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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. 7

July 2014

A Chapter of the American Theatre Organ Society

IMPORTANT change of date and artist for July!

Due to an unfortunate shoulder injury, RAY HARRIS will not be able to play July 20. The good news is that Ray's friend, Gene Roberson, will be visiting Seattle in July and has agreed to be our featured artist **ONE WEEK EARLIER** on July 13th! Heal quickly, Ray!



Gene Roberson, organist, pianist, composer and arranger, has played piano and organ since the age of 5. At the early age of 10 he became the organist at First Baptist Church in San Clemente and through the years has held positions including Music Director at several churches. He currently plays at the Church of the Master in Mission Viejo. Gene has played both classical and theatre organ concerts around the globe and has been a concert artist for several organ companies including Hammond, Conn, Technics, Rodgers and Roland. He has performed for the Los Angeles and Orange County Theater Organ Societies, has published several books of sacred organ and piano music and has written many choral and orchestral compositions and arrangements. He has recorded a number of CDs which are available at his concerts. His recordings include all styles of music.

Gene resides with his wife, a medical doctor, in Capistrano Beach, CA. They have two children and three grandchildren, along with five Italian Greyhounds.

GENE ROBERSON

at the Evans' 3/18 Wurlitzer

Sun., July 13

2:00PM

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

ADMISSION

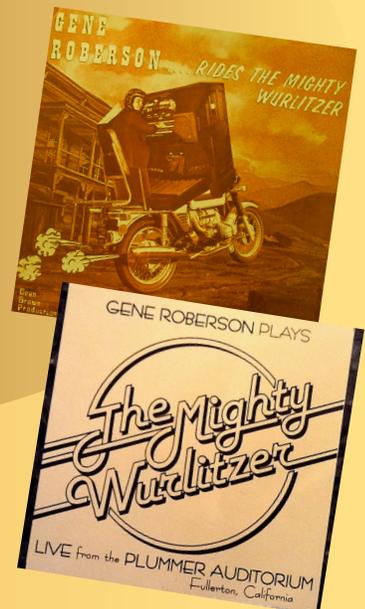
\$10 Members

\$15 non-Members

16 and under FREE

**Enjoy refreshments
on the patio.**

**Get acquainted
with Gene!**



A couple of Gene's
memorable recordings

**PLEASE RESERVE NOW so that we
may plan seating and food!**

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

rayh@prosserpiano.com
206-546-8959, leave message

Please, no recording at
this event. Thank you.

Drive directions are on page 6

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Puget Sound Theatre Organ Society
6521 NE 191st ST
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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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Haller Lake Community Club—Bob Zat
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
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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

As I write this, I've just finished doing report cards and am looking forward to the last few days of school. As you read this, school is already out and I'm probably in California with my wife and our sons. We're off to visit family in southern California and go to Disneyland.



Work continues on with PSTOS, however. Greg Smith and Russ Evans are working tirelessly on the Calvary organ. The new stop rail has just arrived from Klann Organ Supply, and I for one cannot wait to see it added to the console and eventually to hear the organ again.

The chapter organ at Haller Lake is now down, and likely will remain so for the balance of this year. PSTOS recently received a wonderful gift! Ray Whelpley's son, Robert, donated to the chapter the beautiful Wurlitzer copy relay that Ray built over a 10 year period and the mated 3 manual Wurlitzer console that Ray modified and constructed. This will be a tremendous addition to the Haller Lake organ. Thank you Whelpley family!

I hope you have a wonderful summer!

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

► GENE ROBERSON at the Evans 3/18 Wurlitzer in Kenmore



We're delighted to welcome Gene to the Pacific Northwest. Well known in southern California as a talented organist and pianist, Gene will perform for PSTOS for the first time.

Please reserve now!

Sunday, July 13. 2:00

► "Lazy Hazy Crazy Days of Summer" with RAY HARRIS and JO ANN EVANS

Sorry—this event CANCELED due to Ray's shoulder injury

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!

Sun., Oct. 19, 2PM

Calvary Christian Assembly



► Annual PSTOS Christmas celebration has been moved to Calvary Christian Assembly, will feature PETE EVELAND



Watch this space for date and time!



