



PUGET SOUND PIPELINE

Volume 33, Nos. 3 - 4 • March – April 2022

www.pstos.org • www.facebook.com/pstos

Mark your
calendar!

Coming in 2022!

Theatre Organ At Its Best

3/25 Kimball-Wurlitzer

Calvary Christian Assembly

6801 Roosevelt Way NE, Seattle 98115



Ken Double

Sat., August 27, 2:00 pm

Ken Double is known for playing the kind of music theatre organ fans thoroughly enjoy — up-tempo and toe-tapping! His theatre organ performance history includes playing opening public concerts at Lafayette's Long Center, Manual High School's Wurlitzer, Anderson Paramount's Page, and Warren Performing Arts Center's Barton, all in Indiana. He has played many concerts worldwide, and has numerous recordings to his credit. He is Past President and CEO of ATOS. We're eagerly anticipating another enjoyable afternoon of bouncy popular favorites on CCA's fine 3/25 Kimball/Wurlitzer.



Dave Wickerham

Sat., November 12, 2:00 pm

We are excited to welcome Dave back to the Pacific Northwest after a four-year hiatus. Always a favorite, Dave has an impressive theatre organ background, concertizing extensively throughout the U.S. and Australia, and entertaining at pizza restaurants in Arizona, Illinois, Michigan, and Las Vegas. He served for seven years as organist-curator with the legendary Milhous Collection in South Florida, and was Organist in Residence at Crystal Theatre in Crystal Falls, Michigan, a performing arts center housing a 3/21 Moller theatre organ. Dave was a featured organist for our own 2010 ATOS convention, and has toured Australia/New Zealand four times playing to sold-out houses in all the major cities.

PUGET SOUND PIPELINE

Vol. 33, Nos. 3 - 4, March – April 2022

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 501(c)(3) non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.

OFFICERS

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

DIRECTORS

Fred Rowe, fred@pstos.org • Ellen Sullivan, ellen@pstos.org
 Phil Hargiss, phil@pstos.org • Barb Graham, barb@pstos.org

COMMITTEES

Organ Restoration & Maintenance—Bob Zat
Program Planning Team—Jo Ann Evans, Barb Graham, Jamie Snell, Ellen Sullivan, Bob Zat, Terry Perdue, Marie Perdue
Educational Outreach Committee—Fred Rowe
Paramount Crew Chief—Phil Hargiss
Membership Coordinator—Jeff Snyder, jeff@pstos.org
Hospitality HLCC—Ellen Sullivan
Facebook—Jeff Snyder

NEWSLETTER & WEBSITE

Pipeline Co-Editors—Jamie Snell, Jo Ann Evans
Pipeline distribution—Terry Perdue
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
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>

PRESIDENT'S Message

Greetings PSTOS members and friends...

The PSTOS program planning committee met in February to discuss program possibilities for the 2022 season. It was a pleasure to sit at a dining room table and have good discussions, all in person. The challenges for this year are similar to the last two years given the COVID situation and evolving safe practices and responsible policies currently in place. However, we forged ahead with tentative concepts and ideas hoping the pandemic situation will ease and once again allow us to congregate in a space and enjoy the sounds of the Theatre Organ under the capable hands of the artists we hope to have come and play for us.

Two of the concerts will be held at Calvary Christian Assembly, which houses the 3 manual 25 rank Kimball-Wurlitzer that had its resources enhanced and expanded in 2014 by acquiring additional pipework and wind chests plus the addition of a complete toy counter and additional tuned percussions. A Uniflex 3000 control system that includes record and playback capabilities, plus a MIDI interface, was also installed.

The very large sanctuary of the church allows for adequate safe distance seating, plus the balcony is available, so there is no problem practicing “social distancing.” We are hopeful these two concerts will be a “go”, but we also are aware of the changing landscape of the pandemic so we must remain fluid and go with

the flow.

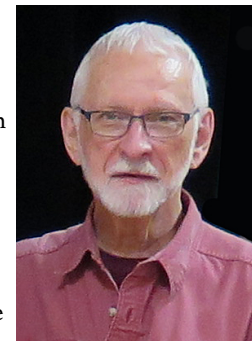
Please mark your calendars, and remain positive and hopeful these programs will “run.”

Additionally, we might have the opportunity for some other musical adventures utilizing the Chapter’s 3-manual 10-rank Wurlitzer located at the Haller Lake Community Club, and possibly other interesting installations in the Puget Sound region as well. This is all TBD and nothing has been finalized, but stay tuned as more information will be posted in the Pipeline as it becomes available.

