



PUGET SOUND PIPELINE

Volume 28, No. 1 • January 2017

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Relive the Good Old Days Sunday, Feb. 12!

PIZZA & PIPES



With **DONNA PARKER**

at the newly upgraded
3/10 Wurlitzer at Haller Lake

ADMISSION – PSTOS members \$20 per person
Non-members \$25 • Age 12 and under \$10

A real entertainment bargain!

Includes

- Pizza lunch complete with dessert
- Beer, soda, coffee
- Concert
- Silent movie cartoon



Sunday, February 12, 1:30 pm

Haller Lake Community Club

12579 Densmore Ave N., Seattle

IMPORTANT

Reservations, PLEASE, to assure enough pizza!

Please reserve by Wednesday, February 8

Phone: Jo Ann Evans, 425-485-5465

Email: joann@pstos.org

Please provide your name and the number in your party.

Drive directions

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. Handicapped entry with parking and an elevator at 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. Right on N.E. 128th a few blocks to Densmore. Left on Densmore, clubhouse is on the right. Parking both front and rear. Handicapped entry with parking and an elevator at rear of building.

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Published by

Puget Sound Theatre Organ Society
10002 Aurora Ave N, Suite 36 #516
Seattle, WA 98133-9329

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—Jamie Snell, jamie@pstos.org
Past Pres.—Russ Evans, russ@pstos.org
Vice President—Bob Zat, bob@pstos.org
Secretary—Lee Isaacson, lee@pstos.org
Treasurer—Jon Beveridge, jon@pstos.org

DIRECTORS

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Wendell Brunk, wendell@pstos.org • John Norton, john@pstos.org

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Program Coordinating Team—
Bob Buchholz, Jo Ann Evans, Barb Graham, Ray Harris,
Susan Buchholz, Jamie Snell, Bob Zat
Scholarships—Carl Dodrill, carl@pstos.org, Jeff Snyder, Jo Ann Evans
Promotion and Fund Raising—Wendell Brunk, wendell@pstos.org
Gil Drynan • Jamie Snell • Ed Axton
Paramount Volunteer Coordination—Phil Hargiss, phil@pstos.org
Membership Coordinators—Jeff & Rachel Snyder
Haller Lake keys—Bob Zat
Hospitality HLCC—Ellen Sullivan, 206-365-7554
Facebook—Wendell Brunk, Jeff Snyder

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Jo Ann Evans, joann@pstos.org
Pipeline Online Website—Tom Blackwell, tom@pstos.org

LIAISONS

AMICA, POF, and AGO—Carl Dodrill
Haller Lake Community Club—Bob Zat
Paramount Theatre—Phil Hargiss
Washington Center—TBD
Calvary Christian Assembly—Jeff Snyder

JOINING PUGET SOUND THEATRE ORGAN SOCIETY IS FAST AND EASY!

Simply click on the link below and select
your preferred level of membership.

- Secure!
- No checks!
- No stamps!
- A few clicks and it's done!



[http://www.pstos.org/membership/
new-member.htm](http://www.pstos.org/membership/new-member.htm)

PRESIDENT'S Message

Happy New Year!

I'm honored to serve as your President this year and hope to live up to your expectations.

Under the leadership of Russ Evans, PSTOS had an exciting and productive year in 2016. Following the extensive restoration and expansion of the organ at Calvary Christian Assembly, we presented a subscription series of four concerts by top-tier artists, along with other successful events at Merlyn Johnson's home and Haller Lake Community Club. The installation of the Wurlitzer console and relay from the Ray Whepley estate was completed at HLCC, resulting in a markedly improved sound. The Paramount Wurlitzer crew, led by Phil Hargiss, made substantial progress on restoration, along with maintenance for the silent movie series. We continued and refined our processes of email distribution of the Pipeline and online membership tracking, and the Program Team solidified the pattern of planning events a full year ahead. Well done, everyone!

