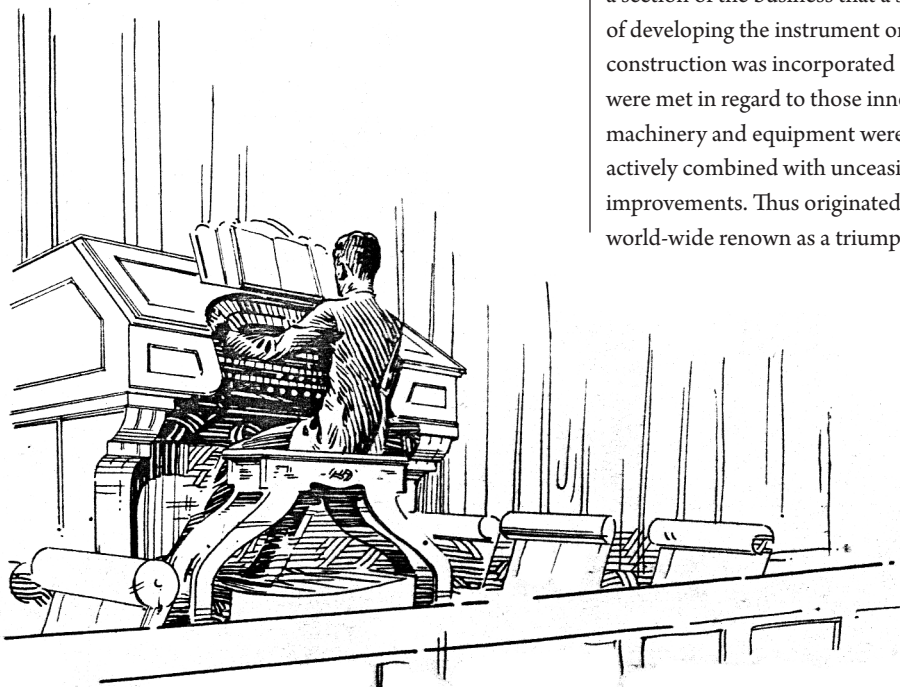
Although the cinema organ, as it is known today, includes so many innovations which were unknown to organ builders a generation ago, the value of the fundamental knowledge and experience possessed by the oldest established organ builders in the country went far to make the venture into the cinema entertainment world such an immediate success.

The comparatively recent introduction of the cinema organ was not the first incursion into the entertainment world by the firm, for as long ago as 1853 it built the remarkable organ at the Royal Panopticon of Science and Art, Leicester Square, London, where, for the first time in history, scientists and public alike were amazed at the prospect of a mighty organ controlled by three separate consoles. The organ at the Panopticon was a worthy pattern for a number of great organs which have been built from time to time by the Company throughout the world to meet the requirements of huge buildings of public assembly and entertainment.

In 1913 the Company built its first cinema organ in a London theatre, and to those acquainted with the arduous duties imposed upon an organ of this type the knowledge that it is still performing its full duty after twenty years is significant proof of the durability and merit of work of the Company.

Meanwhile a development had taken place which was to revolutionize the craft of the organ builder. Robert Hope-Jones, an Englishman by birth, had introduced the Electro-Pneumatic Action, which has since become the accepted means of operating all modern organs. He formed a company which erected a factory at Birkenhead. This was in course of time taken over by Norman & Beard, together with the patents and entire staff. Norman & Beard experimented and improved upon the system of Electro-Pneumatic Action until it was placed in a position from which it has never receded. After the war the firm, under the direction of Dr. Arthur G. Hill and Mr. G. A. Wales Beard, concentrated its attention upon the development and perfection of the Hope-Jones system of Electro-Pneumatic Action.

In June 1923 Dr. Hill died and Mr. John Christie, of Glyndebourne, Sussex, became the Chairman of the Company. By that time the firm had installed numerous theatre and cinema organs, and the latter had become so important a section of the business that a special department was created for the purpose of developing the instrument on still more modern lines. The Unit System of construction was incorporated and the full requirements of the entertainer were met in regard to those inner mysteries commonly called Effects. New machinery and equipment were introduced and the fruits of past experience actively combined with unceasing experiment in quest of further possible improvements. Thus originated the Christie Unit Organ which has gained world-wide renown as a triumph of the modern organ builder's craft.



