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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.

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A Chapter of American Theatre Organ Society

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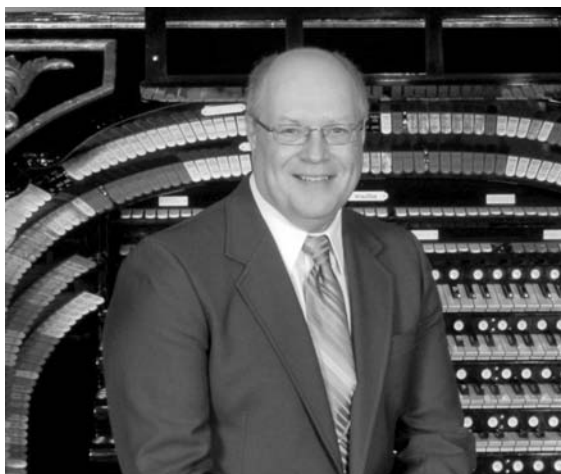
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The 2010 Theatre Organ
Convention will be right here!
See page 6 for a Convention
update!

Direct from ORGAN STOP PIZZA in Mesa, Arizona...



CHARLIE BALOGH

**Plays at Gig Harbor's
Wurlitzer Manor
Sunday, October 12, 2:00 PM**

*If you have never been to spectacular
Wurlitzer Manor, visit the website below
to see photos and learn the fascinating
story of this unique home and world
class theatre organ installation.*

[http://www.pstos.org/instruments/wa/
gig-harbor/wurlitzer-manor.htm](http://www.pstos.org/instruments/wa/gig-harbor/wurlitzer-manor.htm)

CHARLIE BALOGH'S interest in music began at age 11 at which time he started organ instruction. He studied classical organ at Trenton State College while performing in supper clubs throughout the area. For a short time, he also studied with Lee Erwin in New York.

From those beginnings, he has emerged as an exciting and dynamic performer at the theatre pipe organ. Charlie worked as a staff organist at *Organ Stop Pizza* in Phoenix from 1973 until 1976. In 1977 he moved to Grand Rapids, MI to become organist at the *Roaring '20s Restaurant*. In 1986 he purchased the business, renaming it *Good Time Charley's*.

After 14 years at the console of the Wurlitzer, he decided to close the restaurant in September of 1991, and move back to Arizona to play for *Organ Stop Pizza*, this time in Mesa, at their magnificent new restaurant featuring one of the largest Wurlitzer theatre organs in the world. He has recorded a number of albums on this fabulous instrument, winning the praise of reviewers for being innovative and setting new standards of performance and repertoire. Charlie was voted ATOS Organist of the Year in 2000.

Charlie's style stems from a love of jazz and the music of the '30s and '40s along with classical influences and a broad background in traditional theatre organ techniques. He is, and continues to be, one of this country's finest artists. In 2002, he celebrated 30 years of professional performance at the console.

Charlie lives in Gold Canyon, AZ with his wife Carrie.

Seating limited to 90. Admission by donation. Suggested minimum \$40 per person.

*Age 16 and under free when accompanied by adult. To reserve use Reservation Form
in September Pipeline, or go to www.pstos.org/events*

Questions? Phone Ray Harris at Prosser Piano, 206-546-8959 or email ray@pstos.org

To check for other members in your area interested in carpooling, send an email to discuss@pstos.org

The Lavines again invite PSTOS members and their friends to a private benefit concert at their beautiful home. Their generosity and enthusiasm for musical causes is so much appreciated! Proceeds from this special concert will be dedicated to the 2010 Convention Organ Maintenance Fund. Several instruments will require professional work to ready them for the convention and this event provides the opportunity to begin building the necessary funding for this work. Once again, many many thanks to Barbara and Raymond for their generous support!

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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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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:

Bill Keller, Treasurer, 9914 Hampshire Ct. SE,
Olympia, WA 98513-4241.