Wendell Brunk
Tukwila

Carl Haefling & Pamela Johnson
Bainbridge Island

John Henry Mark
Seattle

Work on the CCA organ progresses...

The new back panel for the CCA organ arrived June 10th. Custom built by Klann Organ Supply of Waynesboro VA, it is outstanding! Complete with 171 stop tabs and electric stop actions, it will more than mildly impress any theatre organist. All the original voices for church services have been retained and enhanced and four additional theatre organ ranks, acquired from the Whelpley estate, have been incorporated.

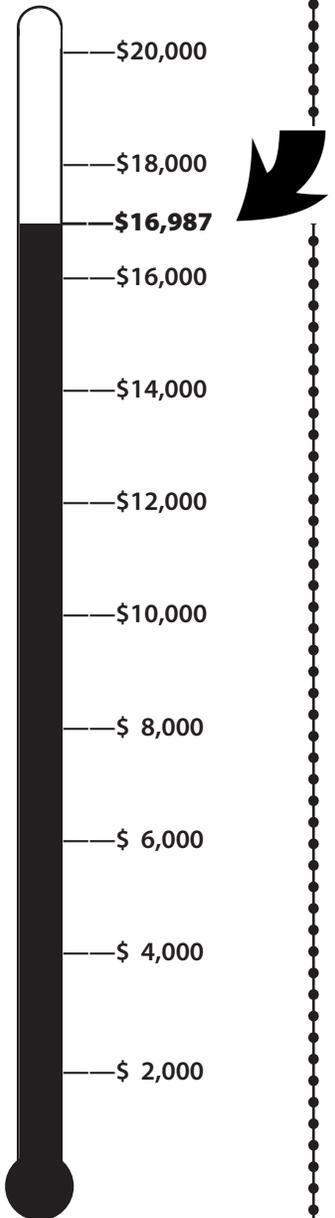
Wiring from the electric stop action to the input boards comes next. Step by step the new version of the CCA pipe organ is coming together.

A very warm and appreciative THANK YOU to all who have helped support this immense project!

CCA Organ Fund Drive Report

We're 85% there, just 15% to go!

*Thank you, EVERYONE!
Your help is making it possible for this project to be completed.*



The Chapter organ at Haller Lake receives an unexpected surprise!

Ray Whelpley's meticulously hand built console and matching relay have been gifted to PSTOS! They will be installed at Haller Lake soon, making the purchase of a new electronic relay unnecessary.

A big and wonderful gift to PSTOS for our Haller Lake organ has been accepted from the estate of Ray Whelpley. Ray's son Robert has donated to PSTOS the two remaining components of the home organ, the 3-manual console and matching relay.

These two items were Ray's pride and joy, literally hand built over years and years of meticulous craftsmanship. They will live on at HLCC as the present Marr and Colton console will be sold and the M&C relay retired.

The HLCC organ is presently inoperable and will be for some time, as the Calvary project will take preference. However, the Whelpley console and relay will be moved to HLCC this month, June 2014, and the work will move forward as soon as the CCA project is complete.



LETTERS

News of PSTOS scholarship recipient Jesse Zylstra from member Clint Meadway

PSTOS scholarship recipient Jesse Zylstra has begun his second summer apprenticeship with Puget Sound Pipe Organs in Stanwood, WA. He is being trained in all aspects of the service & rebuild part of the industry by owners Jim Stettner and Michael Way. His work is receiving high marks from his instructors and the firm's customers.

Competent service personnel are critical to the organ industry, both theatre and classical. PSTOS can be proud of Jesse's accomplishments and especially of his continuing interest in organs and organ building and repair. This is another success story for which PSTOS with its commitment to helping our youth can be proud.

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. Presented here is part two of excerpts from a factory publication published in the mid-

1930s about 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.



BRIEFLY DESCRIBING THE "CHRISTIE" UNIT ORGAN.

Christie Console Design (continued from June Pipeline).

The pizzicato key control is capable, in the hands of an experienced organist, of producing effects which are bewildering to the listener. The pluck of a string or the lipping of an orchestral trumpet can be imitated, effects which, but for this device, would be impossible. It will be readily appreciated that these expression controls at the organist's finger tips bring almost any imaginable effect within range.