Pages From The Past...continued

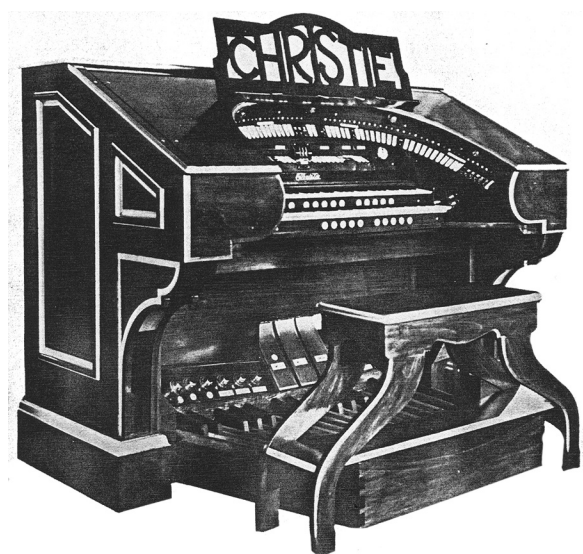
BRIEFLY DESCRIBING THE "CHRISTIE" UNIT ORGAN.

The Christie Organ as it is today is the outcome of many years of practical research, during which experiments were constant in all departments of the organ builder's craft. These are grouped under three main headings: Tonal Production; Electric Mechanism; and General Construction.

The production of new tone-colours and the improvement of those already in use is a never-ending quest, and the object of almost continuous experiment.

The adaptation of electrical mechanism to the organ has made vast strides in recent years. Many devices hitherto beyond the dreams of organ builders have been brought into service, developed and perfected. The hundreds of pipes, percussions and effects can be efficiently controlled from a comparatively small console placed at any reasonable distance from the organ itself. With no other form of action would this be possible.

As mentioned in the Foreword the electrical mechanism employed in Christie Organs originated in the brain of an Englishman, Mr. Robert Hope-Jones, towards the end of last century. The earliest electric organs were built at his factory at Birkenhead, and some of these instruments are at present in use in various parts of this country. At a later date the Hope-Jones patents and staff were taken over by the present firm, under whose auspices scientific research and experiment continued, culminating in the high standard of efficiency and reliability for which the Christie Organ is renowned. It is not proposed to give here a detailed technical description of the mechanism which makes it possible for one individual to operate so many different tone-colours and effects. It is necessarily of a very intricate nature, involving many thousands of contacts, wires and soldered joints, besides hundreds of different points where circuits are controlled by multiplex switches devised for the purpose. The Christie electro-magnet is perhaps worth particular mention. It is probably the most important unit in the mechanism, inasmuch as through its medium, ultimately, the action is set in motion. It is specially designed and capable under normal working



TWO-MANUAL CONSOLE

This illustration shows a typical two-manual Christie console. The casework is finished as mahogany, the mouldings being picked out in shaded gold-bronze. Dignity and simplicity are the keynotes of this design.

conditions of forty repetitions per second, which is, of course, considerably faster than any human being can play.

The electric contacts throughout the main relay and the console are made of standard silver and are housed in holders made of maple wood. The main cables between console and organ are of very strong construction, double cotton covered, enameled, bound, and finally insulated.



FOUR-MANUAL CONSOLE

The casework of this four-manual Christie console is of finely grained mocassa ebony. The striking character of the design is in perfect harmony with the modern decorative surroundings in the theatre.