PRESIDENT'S Message

Hello everyone,

As your Seattle ATOS convention chair, I've been feeling like July 2010 is just around the corner for several months now. A lot of good planning has already taken place and we're close to signing a deal with a great downtown hotel later this month. Look for an announcement in next month's president's message! We want to give 2010 convention attendees a hearty PSTOS welcome and Great Northwest Theatre Organ experience. Our working title for the convention is "Seattle... Where It All Began!" Perfectly fitting, since the first pipe organ ever installed specifically to accompany silent films was at Seattle's Dream Theatre at 1st & Cherry in 1908. Plus, the Seattle Liberty Theatre in 1914 was the first truly successful Wurlitzer, launching the Wurlitzer company to become the predominate theatre organ manufacturer of the 1920s. Because of these two facts, Seattle has widely been acknowledged to be the "Cradle of the Theater Organ." In terms of venues for our convention, we have a great lineup! We've had preliminary discussions with the Seattle Paramount Theatre, Raymond & Barbara at Wurlitzer Manor in Gig Harbor, Andy Crow for Washington Center in Olympia, Gene Peden and Fred Beeks at the Lincoln Theatre in Mt. Vernon, Vernon Greenstreet at the Mt. Baker Theatre in Bellingham, Father Terrence at St. Columban in Yelm, Lou Magor at the First Nazarene church in Spokane (former Seattle Liberty Wurlitzer). Many other venues are also under consideration. See the back page of this issue for more details! As we work to firm up venues and artists, there is a need for enthusiastic volunteers to take on many roles. Thanks to Dan Warner for producing the initial list of job titles.



Transportation Coordinator (need 1) – work with the convention chair to contract with bus companies and set up bus and shuttle schedules. Lead bus captains, monitor Puget Sound traffic conditions and bus schedules. Previous transportation experience is helpful but not necessary. Flexibility, quick thinking and attention to detail is a must!

Bus Captains (need up to 8) – Get convention attendees safely on the bus, off and back on again. Ride the bus, assist the driver with directions to venues. Assist with any special needs riders. Be a friendly and visible representative of PSTOS on the bus!

PSTOS Coming Events

◆ **CHARLIE BALOGH will present the spectacular Wurlitzer Manor 4/48 pipe organ in an afternoon of favorite rhythmic tunes as only he plays them.**

SAVE THE DATE and reserve now!

Sunday, October 12, 2:00 PM

◆ **Christmas Pipes and Hand Bells**

Keep the afternoon of Sunday, December 21st, open for a terrific Holiday Concert at Calvary Christian Assembly! Seattle theatre organist Mark Andersen teams with colleague Lynn Andersen on bells to present a wonderful concert featuring the rarely heard Calvary theatre pipe organ.

Sunday, December 21

Venue Coordinator (need 1) – Work with convention chair to identify, negotiate with and schedule venues. Coordinate the efforts of the Venue Liaisons (see below).

Venue Liaisons (one per venue) – Coordinate with venue, greet and expedite arriving and departing convention attendees. Liaison with venue management, organ technicians, stage crew and artists to make sure event runs smoothly.

Organ Technicians (one per venue) – Liaison with professional technician if one exists, otherwise coordinate efforts of PSTOS crew for instrument preparation and tuning. Preferably familiar with the venue instrument. Handle routine repair and maintenance during the event.

Hospitality (two per shift, to be able to relieve each other), minimum of 2 shifts, possibly 3 shifts over the course of the week. Staff the information and hospitality desk at headquarters hotel. Be a visible resource to assist convention attendees and provide tips for sightseeing, restaurants and attractions.

Banquet & Food Coordinator (need 1) – work with convention chair to negotiate with and schedule hotel and venue catering, box lunches and banquet facilities as necessary. Monitor food service during events and deal with issues as they arise.

Record Shop Manager (need 1) – Starting in January 2010, solicit artists for CDs and other merchandize to sell in the PSTOS Record Shop. All proceeds from the record shop go to PSTOS, so merchandizing is important! Set up appealing displays and coordinate on-site sales. Coordinate Record Shop Staff and

Continued on page 6...

Other NW Theatre Organ Events

◆ Kenyon Hall in West Seattle

Latest news can be found on the web at www.kenyonhall.org or by email at kenyonhall@earthlink.net

◆ Lincoln Theatre in Mt. Vernon

Hear the Wurlitzer every Mon/Tue at 7PM & Fri/Sat/Sun at 5PM.

◆ Columbia River Organ Club

For info and latest news go to www.croconline.org

◆ Bellingham Organ Spectacular

Wade Dingman, St. Paul's organist and Corey Anderson, high school student, will perform classical selections, and on the lighter side, music by Dorothy Watson-Hal Logan [piano & organ] and Vernon Greenstreet. Presented by Mount Baker Theatre Organ Society and St. Paul's Episcopal Church. Admission - food donation.