The two greatest challenges facing PSTOS are declining membership and low concert attendance. This year I plan to continue and extend the efforts that have been made to reverse these, working with the Board and the Program Team. Among the promising approaches are:

- Arranging with retirement homes to bring some of their residents to concerts
- Enhancing our website and Facebook presence to attract new members and attendees
- Increasing our visibility and appeal at the Paramount's silent movies to attract their attendees
- Promoting our concerts to related organizations and to the general public
- Collaborating with other organizations that can employ the theatre organ at their events
- Researching approaches that other ATOS chapters have tried, and replicating what has succeeded

The Board and Program Team welcome



**Possible Open Console
at Haller Lake Community Club
Sun., May 7, 1:00–4:00PM
Are you interested?**

**Please let us know by Sunday, Jan 15.
Plans will be finalized ONLY
if there is interest! Many thanks!**

Now that the Haller Lake organ has been completely upgraded with a much bigger sound, we'd like to plan a special Open Console day for any and all members who would like an opportunity to play it.

Practice up, bring your music, and give it a go! It will be an "organized" Open Console—those wishing to play may put their name on the list and when their turn comes, play three tunes or 10 minutes. You may put your name on the list again for second session.

Non-players are welcome to attend and enjoy the music.

Please let us know if you are interested by phoning or emailing Russ Evans at

**425-485-5465
russ@pstos.org**

your ideas! Which brings me to a third challenge: static member involvement. The same few people keep doing most of the work – planning, promoting, and putting on events, restoring and maintaining the organs, creating and distributing the Pipeline, maintaining the website, coordinating with other organizations, and managing the chapter. This is a common pattern in volunteer organizations, but accepting that fact doesn't help when those same few people get exhausted from all the work. Somehow we need to find a way to bring more members into active involvement. It's actually a lot of fun...wouldn't YOU like to get involved? Expect to hear many exhortations from me on this theme, hopefully with the result of YOUR ACTIVE INVOLVEMENT!

Other projects for PSTOS this year include updating the brochure/signup form, getting started with paid ads in the Pipeline, establishing a permanent archive, revising the scholarship policies, possibly trying new kinds of events and/or venues, and perhaps editing and producing another CD.

Please email me at jamie@pstos.org with your ideas on how to make PSTOS the best it can be.

Thank you, Jamie Snell

PSTOS

Coming Events



► DONNA PARKER

Pizza & Pipes at Haller Lake
Sun., Feb. 12, 1:30 PM

Join your friends for pizza and wonderful organ music just like the good old days!



► RICHARD HILLS

Theatre Organ Pops at CCA
Sat., March 18, 2 PM

From London to PSTOS! One of Britain's most talented young organists, Richard has won numerous prizes and awards,

both in England and in the US. He has appeared many times on national and international TV and radio. He serves as Musical Advisor to England's Cinema Organ Society.

► PSTOS & AMICA

(Automatic Musical Instrument Collectors' Assoc.)

JOINT EVENT

PSTOS cameo organ program
PLUS interesting automatic musical instruments to see and enjoy at
Haller Lake Community Club
Sun., April 9, 2 PM



► BRETT VALLIANT

Theatre Organ Pops at CCA
Saturday, June 3, 2 PM

From Wichita, Brett is an exciting young organist. He has been a featured performer at national conventions of the American Theatre Organ

Society and has toured extensively as a solo artist abroad and throughout the United States.



► JERRY NAGANO

Theatre Organ Pops at CCA
Sat., October 14, 2 PM

Well known Bay Area organist comes to CCA for an entertaining and musical afternoon. Jerry was influenced

by Gaylord Carter, George Wright, and Lyn Larsen. He has played for California pizza parlors as well as many concerts both in the U.S. and overseas.

PSTOS Scholarship Fund receives \$2100 bequest from Norman Miller estate

Norman Miller, longtime PSTOS treasurer, passed away last year and specified that his beautiful pipe organ be sold with the proceeds benefiting the scholarship funds of both PSTOS and AGO. The sale was handled by the Pipe Organ Foundation, headed by

member Carl Dodrill. Recently a check for \$2,100 was received from POF, allocated to the PSTOS scholarship fund.

Contact Carl Dodrill at carl@pstos.org if you know of someone needing help paying for organ lessons.