Christie Console Design. As standardized today, the Christie console is the outcome of careful cooperation with the leading organists in the country. Our aim has been to combine efficiency with comfort by making all parts easily accessible, and at the same time to achieve an attractive appearance. To appreciate and understand all the finer points of control and design, it is almost essential to have them demonstrated at the console itself. In all but a few cases at least two of the manuals are fitted with second touch control, which means that by pressing through first touch to second touch, a second and quite distinct tone-colour or effect can be produced from the same rows of keys. Ten single or double-touch thumb pistons are arranged under each row of keys, which make it possible for the organist by pressing any piston to alter immediately the combination of stops, and produce an entirely different effect. Furthermore, by means of a control board placed at the back of the console, any combination of stops can be arranged on these pistons at the will of the organist. As a further means of control, each department of the organ is fitted with a Christie cancel bar, by the depression of which all stop keys on that manual are immediately returned to the normal position, and all stops become dumb. By a complete system of coupling, any one manual can be connected to any other, and all manuals connected to the Pedal organ if required. A full range of orchestral effects is also controlled from the keyboard. These effects are distributed over the various manuals and the pedalboard, and include Drums and Cymbals, and on the manuals Triangle, Chinese Block, Castanets, and so forth. Special inter-manual couplers are fitted to various models of the Christie Organ to augment the usual unison couplers. These special couplers are sometimes controlled by first touch and sometimes by second. For instance, Solo Octave to Accompaniment second touch or Accompaniment Sub Octave to Great first touch, enable the organist to produce quite unique effects.

NEXT ISSUE

• Christie tone-colours • Pipe voicing • Tonal structure • Why you should buy a Christie

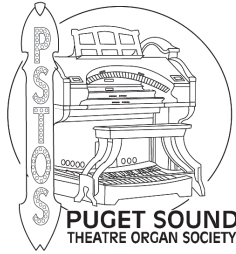
Drive directions to Bill Keller Home
9914 Hampshire Ct. NE, Olympia WA 98513

I-5 southbound: Take exit 116 - Mounts Rd/Old Nisqually, turn left onto Nisqually Rd/Old Pacific Hwy. Continue to follow Old Pacific Hwy about 7 miles to Hwy 510 (Not signed). This is an intersection with a stop sign and sharp hairpin left turn. Turn left onto Hwy 510, drive a half mile to Meridian Road SE (a "Y" to the right). Drive .4 mile and turn left at Hampshire Ct. SE. Drive to the end of the street. (White fences.)

I-5 northbound: Take exit 111 for WA-510 E/Marvin Rd toward Yelm. Straight through the round-about and follow signs for Marvin Rd N. Turn right at Marvin Rd NE/WA-510, drive 1.6 miles. At the round-about, turn left onto Pacific Ave SE and drive about three miles to Meridian Rd SE. (A "Y" to the right) Drive .4 mile and turn left at Hampshire Ct. SE. Drive to the end of the street. (White fences and lots of parking.)

PUGET SOUND THEATRE ORGAN SOCIETY

Russ & Jo Ann Evans, Newsletter Editors
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Kenmore, WA 98028-3453

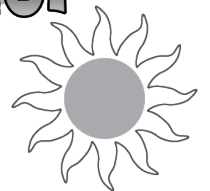


Non-Profit Org.
U.S. Postage
PAID
Bothell, WA
Permit #287

RETURN SERVICE REQUESTED

Mark your calendar for this fun summer event!

"Lazy Hazy Crazy Days of Summer"

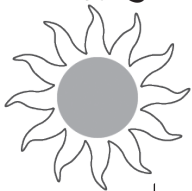


Join

Ray Harris & Jo Ann Evans

For an afternoon of music and fun
at the Wurlitzer & piano

Enjoy summer refreshments on the patio



Sunday, July 20, 2PM

Home of Russ & Jo Ann Evans
6521 NE 191st St • Kenmore WA

ADMISSION

PSTOS members \$10 • Non-members \$15
Age 16 and under FREE



Ray and Jo Ann both began playing piano as kids in the Billings MT area, and coincidentally both eventually landed in Seattle where they found careers in the piano and organ business...as competitors! They met at a PSTOS meeting in the early 2000s and in 2008 began playing their light-hearted brand of music as a duo. They have enjoyed entertaining their friends ever since and hope to see you at this get-together.