

## PIPE ORGAN POPS — February 8!



WALT STRONY is one of America's premier concert organists. He made his public debut in 1974 at the age of 18 and has since established himself as one of few organists equally at home playing both theatre and classical organ.

Walt has performed hundreds of concerts from coast to coast in the United States as well as in Japan, Australia, England, and Canada. In addition, he has performed at many conventions of the American Theatre Organ Society.

In July 2007 he performed the first solo organ recital to be presented in many years at New York's Radio City Music Hall for the American Theatre Organ Society's 2007 Convention.

He is the only living organist to have been twice voted "Organist of the Year" by the American Theatre Organ Society - in 1991 and 1993. In 2011, he was inducted into the ATOS "Hall of Fame."

Well known for his many recordings, Walt's first CD "Phoenix" was rated 10/10 by CD Review -- the highest rating given by this prestigious publication. He has recorded over 31 albums with his most recent CD (2013) being recorded on the Aveni Wurlitzer in Gates Mills, OH.

As an author, he is well known for his book, "The Secrets Of Theatre Organ Registration," which has become the standard reference book on this subject.

### Walt Strony

at the 3/25 Kimball-Wurlitzer

**SUNDAY, FEBRUARY 8, 2:00 PM**

Calvary Christian Assembly

6801 Roosevelt Way NE • Seattle

#### ADMISSION

##### **PIPE ORGAN POPS series ticket holders:**

Your tickets for the complete series AND your bonus CD will be available at the Will Call desk in the lobby.

Series tickets available until Feb 8. See page 3.

##### **INDIVIDUAL TICKETS, PSTOS lobby table:**

PSTOS members \$20 • Non-members \$25

Age 16 and under FREE with adult

**PLUS...Rare chance to learn  
from one of the best...**

### SATURDAY WORKSHOP

*"Everything you ever wanted to know about  
playing Theatre Organ but were afraid to ask"*

See details on page 2

**DIRECTIONS:** **IMPORTANT!** The Calvary parking lot is now operated by Diamond, but **parking is free for those attending this event**

**SOUTHBOUND I-5**—Take exit 171 toward NE 71st St/NE 65th St, merge onto 6th Ave NE. Take a slight left at NE 71st St, continue onto NE 70th St. Turn right at Roosevelt Way NE, destination will be on the right.

**NORTHBOUND I-5**—Take exit 171 for WA-522/Lake City Way toward Bothell. Take a slight right to NE 73rd St, then the first right onto Roosevelt Way NE. Destination will be on the right.

# PUGET SOUND PIPELINE

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**Puget Sound Theatre Organ Society**  
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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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## JOINING PUGET SOUND THEATRE ORGAN SOCIETY IS QUICK AND EASY!

For a one year household membership, send a \$25 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 securely join PSTOS or renew your membership ONLINE!**

Go to: [www.pstos.org](http://www.pstos.org)  
Click on "Join PSTOS."  
Secure!  
No checks!  
No stamps!  
A few clicks and it's done!



## Don't miss Walt's Theatre Organ Workshop

*"Everything you ever wanted to know about playing Theatre Organ but were afraid to ask"*

**Saturday, Feb. 7, 2:00–5:00 PM at CCA**

**Join Walt around the console for an incredible session!**

**Don't miss this opportunity! Walt last presented a workshop for PSTOS in 1994! RESERVE NOW!**

**ADMISSION \$30**  
**RESERVATIONS please by Feb. 4**  
**for materials preparation**

Reserve by email at [joann@pstos.org](mailto:joann@pstos.org) or phone, 425-485-5465

**Please provide your complete name, the number who will attend, and your phone number in case we need to contact you.**

*Pay at the event with cash or check, please — sorry, but we will not be set up to accept credit cards for the workshop.*

## PSTOS Coming Events

▶ **DONNA PARKER at Kenyon Hall**  
A first for Donna at Kenyon.