Sun., Oct. 19th, 3 PM

St. Paul's Episcopal Church,
2117 Walnut St., Bellingham

FOR SALE Organ Stuff

Got pipes. Wannabes now for sale. Make offer on any or all. Rodgers Trio Deluxe with Glock and Leslie. Conn Artist, AGO console, self contained speakers including Leslie. Estey Model T- 2 manual and pedal reed organ with 12 sets of reeds and electric wind supply. Clint. 360-805-9794, cbmeadway@wwdb.org

Donate your old Theatre Organ and Console magazines to PSTOS

If you have old Theatre Organ and Console magazines piling up, consider donating them to PSTOS. Many surplus magazines are "recycled" to new enthusiasts through the PSTOS website, and the proceeds benefit various PSTOS programs, including website hosting.

Your donation is tax deductible and PSTOS will provide a tax letter at your request.

If you're new to PSTOS and would like to acquire some older Theatre Organ magazines, you may see what issues are available by going to www.pstos.org, click on the Special Features button, then PSTOS Members' items for sale, Back Issues Theatre Organ and Bombarde magazines. To donate, contact Tom Blackwell, tom@pstos.org or 206-784-9203.

Want a bit of nostalgia? Check out these vintage T-shirts!



Thanks to member Jay Gerlings, who discovered this source for classic fit Pizza & Pipes T-shirts! Go to the website below, and if it doesn't open, just Google Pizza & Pipes T-shirts.

www.desteenation.com/t-shirts/pizza-and-pipes/

Also available are classic T-shirts from Cap'n's Galley in California.

PRACTICE ORGANS NEEDED FOR POE STUDENTS

PSTOS helped support students to attend the American Guild of Organists' Pipe Organ Encounter in the Seattle area this past summer. This program is for youth who have an interest in learning to play the organ.

Now, we have three aspiring youth who need practice instruments in their homes. Do you have (or do you know of) an electronic or reed organ that has at least two manuals, at least 58 notes on each manual, and a pedalboard of least 30 and preferably 32 notes which is an AGO pedalboard that is concave and radiating? If you have such an instrument that you can spare for placement in a student's home, or know of such an instrument that is likely to be available at reasonable cost, I would appreciate your contacting me with this information. Thank you!

Carl Dodrill, PSTOS member and
POE Director
(206) 236-0067
carl@dodrill.net

From The MAILBOX

"A Quarter Note...

*...to use a musical value for a short note..."
It actually started as a hemidemisemiquaver
but grew out of control.*

We have a convention to host in a little under two years. Do you have any skills to share for the good of the order. Like most volunteer organizations, 20% of the people do 80% of the work. That leads to burn out and reduces the quality of our product and the enjoyment of sharing something we love with others. If we want to grow, we have to look like we're having so much fun that everyone else wants to join the party! Many of you could participate in small ways that would really be a big help. Ask how you can help!

The ATOS Adult Summer Camp was wonderful. Jonas Nordwall, Charlie Balogh, and Patti Simon were our coaches/instructors. Not necessarily in this

order, but Barbara and Raymond opened Wurlitzer Manor for us, Merlyn had us for a visit, we stopped in Tacoma at the Presbyterian church and we spent time at the Paramount Theater. The wrap up was at Bill Keller's playing his 5 manual TQ5 which came to an end way too soon due to a jackknifed big rig on I-5. Jonas, Patti, and Charlie's playing and instruction was marvelous. Watching professionals play different instruments was quite an education in itself. Their ability to create music from varied instruments in different rooms was quite a clinic of its own. One thing is for sure, not having an instrument at home is making me nuts. Practicing the same sixteen bars for three hours is what I need, and asking someone to share their home to listen to that stretches friendships.

Not only did I discover some very talented musicians in our group who attended the summer camp who should play at more open consoles, but also made some new friends. One thing we did well was eat. Someone, pass the butter...

Dave Luttinen

Pages From The Past..

The Theatre Organ and its Tonal Design ...G. Edgar Gress

Reprinted from *The Tibia*, Journal of the ATOE, Volume I, No. I, Fall, 1955

The tonal palette of the theatre organ may be conveniently divided into two distinct classes: foundation stops, and color-producing stops. The foundation stops provide a smooth, sonorous sub-structure with which the various registers of the color-producing group blend to produce the rich, many-voiced ensemble effects typical of the theatre organ.