Beside the control of the various organ tone-colours—woodwind, brass, and so forth, there are also provided suitable controls for percussions, drums and other effects. Placed in the organ chambers, either in the Solo or Accompaniment chamber—these percussions and effects are operated by electro-pneumatic action. The drumsticks, for example, are attached to pneumatic motors operated by electro-magnets which work with such rapidity as to reproduce the snare drum roll or bass drum roll. The snare drum is controlled from the manual keys. So long as a key is depressed the drum will keep on rolling. The bass drum, cymbal crash, triangle, and so on, are controlled from the pedal keys. The same principle is used for tonal percussions such as harp, marimba, xylophone, glockenspiel, chimes, vibraphone and chrysoglott. Some require only a single blow, others, such as xylophone and glockenspiel are fitted with a reiterating action as well as a single action. Other effects such as surf, telephone bell, bird whistle, siren, boat whistle, etc., are operated by stop keys in a special position over the solo keys.

Christie consoles are fitted with crescendo pedal indicators, a clock and a volt-meter. The external casework is designed in association with the theatre architect to suit the architectural scheme of the theatre. Almost unlimited designs are available.

The console is usually placed on a rise-and-fall platform in the orchestral enclosure.

Christie Tone-Colours. The number of different tone-colours in an organ depends of course, on its size and the requirements of the theatre. Because an organ is a large one however, it does not follow that it is overpoweringly loud. Certain fundamental tones must form the basis of all properly drawn-up theatre organ specifications, otherwise power, balance and dignity will be sacrificed.

Variety of Tone. Given the fundamentals, a specification can be enlarged almost to any extent in order to secure variety of tone, and it is in variety that the true beauty of Christie organ voicing claims first place. Solo stops, such as clarinet, oboe, vox humana, saxophone, French horn, English horn, trumpet and tuba, all go to build up a truly magnificent instrument, capable through the controls mentioned above of almost any variation in tone.

The fundamental organ tone is produced, broadly

speaking by the diapasons, strings, flutes, diaphone and diapason basses, and augmented by reeds. By use of the unit system of construction which is general throughout all Christie organs, these fundamental ranks are fully extended to form bass and treble registers of suitable strength and balance. The treatment and voicing of this side of the instrument is an all important and delicate task, because besides being fundamental, some of the stops are also accompanimental.

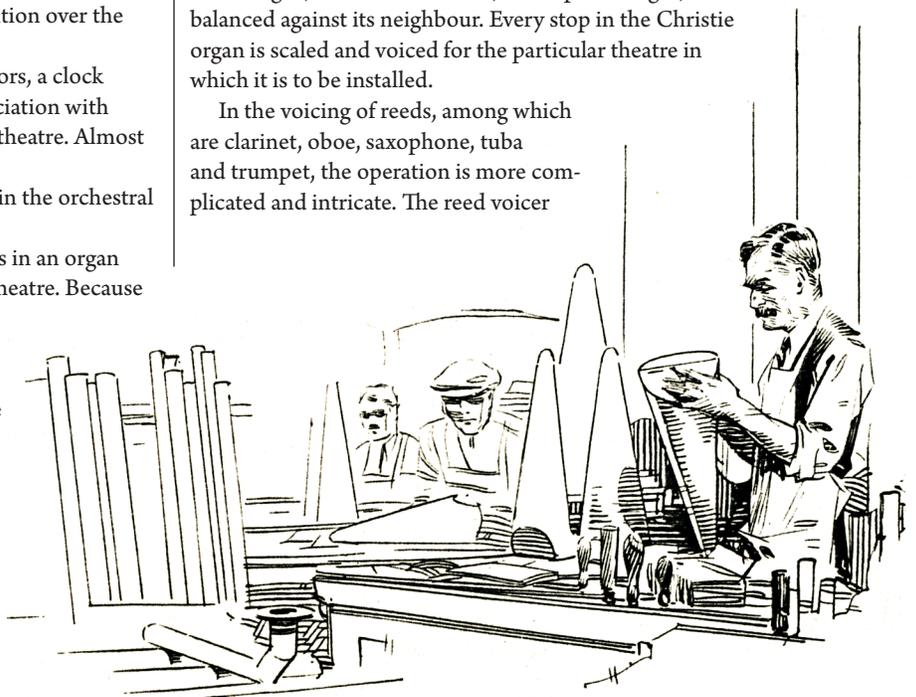
Christie Voicing. Voicing is the art of making the pipes "speak." When the voicer receives the pipes they are quite dumb and no sound whatever can be got from them. The voicer's art is truly a delicate one, only to be acquired by many years of patient training and later by experience. Voicing often runs in families, and the knowledge is handed down from father to son.