**CHANGED TO Sat., April 18, 2:00**

**Kenyon Hall in West Seattle**

▶ **JONAS NORDWALL and the 2nd of the 2015 "Pipe Organ Pops" series**

**Sun., June 14, 2:00**

**Calvary Christian Assembly**

▶ **Catered Italian dinner with PETE EVELAND at the HLCC Wurlitzer**  
plus RAY HARRIS and his accordion.

**CHANGED TO Sunday, August 9, 5:00PM**

**Haller Lake Community Club**

▶ **JOHN ATWELL, from Melbourne, Australia, and the 3rd of the 2015 "Pipe Organ Pops" series**

**Sun., September 27, 2:00**

**Calvary Christian Assembly**

▶ **HOLIDAYS at HALLER** —Our own **JAMIE SNELL** will headline the day with **"Old Fashioned Christmas Fun, Music and Grand Singalong!"**

Our holiday celebration returns to HLCC with music, food, fun, and camaraderie.

**Sun., December 6**

**Haller Lake Community Club**

**LAST CHANCE**  
to purchase your  
2015 season tickets!  
**SAVE \$\$\$**  
Get a **FREE CD!**

# PSTOS Concert Subscription Series PIPE ORGAN POPS!

## Three Major Concerts by World-Renowned Artists!

Our first-ever subscription concert series, made possible by the rebuilding and expansion of the 3/25 Kimball-Wurlitzer organ at Calvary Christian Assembly



**February 8**  
**WALT STRONY**



**June 14**  
**JONAS NORDWALL**



**September 27**  
**JOHN ATWELL**

**PLUS** while  
they last...

## Purchase the 3-concert series and **SAVE!**

**Purchase NOW and receive FREE a  
Limited edition BONUS CD**

DAVE WICKERHAM generously authorized a limited production of CDs as a special gift for 2015 concert series subscribers. The CD contains highlights from his spectacular Oct. 19th concert, and is not available elsewhere. *Be sure to get yours!*

### Pipe Organ Pops!



**PURCHASE  
TICKETS:**

1—ONLINE USING YOUR CREDIT CARD. Click here:

<http://www.pstos.org/events/ticketing/POP2015/PipeOrganPops-2015.htm>

2—BY MAIL using the form below. Include check payable to PSTOS and mail to:  
PSTOS Tickets, c/o Buchholz  
3020 193rd PL SE  
Bothell WA 98012-6919

All tickets will be available for pickup at the Will Call desk at the event. Ticket sales are final and non-refundable. **NOTE:** Season ticket holders who miss a concert may exchange their unused ticket for a "make-up" ticket and use it to bring a friend to another concert.

### TICKET ORDER FORM



	MEMBER	NON-MEMBER	SUB-TOTAL
Subscription to all 3 concerts	___@ \$50 <b>Save \$10</b>	___@ \$65 <b>Save \$10</b>	\$_____
Walt Strony, Feb. 8	___@ \$20	___@ \$25	\$_____
Jonas Nordwall, June 14	___@ \$20	___@ \$25	\$_____
John Atwell, Sept. 27	___@ \$20	___@ \$25	\$_____

Age 16 and under FREE with adult **TOTAL** \$\_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip+4 \_\_\_\_\_

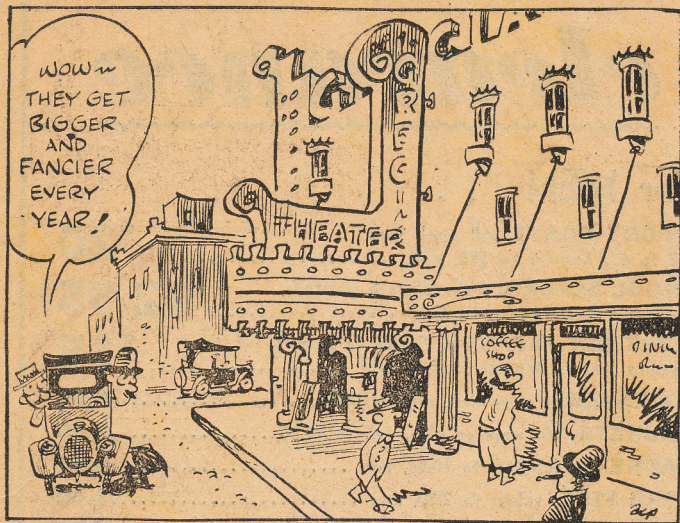
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# PAGES FROM THE PAST... *Treasures from the Archives*