At this point it must be clearly understood that these diverse elements are perfectly capable of blending into a homogeneous whole, previous writers to the contrary notwithstanding. The tonal glue which makes them cohere is the free use of the tremulant or more correctly, many tremulants beating against each other in such a way that the regular, mechanical pulses of each are lost to the ear in the vibrant sound resulting. In theatre playing, the normal use of the tremulants is to keep them on all the time, taking them off only for special effects. Moreover, every rank in the organ will be affected by one tremulant or another, and many of the more important stops will have ones of their own.

This free use of the tremulant may not seem quite so vulgar when it is observed that many other instruments — for example, the violin or the human voice — depend to a large extent on the vibrato for their most beautiful string bowed without the vibrato, the greater part of and characteristic tones. Like a high-pitched violin the theatre organ's voices tend to sound quite metallic and unsympathetic without a fairly heavy tremulant.

With this factor in mind, let us now proceed with our classification and description of the instrument's tonal resources. We shall then be in a position to consider just how they are disposed between the various divisions of the organ.

Class 1. The Foundation Stops.

A. The Tibia family. "Sobbing Tibia" tone is to the theatre organ what principal choruses are to the legitimate organ. It can be described as extremely hollow, smooth and pervading flue tone.

B. The Diapason family. The theatre diapason is much fuller and smoother than the traditional principal. Usually the range



Robert Hope-Jones, mastermind behind the design and concept of the Wurlitzer Theatre Pipe Organ. Circa 1910.

below is composed of diaphonic (valvular reed) pipes, which speak much more promptly than low-pitched flue pipes.

C. The Flute family. This group also includes the dulciana and quintadena, and

provides neutral foundational accompaniment tone.

D. The Smooth Reed family: Tubas, Oboe Horn, French Horn. These stops are characterized by sonorous horn tone.

Pages From The Past...continued

E. *The Full-Toned Percussions*: Piano, Marimba, and Harp Chrysoglott.

Class II. The Color-Producing Stops.

A. *The String family*: Theatre strings are generally of very keen intonation.

B. *The Brass family*: Trumpet and English Post Horn. The theatre organ trumpet has resonators of spun brass, and is a close imitation of the orchestral trumpet played *mf*. The Post Horn is a development of the Hope-Jones "Double English Horn" producing a loud, tearing sound closely resembling that of the orchestral trumpet played *ff*. It is constructed with large "duckbill" shallots and thin tongues, and serves as a dominating solo reed.

C. *The Orchestral Reed family*: Clarinet, Orchestral Oboe, Cor Anglais, Saxophone, The Wurlitzer reed voicers turned out some amazingly characteristic stops in this group. Their Clarinet was pretty much standard. The Saxophone was a quarter-length Brass Trumpet. The Orchestral Oboe was 2/3 length, of very small scale, and had Kinura type tongues and shallots. The Cor Anglais was like the Orchestral Oboe, but of larger scale and of 1/3 length. An example appears at the Fisher Theatre, Detroit, and is an excellent stop indeed.

D. *The Piquant Reed family*: Kinura, Krumet, and Musette. These bear a striking resemblance to the schnarrwerk of the old German baroque organ. The Kinura, having thin tongues and shallots and almost no resonators, produces a sharp, buzzing sound not unlike that of the jews'-harp.

The other two stops are modifications of the first. The Krumet has full-length medium-scale cylindrical resonators and emits a hollow, wailing tone; the Musette has eighth-length cylindrical resonators and is probably the best blender of the three.

E. *The Vox Humanas*.

F. *The Thin-Toned Percussions*: Xylophones, Bells, and Chimes.

G. *The Non-Tonal Percussions*: Drums, Traps, and various sound effects for silent picture accompaniment.

Organization

Now that we have classified and described the contents of our tonal paintbox, the next step is to see how they are organized into a usable pattern. After an examination of several hundred instruments, the writer believes that a unit organ is best balanced tonally if its pipe work is distributed as follows: 10 percent Tibias, 10 percent Diapasons, 10 percent Flutes, 20 percent Smooth Reeds, 10 percent "Brass," 15 percent Orchestral Reeds, 5 percent Piquant Reeds, and 10 percent Vox Humanas. Of course few instruments will follow these percentages exactly.