Voicing is divided into three quite distinct departments—flue stops, reed stops and tonal percussions. In flue stops the tone is produced on much the same principle as in a tin whistle. In reeds the tone is produced by various forms of reed made of carefully selected brass vibrating against a brass "shallot." Percussion tone is produced from the actual instruments themselves, which consist of metal or wood bars of different sizes, fitted with resonators. The bars are struck by specially made hammers.

Under the heading of flue stops are such stops as tibia, open diapason, viol d'orchestre, flute celeste, and so on.

By manipulation of the lip, languid and windway, the pipes are made to speak, and through the medium of a voicing machine, which is really a miniature organ, each one is treated, cut to pitch length, and balanced against its neighbour. Every stop in the Christie organ is scaled and voiced for the particular theatre in which it is to be installed.

In the voicing of reeds, among which are clarinet, oboe, saxophone, tuba and trumpet, the operation is more complicated and intricate. The reed voicer



Pages From The Past...continued

is responsible for selecting the brass for the "tongues," for cutting it to the exact shape and size required, and for so curving each tongue and "loading" it as to produce the tone he wants.

ITS WORKING AND ITS EFFECTS.

Tonal Structure and Scales. The power and balance of a theatre organ are dependent to a large extent on the scale of the various stops which go to make up the specification. Wind pressures also play a large part. Christie organ scaling is very large, and the wind pressures employed are high.

Scale is the organ builder's term for diameter. The expression "7" scale means that the lowest "C" of the stop measures 7" across the top.

When the specification of a Christie organ has been decided upon, it is a tonal specialist's business to set down against each stop the scale to which it shall be made. He has as many as twenty or more scales to choose from in one stop alone, from which it will be seen that the scaling of an organ requires experience and judgment.

The specification of an organ on paper means practically nothing. Details of the scales or the materials to be used are rarely given by builders, and even if they were few would understand them. In unit organ construction, where numerous tone-colors are secured from comparatively few ranks of pipes, specifications can be more than ever deceptive, and it is for this reason that we urge prospective purchasers not to be carried away by a large array of stops on paper, which may mean nothing.

For the proper treatment of the tonal structure, the scales of the pipes and materials used, the purchaser is dependent on the builder's good name and reputation.

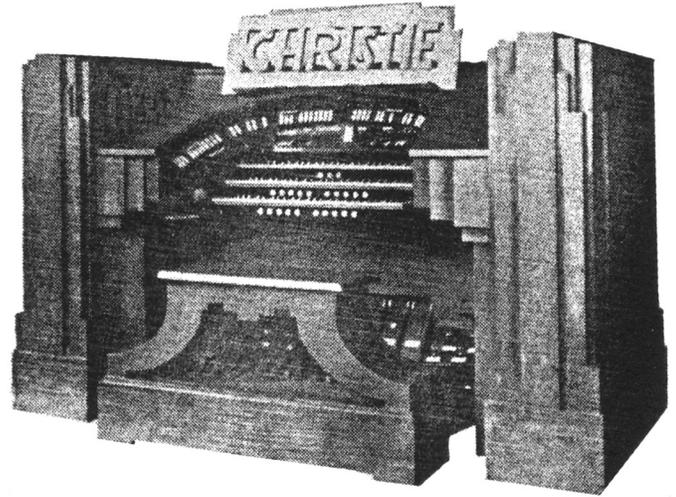
Christie Materials. The materials used throughout the construction of a Christie organ are guaranteed to be the finest obtainable.