**BYRON FISH** shared his wryly humorous view of local happenings through his articles in *The Seattle Times* from 1946 until his retirement in 1973. The date of this article is unknown, but is estimated to be late 1960s or early 1970s. Notice his highly recognizable signature at the end of the article.

## Finale for Seattle's Spotlight Era Came In New-Theater Race



*(From vaudeville circuits to motion picture theater chains, Seattle had been an important entertainment center. This article tells about the five years the brought both a climax and a finale to a 30-year period.)*

**B**ETWEEN 1925 and 1929, motion picture theatre construction entered a wild phase of competition that never has been equaled. Each house was larger and more rococo than the one before.

All the big first-run theaters in downtown Seattle were put up in this period or, being on hand slightly earlier, helped inspire the final race for size and architectural gingerbread.

The Fifth Avenue was built in 1926, The Orpheum in 1927, The Paramount in 1928, and The Mayflower, later The Fox and now the Music Hall, in 1929 just in time to stay idle for months.

The first limit to regional growth came in the mid-1920s. By that time Hollywood was in the big money and the producers were building their own outlets. Some of Seattle's metropolitan theatres came about in this way, or by business combines other than exhibitors.

The chains with local headquarters began to sell to outside interests. In 1927, Fox West Coast got what had been the Jensen and Von Herberg theatres. Clemmer had gone under and Universal changed his namesake theatre to The Columbia.

John Hamrick, the newest to reach the status of a Seattle big-time "movie king," tied in with Twentieth Century-Fox West Coast. The alliance lasted until 1949, when the Supreme Court told the studios: "Break it up, you can't control both production and distribution."

**I**N 1929, just before the depression started, the most significant turnover of all took place. Alexander Pantages, who was in at the beginning, sold his nation-wide vaudeville circuit to Radio-Keith-Orpheum. But Seattle, in these years, had one last splurge in a field removed from the theaters, but based on a tradition of more than a quarter of a century.

**Vaudeville and variety, the founding mediums of the city's entertainment era, had built the foundation for motion-picture chains. They also had attracted stage talent, and the movie theaters had developed orchestras and organists.**

The precedent was here when vaudeville took to the air. Radio wasn't yet out of the battery-receiver stage when Seattle, Portland and Spokane began feeding each other programs.

By 1927, when there was only one national network in operation, the first American Broadcasting Company with KJR as the home station was pushing its lines south and east.

**F**OR A BRIEF YEAR OR SO, Seattle not only drew on its own rather plentiful talent but also was the mecca of musicians, singers, comedians and actors who wanted a chance to do old acts over the new medium.

Metropolitan Opera stars came from New York to perform in the "Theatre Under the Stars" at the University of Washington Stadium, along with some famous conductors.

**Aside from the network's finances (there was a row over whether they were handled right), the city had a geographical disadvantage as a network headquarters. Way up in one corner of the country, the programs carried maximum line charges to all other cities.**

In 1928, the old American Broadcasting Company collapsed, and much of the talent drifted away to greener pastures.

With the Pantages and other vaudeville circuits sold or disbanded, the Hollywood-owned movie theatres operating, the depression on, and no cocktail lounges due for 20 years to encourage night clubs or restaurant music, Seattle never came back as a real entertainment center.

The atmosphere for it, which had lasted from gold rush through early radio, was gone. But anyone who says the city never had it is wrong.