In the so-called "straight" organ, each manual controls a separate department; if enclosure in swell boxes is desired, no problems arise as to what should be contained in each. However, in the case of the unit organ, in which the entire instrument is treated as a single pool of tonal material made playable from several manuals and pedal, any division of this material into

separate chambers must perforce be an arbitrary one. In his early organs, Hope-Jones used a system of five chambers patterned after the instrumental sections of the orchestra: Foundation, String, Woodwind, Brass, and Percussion. Such a scheme, however, had two serious defects. In the first place, it was impossible to control separately the volume of solo and accompaniment parts when both were played on voices of the same tonal family. Secondly, the instrument pretty much had to be located in one place, whereas most theatre organs were installed divided on opposite sides of the proscenium. It would not do to have the listeners near one side of the auditorium hear nothing but string and woodwind tone, while those on the other side were bombarded with all the foundation, brass, and percussion stops. The logical solution was to provide a representative selection of voices at each side of the theatre. This soon became standard practice.

Probably nine out of ten Wurlitzer organs are found divided fairly equally into Main and Solo chambers located on opposite sides of the building, and in the few instruments large enough for a more elaborate scheme, two more chambers are added—a Foundation to go with the Main, and an Orchestral to share the other side with the Solo. Although the tendency was to place the more colorful voices in the Solo and Orchestral chambers and the tones of the accompanimental material in the Main and Foundation, the distinction was never very clear-cut.

Lincoln Theatre Style D Special Wurlitzer, Mt. Vernon, WA,



The Lincoln Theatre Wurlitzer, Opus 1263, was installed in 1926, and is one of only five theatre organs still in their original theatres in the entire state. (The others are the Seattle Paramount, Mt. Baker in Bellingham, Temple Theatre Kimball in Tacoma, and Raymond Theatre in Raymond.)

The "Special" designation refers to additions made to stock instruments as supplied by Wurlitzer. The Lincoln Wurlitzer has an added Kinura, piano and marimba, making it a 2-manual 7 rank instrument.

The organ is played regularly before movies. See the "Other NW Events" column for times.

For a complete history and many additional photos, go to the PSTOS website at:

<http://www.pstos.org/instruments/wa/mtvernon/lincoln.htm>

For the first time since 1981... the National ATOS Theatre Organ Convention will be hosted by PSTOS right here!

President's Message continued from page 2...

handle cash register balancing. Work with technical committee (see below) to create online shop supplementing on-site sales.

Record Shop staff (need 3) – 2 shifts, possibly 3 over the course of the week. Assist convention attendees with CD sales and questions. Stock displays and handle cash register sales.

Artist Hospitality (need 2) -- Provide assistance etc. to visiting artists at headquarters hotel and venues.

Registration Desk (need 5) - Handle online pre-registrations and four individuals onsite to register arriving attendees and distribute registration packets on first two days of convention.

Hotel Coordinator (need one) - Work with convention chair to identify hotel and negotiate contracts. Provide ongoing liaison between the hotel and PSTOS during the event.

Exhibit Room Coordinator (need one) - Liaison with organ manufacturers (e.g. Allen, Walker) for exhibit room setup, operations and teardown. Coordinate safe delivery of demonstration organs and merchandise.

Publications Coordinator (need one) – Design, produce and coordinate distribution of printed materials for the convention: souvenir convention program, event programs, tickets, name badges, etc.

Technology Committee (need 2) – provide high-tech support to the convention. Design and deploy flat panel displays at headquarters hotel, generate e-mail and mobile/SMS text notifications, produce special audio-visual support as needed. Create on-line record shop to supplement on-site sales.

As you can see, there are quite a few fun and interesting ways to get involved. Please contact me at (206) 784-9203 or by e-mail at tom@pstos.org if you are interested in helping out. It will be rewarding and a lot of fun. By working together and sharing our enthusiasm, we can put on one of the best conventions ever!

PUGET SOUND THEATRE ORGAN SOCIETY

Russ & Jo Ann Evans, Newsletter Editors

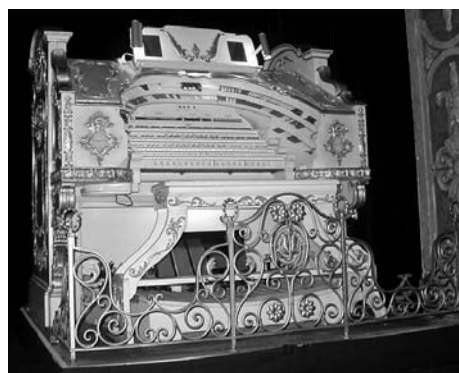
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ST. COLUMBAN 3/16 ROBERT MORTON



MT. BAKER (BELLINGHAM) 2/12 WURLITZER