Thank you to members who have renewed their membership at the regular level and beyond, and welcome aboard to new members who have recently joined. Because of your continued support, the Chapter is able to keep moving forward. We do have fixed monthly and annual expenses including organ maintenance and prep for programs, so your membership dollars and financial gifts are extremely important.

Looking forward to seeing you all at an upcoming theatre organ program.

Bob Zat, President



A BIG PSTOS WELCOME TO NEW MEMBER:

Robert de Lambert
Everett WA

If you have not yet renewed your membership for 2022, please consider doing so now!

Your support is so important to help ensure the survival of PSTOS. We expect 2022 will see a return of concerts, social events, and programs. Be sure you're on the list to receive that important news!

Please click the link below to quickly and safely renew your membership!

THANK YOU!

<https://www.pstos.org/membership/renewal.htm>



Seattle Theatre Group presents
Silent Movie Mondays
The Paramount Theatre

Doors at 6:00 pm • Show at 7:00 pm
 General Admission Seating
 \$10.00 (not including fees)

Women Pioneers in Filmmaking:
Shoes (1916)
 Music by DONNA PARKER at the
 Mighty Wurlitzer Organ
March 21, 2022

This film is directed, written and produced by Lois Weber, America's first major female film director and true pioneer concentrating on dramatic subjects in more than 60 features and countless short films. Showing great stylistic and thematic range, Weber's stories centered on women and topical issues. She mentored young actresses and advocated for more complex female characters onscreen and for women's involvement in film production. The story in SHOES revolves around a poorly-paid shopkeeper who tries valiantly to support her family of five, becomes disheartened, and sells herself to get money for food.

Five Shorts (1906 - 1917)
 Music by DONNA PARKER at the
 Mighty Wurlitzer Organ
March 28, 2022

- THE DRUNKEN MATTRESS** (1906/9 min) by Alice Guy-Blaché. Havoc ensues when a drunk is inadvertently sewn into a mattress with the director demonstrating originality in comedy.
- UNMASKED** (1917/12 min) by Grace Cunard. Cunard plays a young jewel thief in a tug-of-war with another thief over a priceless necklace.
- FALLING LEAVES** (1912/12 min) by Alice Guy-Blaché. The story concerns a child's earnest effort to keep her dying sister alive.
- MABEL'S BLUNDER** (1914/16 min) by Mabel Normand. Normand starred in and directed this gender-bending comedy of errors and mistaken identity.
- THE CURSE OF QUON GWON WHEN THE FAR EAST MINGLES WITH THE WEST** (1917/35 min) by Marion E. Wong. The first feature with an all Chinese-American cast and company, this film offers an important counterpoint to racist depictions of Asian characters in other films of the period and explores the western influence on traditional Chinese society.

The Ancient Law/Das Alte Gesetz
 (1923)

In partnership with
 Seattle Jewish Film Festival

Tickets for the previously scheduled March 14 screening will be honored for entry.

Original score performed live by klezmer violinist/composer Alicia Svigals, pianist/composer Donald Sosin and clarinetist Laura DeLuca.

April 4, 2022



This German film, directed by E.A. Dupont, tells the story of the son of an Orthodox Rabbi who breaks with family tradition when he decides to become an actor. Running time: 135 minutes.

In Memoriam • Bob McCutchin • 1941 – 2022



Bob was born January 29, 1941 in Seattle. While very young, his family relocated to Mt. Vernon, WA, which with a wink, he often referred to as 'God's Country'. Inspired after hearing the organ at Lincoln Theatre in downtown Mt. Vernon in his teen years, Bob studied organ and was a talented regular performer both on the family's living room Hammond B-3 and at the Burlington Roller Rink.

The first step in his piano & organ retail career came in 1958, when at age 17, he joined Coulter Music in Bellingham. Too young for

the sales team, his talent and personality destined him a natural in demonstrating Hammond organs. Later that same year, smitten with their new instruments, Bob moved to Baldwin dealer Norton Piano & Organ, quickly becoming their prime demonstrator. Bob's career continued forward in Seattle with Mulholland Burke Music and Prosser Piano & Organ. In 1969, at the young age of 28, Bob proudly opened Lynnwood based McCutchin Music, where he offered Thomas, Wurlitzer, Gulbransen, Kimball, Krakauer, Conn, Kawai and Bosendorfer. After a great run of 20 years, Bob sold McCutchin Music to later rejoin Prosser Piano & Organ, where he enjoyed another two decades before retiring from a career spanning 53 years.

Bob shared his love of music every day. At McCutchin Music, he prioritized education and fostered popular adult group organ classes with students who followed him throughout his career. He created his own curriculum and teaching method, successfully teaching hundreds of adults to enjoy and play the organ.