By  HIS MARK



# PAGES FROM THE PAST... *Continued*

## Can bellows outplay transistors? It's a pipe!

By Don Duncan, *Seattle Times*, 1973



Once there were bulky, ornate pipe organs. And the fingers of real musicians danced over their multiple keyboards and pushed their seemingly infinite variety of buttons. And listeners—at silent films and in churches—pronounced them very good.

Now there are compact, sleek electronic organs but no amount of transistorized wizardry can match the power, versatility and pure grandeur of bellows-activated pipes. And that is why there is a pipe-organ cult here that “worships” at the Granada Organ Loft and at home-based shrines that preserve the precious few relics of a rich past.

**BACK IN 1963,** Mr. and Mrs. Wayne

McLaughlin of Ballard were among those who accepted the pipe-organ gospel and went out and purchased a three-manual, nine-rank Marr & Colton pipe organ that had begun life in the 1,500-seat Fountain Square Theatre in Indianapolis, IN in 1927.

The organ had, by circuitous route, found its way to Edmonds. It took the McLaughlins two station-wagon trips a night for two weeks to transport all the pipes, bellows and special-effects gadgetry to their home.

Then they set out to build a room for their treasure on the back of their modest home—a 24x32-foot concrete block structure with a 16-foot high ceiling.

A year later McLaughlin died—with all the parts still on the floor. The widow, Mrs. LaVelle McLaughlin, said:

**“All the spirit went out of me at the time. I just let the organ sit and didn’t do anything with the room. Then in August, 1969, I decided to finish what my husband and I had started.”**

What Mrs. McLaughlin did—with the generous help of local theatre organ enthusiasts—was to assemble and rework the pipe organ and make it the centerpiece of a remarkably functional and attractive little “concert hall.”

Mrs. McLaughlin then began inviting into this setting groups of school children, pipe organ fanciers, friends and organists who had “piped” in the good old days.

**MISS LINDA ELLIS**, a music teacher at Jane Addams Junior High School, brought a seventh grade general music class to Mrs. McLaughlin’s home the other day so the pupils could discover that there is more to music than amplified guitars. [See photo.]

The youngsters tromped through the living room to the surprisingly plush studio that takes up the whole backyard.

The two level red-carpeted room has a white balcony rail and a white railing leading down the steps to the lower level. Red velvet drapes form a backdrop for the white and gold trimmed pipe organ raised a few feet off the floor. Attractive screens hide the louvers that regulate the intensity of the sound.

**A doorway off to one side leads to the organ’s working parts, reachable by little catwalks. It looks a lot like a Rube Goldberg nightmare.**

Buss McClelland, who has been playing pipe organs professionally for half a century—

on the old Pantages and Orpheum circuits and more recently at the Food Circus and at Totems, Sonics and Pilots games—spun around on the bench, puffing his pipe. He explained to the youngsters the principles of the pipe organ, its wide variety of “instrument voices” and the special effects it could produce.

Then he played a concert. Cabaret, St. Louis Blues, Granada, Can’t Take My Eyes Off of You . . .

“This is what I had in mind all along,” Mrs. McLaughlin said as the youngsters applauded. “I want everyone to enjoy it as much as I do.”

**LOOKING ON** were Tom Kassa and Neal Wood, both of whom have spent many hours getting the pipe organ into playable condition. Others who have rendered invaluable assistance are Don Myers, Eddie Zollman, Jr., Dick Kimball and Bill Morrison and son, both of Mukilteo, who did the rough installation.

For a full year members of the American Theatre Organ Society, to which Mrs. McLaughlin belongs, gave one night a week to assist in the project.

**“I fixed gallons of coffee and tons of deep-dish apple pie to keep them going,” she said.**

Wood undertook the task of tuning the organ and getting sound out of all the pipes. Now that it is playable, it still takes “about six hours—including coffee breaks and letting your ears cool down—to do a decent job.”