2017 Series

THEATRE ORGAN POPS

SAVE \$\$! Order the three-concert series now at

<http://www.pstos.org/events/ticketing/TOP2017/TOP2017.htm>

PSTOS Member – Subscription to all three concerts \$50 USD

PSTOS Member – Richard Hills Mar. 18 \$20 USD

PSTOS member – Brett Valliant June 3 \$20 USD

PSTOS Member – Jerry Nagano Oct. 14 \$20 USD

Non-Member – Subscription to all three concerts \$65 USD

Non-Member Richard Hills Mar. 18 \$25 USD

Non-Member Brett Valliant June 3 \$25 USD

Non-Member – Jerry Nagano Oct. 14 \$25 USD

AGO Programs

Sunday January 8, 2017, 3:00 PM

Organ Plus Concert. Curt Sather, organist; Jacob Herbert, bass-baritone. Featuring music of Bach and Schütz, plus others. Dr. Sather is Organist and Choirmaster of Saint John's Episcopal Church in Olympia. \$15/\$10 suggested donation. Chapel of St. Mark's Cathedral, Seattle

Sunday January 8, 6:00 PM

Joseph Adam celebrates the 20th anniversary of the Noack organ at Epiphany Episcopal Church 1805 38th Ave, Seattle

Friday, January 20, 12:10 PM

Susanna Valleau plays the Brombaugh organ at Christ Episcopal Church, Tacoma. Music by Manuel Coehlo, J. S. Bach, Pamela Decker and Daniel Gawthrop. Donation at door.

Friday January 20, 7:30 PM

Ken Cowan plays the combined organs by Rosales and Hutchings/Votey at St. James Cathedral, 804 Ninth Ave, Seattle. \$15 suggested donation. Mr. Cowan heads the organ department at Rice University in Houston. He is well-known for his organ transcriptions of orchestral works.

Saturday January 21, 3:00 to 5:00 PM

Hear the new Pasi organ in the chapel of Epiphany Episcopal Church, 1805 38th Ave, Seattle, 98122

Sunday January 29, 6:00 PM

Mark Brombaugh plays the new Pasi organ in the chapel of Epiphany Episcopal Church, 1805 38th Ave, Seattle, 98122

ORGAN for sale

Allen Renaissance R-311 with two external speakers, MIDI Division II.



This organ is from the estate of PSTOS member Carroll Richards in Ellensburg.

For more info contact Carroll's son at:

Cliff.Richards@telus.net

604-862-8630

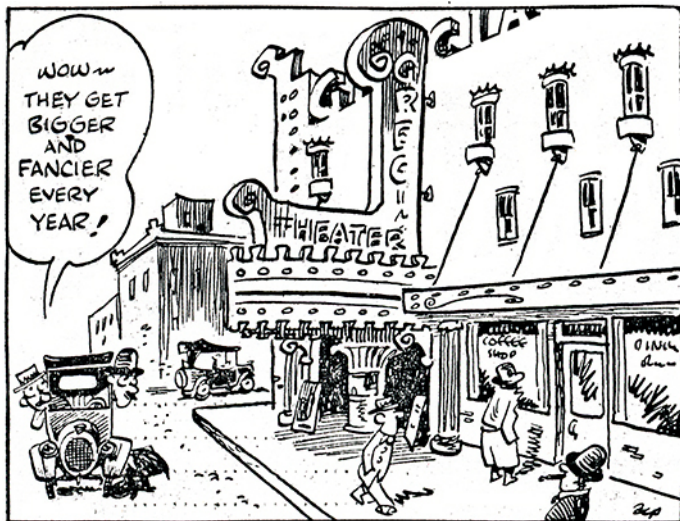
Also available:

Thomas two manual Symphony Royale 782.
Both organs located in Ellensburg.

PAGES FROM THE PAST...

This article is reprinted from *The Seattle Times*, date unknown. Byron Fish was a beloved columnist for the newspaper from 1946 to 1973. His trademark signature of a smiling fish was well known.