Practically everything is made at our factory. We have even our own engineering department for the manufacture of blowing plants [blowers] and the assembling of electric mechanism, magnets, coils, and so forth. Everything, even the smallest electric or pneumatic movement is subjected to the most rigid tests.

Among the different types of timber used are pine, spruce, sequoia, mahoga-

ny, birch, maple and oak. Large quantities of each are always in stock to become thoroughly seasoned. All electric mechanism, including magnets, cables and switches, are made by our own staff from the best raw materials obtainable.

In addition to the large number of Christie organs in daily use throughout this country, they have also been installed in important

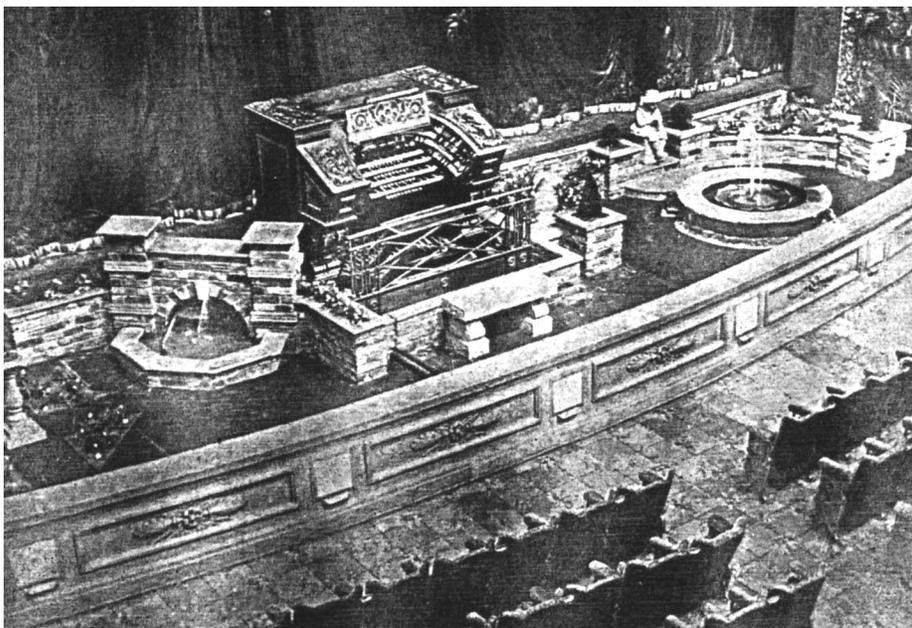


theatres in France, Germany, Austria, and Czechoslovakia. They are also to be found in Australia and New Zealand. Each one of these organs is known to be an outstanding success and a definite box office attraction.

Why You Should Buy a Christie Organ. The purchase of a cinema organ, involving the expenditure of an appreciable sum of money, is obviously a matter for careful consideration, and full investigation by the cinema proprietor. Naturally, the best is required at a minimum of cost, but to obtain this, quality must not be sacrificed, and we claim that the Christie organ, whether small or large, represents the finest value obtainable. Each "Christie" is specially constructed to suit the acoustics of the theatre for which it is destined. Specifications are prepared to give the greatest variety of tone colours, together with perfect balance in combination. The action is absolutely reliable, and from a mechanical standpoint, the whole instrument is thoroughly dependable. Only best quality materials are used and the finest craftsmen employed in its construction, and each Christie organ is fully guaranteed.

The theatre organ is a product of modern times, but without the use of all the fundamental principles of organ building science, no organ, whatever purpose it may be required to serve, can be successful or reliable. In the Christie organ these principles are applied and maintained, and the knowledge and experience gained and progress made in a period extending over nearly two hundred years, places it in a unique position. Whether it be in the selection of timber, the making of pipes, the manufacture of the electro-pneumatic action or in voicing and finishing, these essential principles are rigidly observed.

The Christie organ is built in ideal conditions and under efficient organization in the largest organ works in Great Britain.



The Christie Organ at The Regal, Marble Arch, London, the largest Unit Organ in Europe. It is exclusively recorded by the Columbia Graphophone Company.