**IT IS AN EXPENSIVE**, time-consuming hobby. Wood has his own pipe organ, from the old Beacon Hill Theatre. But he hasn’t found much time to work on it. Kassa owns the organ from the old Blue Mouse Theatre. It is in pieces.

When a national theatre organ enthusiasts’ convention was held here several years ago [1971], 13 outstanding pipe organists, including Gaylord Carter, played at Mrs. McLaughlin’s studio.

“Seattle had some of the finest theatre organs on the Pacific Coast years ago,” Buss McClelland said. “It’s a shame that so many were just thrown out when the ‘talkies’ came in. Kids were always asking me how a pipe organ differs from the electronic kind. I say, ‘the pipe organ is the father and the mother of the electronic organ.’ It has a bigness and a quality that technology has yet to improve upon.

**That it does.**



# **TRADER JOE'S SILENT MOVIE MONDAYS**

## **PARAMOUNT THEATRE**

### **MARCH SERIES: GERMAN SILENTS**

A post-screening CineClub in the Paramount bar is a community discussion about the film, covering silent film trivia questions and exploring silent film in general. Led by a film industry specialist, it takes place following each film. All ages welcome.

**Film price \$10. All films at 7:00PM.**

### **METROPOLIS (1927)**

WITH ORIGINAL SCORE BY  
DEGENERATE ART ENSEMBLE

**Monday, March 2, 2015**



METROPOLIS is a 1927 expressionistic epic science-fiction film directed by Fritz Lang and co-written by Lang and his wife Thea von Harbou. Made in Germany during the Weimar Period, METROPOLIS is regarded as a pioneer work of science fiction and the first feature length film of the genre. This 2010 restoration incorporates more than 25 minutes of newly discovered footage and is preserved and restored with support from the the Film Foundation. The iconic cinema classic has influenced the likes of George Lucas, Ridley Scott, Madonna and Beyoncé and is the first ever film to be included on the UNESCO Memory of the World Register of essential cultural artifacts. Lang escaped the Nazis for Hollywood where he became a well known director of crime and film noir films in the American Studio era.

### **FAUST (1926)**

ACCOMPANIED BY SEATTLE'S OWN  
TEDDE GIBSON AT THE WURLITZER



**Monday, March 9, 2015**

Mobilizing the full resources of Germany's Ufa Studios, director F.W. Murnau (Nosferatu, Sunrise) orchestrated a colossal adaptation of Goethe's FAUST that ranks alongside Fritz Lang's Metropolis as the greatest achievement of the German silent cinema. Gösta Ekman is Faust and Emil Jannings stars as the diabolical Mephisto, delivering a performance of operatic scale and intensity. FAUST was Murnau's last German film. Directly afterward he moved to the U.S. to begin his American directing career.

### **PEOPLE ON SUNDAY (1930)**

ACCOMPANIED BY CHRIS ELLIOTT  
AT THE WURLITZER



**Monday, March 16, 2015**

PEOPLE ON SUNDAY (Menschen am Sonntag) is a 1930 German documentary directed by Robert Siodmak, with a screenplay by Billy Wilder and cinematography by Fred Zinnemann. The film follows the daily lives of a group of young Berliners on a summer's day before Hitler came to power. This film broke new ground in the final phase of silent film production, introducing a fresh model of independent cinema and a bare-bones realism that had a deep impact on future documentary work. The collective of artists involved had a major influence on American Cinema.

## **Wurlitzer Style Z Organette was popular in 1928**



The Organette was promoted as "a combination organ and piano, furnishing an ideal instrument for small churches and funeral homes."

The organ pipes consist of:

Flute	61 pipes
Quintadena	37 pipes
Salicional	49 pipes

Piano is of full scale and of 88 note compass.

The instrument is playable by hand and is also furnished with an automatic playing attachment so that it can be played by music rolls.

The case is of veneered walnut finished in a dark antique shade.