Finale for Seattle's Spotlight Era Came in New-Theatre Race



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

By BYRON FISH

BETWEEN 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 then 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 its 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."

IN 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 theatres, 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 theatres 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 year-old national network in operation, the first American Broadcasting Co., with KJR as the home station, was pushing its lines south and east.

FOR 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's headquarters. Away up in one corner of the country, the programs carried maximum line charges to all other cities.

In 1928, the old American Broadcasting Co. 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 having arrived, the depression in full swing, and with 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*

Another reprint from *The Seattle Times*, date unknown, but is estimated to be in the 1970s. Eddie was the father of Ed Zollman, who with his wife Patti Simon Zollman, owns Zollman Pipe Organs, and who are responsible for a number of outstanding organ installations in the area, including at Wurlitzer Manor in Gig Harbor and Merlyn Johnson's organ in Tacoma.

DRAMA/ARTS

He Organ-izes To Give 'Silents' Life

By STEVE CHENSVOLD

Every other week at the Granada Organ Loft in West Seattle 69-year-old Eddie Zollman sits down before the theater's huge Wurlitzer and for two hours relives the days when silent movies were king and theatre organists members of their court.

After a lifetime of bringing music in one form or another to Seattle audiences, the shy, graying former bandleader maintains a spirited enthusiasm for the dying art of theatre organ playing.

"Playing for silent films is one of the most satisfying experiences I've had in all my years as a musician," Zollman said recently. "Cueing the emotional shifts in the movie requires spur of the moment improvisations, a test of a good musician."

Zollman joined the 85 member Granada Organ Loft Club four years ago. A non-profit organization dedicated to the preservation of theatre pipe organs, the club presents a program of silent films and music each weekend at the Granada Theatre, which they rent from Sterling Recreation Organization.

The 650-seat theatre houses what members claim to be the largest theatre pipe organ on the West Coast. The 4-manual, 32-rank Wurlitzer organ, custom built for the Liberty Theatre in Portland in 1917, has 2000 pipes, weighs 20 tons, and filled three boxcars when it was sent from Portland by rail.

Zollman estimates the organ cost \$50,000 when new. The Organ Loft Club purchased it for one-fifth that amount. Understandably proud of one of the few remaining theatre



EDDIE ZOLLMAN

A lifetime of music

organs, Zollman sees the Granada series as a way of interesting young persons in an unfamiliar instrument.

"Lots of youngsters come down to the organ after the performances and ask questions," he said. "Some are awed by it."

At least one member of the club, however, 18-year-old Mike Copner, is more concerned with movies than music.

"So much attention is given to the organ, but we'd like to get people to the movies too," he said. "We've played some fine Chaplin films. Once in awhile we give a concert with someone like Korla Pandit, but it's the movies that interest me."

One source told *The PI* that the club is in financial trouble, piling up liabilities and would be unable to meet expenses if suddenly called upon to pay off their debts.

Vice-president John McMillan denied the allegation.

"I don't know who told you that. We intend to keep going as long as the community supports us," he said. "For a long time we've felt that there was a place for theatre organ music in King County. As long as we have the money to keep going, the doors will be open."

If Eddie Zollman has a say in the matter, the Granada Organ Loft will be around for a long time. A member of the American Theatre Organ Society, Zollman travels during the summer months to promote the instrument that spawned his music career.

The Tacoma-born musician first played theater organ in the '20s. Jobs at Seattle's Victory, Winter Garden, Embassy, and Paramount theatres dried up after the introduction of sound to motion pictures.

The '30s were lean years for Zollman. But the next decade found the musician splitting his time between appearances on KJR, KOMO, and KOL radio and playing piano or leading bands at the Trianon Ballroom at 3rd and Wall Street, the Moore Hotel, the Marine Room at the Olympic Hotel, and at the Showbox on First Avenue.

In the early '50s Zollman had an hour-long show on KING-TV. The father of four children – each one plays piano – the entertainer has spent the last few years teaching and putting in his bi-monthly stint at the Granada.

"Sometimes when I'm playing that Wurlitzer," Zollman said, "I get the feeling that the composer is playing instead of me, passing on his music."