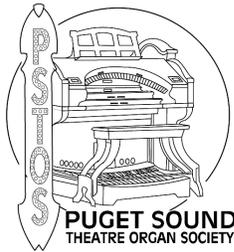
**Drive directions to the Evans home,
6521 NE 191st St., Kenmore WA 98028**

From I-5 take EXIT #175 eastbound onto NE 145th St., drive 1.4 mi. to Bothell Way. Turn left (north) on Bothell Way, driving around the north end of the lake 3.0 mi. to 68th NE. Turn left (north) on 68th and drive 1/2 mi. to NE 190th St. Turn left (west) on NE 190th, drive one short block to NE 191st St. Turn left, drive one long block to a cul-de-sac on the left marked Dead End, also NE 191st St. Turn left into the cul-de-sac. The Evans home is the first on the left. Park in drive or on street.

From I-405 take EXIT #23 westbound toward Bothell, drive 5 miles, staying on Hwy 522, to the main light in Kenmore at 68th NE. Turn right (north), and continue as above where underlined. If lost, phone 425-485-5465.

PUGET SOUND THEATRE ORGAN SOCIETY

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RETURN SERVICE REQUESTED

Paul Quarino presented an enjoyable program of great music and stories at Bill Keller's lovely Olympia residence

The gorgeous Saturday afternoon of June 7 saw a crowd of fifty gathered at Bill Keller's Olympia home to enjoy the sounds of his 5/55 Allen digital organ as played by Paul Quarino. They were not disappointed!

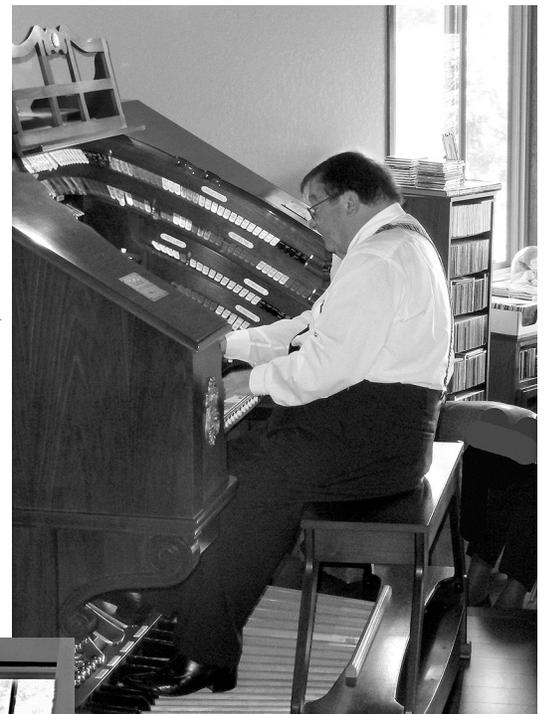
The program included an engaging variety of tunes, mainly standards like "The Blue Room" and "I'm Confessin'," but also some classical pieces such as Purcell's "Trumpet Voluntary" and Schubert's "Ave Maria," and a medley of hymns played Hammond-gospel style. In between numbers Paul regaled the audience in a conversational style, telling some of the funniest anecdotes and tall tales heard at a PSTOS event in quite a while. His playing was assured and spontaneous, despite his limited practice time at the daunting 392-stop console, and the fact that he had not played a theatre organ concert in almost 20 years! Comments overheard from audience members included "lotsa fun" and "gotta have him back."

Also worthy of note were comments about the organ, an Allen model TO-5Q. The instrument was in top condition, having been voiced recently by Jonas Nordwall. Several attendees remarked to the effect that "it sounds just like pipes up there" and "the percussion is uncanny." Thanks to Bill Keller for hosting the event, including not only the use of the organ and living room, but plenty of good coffee and munchies at intermission.

Paul is well known in the Portland area, where he was organist at the Organ Grinder restaurant from 1974 to 1996.

He has been organist at Rivercrest Community Church in Portland for over 30 years. PSTOS is delighted to welcome him back to theatre organ concertizing, and we look forward to hearing him at many more events.

...Jamie Snell



ABOVE: Paul Quarino thoroughly enjoyed entertaining the audience at Bill's one-of-a-kind 5-manual organ!



LEFT: Bill Keller shared chuckles about the preceding day or two of rehearsals as he introduced Paul.