Don and Hannah Feely Set Festive Holiday Mood

Reviewed by Jamie Snell



Carl Dodrill reported on the Scholarship Committee (due for a policy update and new members). The 2017 officers and Board members (see pg. 2) then came forward, took the oath of office (administered by Gil Drynan), and with a round of applause were duly installed.

As attendees were served their choice of cheesecake or carrot cake and helped themselves to coffee or punch, Ray Harris roamed the room with his accordion, serenading in grand style with old favorites. The day's featured artists, on their way from Portland, texted that they would be delayed. To fill the time, yours truly accompanied an



impromptu carol sing-along, with Bob Zat announcing and helping with registration, followed by an old standard ("Laura") to fill the time, at which point Don Feely and his daughter Hannah appeared and took the stage.

Hannah, accompanied by her father, launched the program with a lively rendition of "It's the Most Wonderful Time of the Year," popularized by Andy Williams in 1963, followed by the 1945 Wells-Tormé classic "The Christmas Song" (AKA "Chestnuts Roasting on an Open Fire"). Judging from the attendees' enthusiastic applause, the young singer's beautiful and well trained voice had captured their attention. She then stepped aside as dad

Don performed a trio of snow-themed songs – "Jingle Bell Rock," "Frosty the Snowman," and "Let it Snow" – followed by J.S. Bach's "Air on the G String," and many more delightful Christmas songs, sung by Hanna or played solo by Don.

Notable were the rarely heard "Christmas in Tahiti" sung by Hannah, and three carols at the organ by jazz musician Alfred Burt ("Caroling, Caroling," "Ah, Bleak and Chill the Wintry Wind," and "Some Children See Him"), among fifteen he wrote yearly for his family. Hannah and Don wrapped up the program with two unusual numbers: "I Need a Silent Night," a timely plea for sanity and calm; and "The Twelve Days After Christmas," a takeoff on the classic English carol, enumerating the sad fate of all 364 gifts. As an encore, the duo performed the ever-popular "We Wish You a Merry Christmas," bringing audience members to their feet.

The organ sounded fabulous, due not only to the new Wurlitzer console and relay from the Ray Whelpley estate, which provide much greater unification, but also to numerous improvements in the chambers. Credit for this major upgrade goes to Greg Smith, Russ Evans, and Bob Zat, who worked for over a year to bring it to fruition. Many thanks!

Many thanks to the Feelys and everyone who made this event go smoothly, including Bob Zat for managing the console and audio and announcing, Barb Graham and Susan Buchholz for handling desserts and beverages, Ray Harris for great accordion music, Ellen Sullivan for the beautiful decorations and much more, Jon Beveridge for managing the treasury, and Russ and Jo Ann Evans for their usual leadership. Happy Holidays!

Hints of the holidays were everywhere at the Haller Lake Community Club on December 4... poinsettias on the tables, tinsel adorning the organ console, assorted small Christmas trees, and people wearing Santa hats and other seasonal garb. There was a sense of expectation as members gathered to hear the organ for the first time in over a year, with its newly installed Wurlitzer console and relay. And for some at least, there was excited anticipation of hearing their first big dose of holiday music this season.

Shortly after 1 PM outgoing President Russ Evans called the annual members' meeting to order for the purposes of presenting reports on the past year and installing the leadership for coming year. Following remarks by Russ, Treasurer Jon Beveridge gave a summary of the finances (we're in the black); Jeff Snyder cited the membership count (153); Jo Ann Evans reported on the program team, exhorted members to bring friends to concerts, and outlined the 2017 schedule (see pg. 3 of this issue); Phil Hargiss described work on restoring and maintaining the Paramount Wurlitzer (volunteers always needed); and



2017 PSTOS Officers and Directors: John Norton, Director; Jon Beveridge, Treasurer; Jamie Snell, President; Barb Graham, Director; Lee Isaacson, Secretary; Bob Zat, Vice President; Jeff Snyder, Director; Russ Evans, Past President; Wendell Brunk, Director.