Bob's first love was the theater organ. While he personally knew, hosted and enjoyed

many artists over the years including Ralph Wolf, Paul Quarino, and Hector Olivera, his favorite always remained George Wright. It was a never-forgotten honor to have met George on a Caribbean cruise hosted by Conn in the early 1970s. Bob enjoyed many unique musical opportunities including providing organ accompaniment for Edmonds WA magician, John Pomeroy and performing as relief organist for both the Seattle Pilots pro baseball team and Seattle Totems pro ice hockey team. Bob was a long time member and supporter of ATOS and PSTOS.

An avid boater, one of Bob's favorite places was aboard "Songbird," the McCutchins' 31' Uniflite. In 30 years of cruising, Captain Bob, wife Nancy and numerous kitties made many trips to islands in the San Juans and Canadian Gulf, Desolation Sound and Princess Louisa in British Columbia. After retirement, Bob & Nancy (and kitties) transitioned from sea to land and enjoyed RV-ing to numerous Washington & BC destinations.

Bob is survived by his wife of 43 years, Nancy, his children (Mike & Lisa), his grandchildren (Bailey, Evan, Ryan) and his great-granddaughter (Evelyn).

AGO Programs

Classical organ events for your enjoyment

Sunday March 6, 4:30 pm

Choral Evensong at St. Mark's Cathedral 1245 10th Ave E. Seattle 98102

Sunday March 13, 5 pm

Prelude to Evensong. 30 minute organ recital by Michael Kleinschmidt on the Noack organ in the nave of Epiphany Parish 1805 38th Avenue Seattle, WA 98122

Sunday March 13, 5:30 pm

Choral evensong at Epiphany Parish 1805 38th Avenue Seattle, WA 98122. Reception follows.

Sunday March 13, 7:00 pm

Trinity Artists at the Organ resumes their concert series with Douglas Cleveland playing the Pasi organ at Trinity Lutheran 6215 196th St. SW Lynnwood, WA. \$15/\$10 or pay as able. Mask wearing and proof of Covid vaccination required.

Friday March 25, 12:05 pm

Faculty organist Wyatt Smith plays an all Bach recital on organ and on harpsicord from Bach's Klavierübung Dritter Teil at Kilworth Chapel, University of Puget Sound, Tacoma, WA.

Friday March 25, 7:30 pm

French Baroque trios by François Couperin, Jacques Morel and others presented by harpsichordist Byron Schenkman, flutist Joshua Romatowski and viol player Adaiha MacAdam-Somer at Epiphany Parish 1805 38th Avenue Seattle, WA 98122. Reception follows.

Sunday March 27, 3:00 pm

Duet concert by Naomi Shiga and Johnathan Wohlers on the new Ortloff organ at St. Dunstan's Episcopal Church. 722 N. 145th St. Shoreline, WA 98133.

Sunday April 3, 4:30 pm

Choral Evensong at St. Mark's Cathedral 1245 10th Ave E. Seattle 98102

Sunday April 3, 5:30 pm

Lenten Organ Vespers in the chapel of Epiphany Parish 1805 38th Avenue Seattle, WA 98122. Reception follows. Setting of "Wondrous Love" by Daniel Pinkham, Margaret Sandresky and Rebecca Groom to Velde and also a Magnificat cycle by Scheidt. Reception follows.

Friday April 22, 7:30 pm

National Lutheran Choir in concert at St. Mark's Cathedral, 1245 10th Ave E. Seattle 98102 This concert will be offered both for in-person attendance and also via ticketed livestreaming.

Sunday April 24, 3:00

Concert by Paul Tegels on the Fritts organ at Lagerquist Hall, PLU campus, Tacoma. \$17/10/5, Mask wearing and proof of vaccination required to attend.

Friday April 29, 12:05 pm

Faculty organist Wyatt Smith plays a program of works by Knecht, Sandresky and Sadoh on the Fritts organ at Kilworth Chapel, University of Puget Sound, Tacoma, WA.

PIPE ORGAN TERMS EXPLAINED

We hope this new Pipeline column will help demystify the jargon used to talk about pipe organs. If there are terms you've heard and would like to know their meaning, please let us know by sending an email to joann@pstos.org

3 – CONSOLE

CONSOLE—in a pipe organ, this term refers to the "key desk" of an organ, containing manuals, pedals, stops, couplers, music rack, and other devices used by the organist to control the sounds produced by the pipes, percussions, and other sound effects. The term does not include the pipes themselves, which are usually located in separate rooms called "chambers," and which are collectively referred to as "the organ." Thus a pipe organ consists of *the console*, which is the part you can see, and *the organ*, which is usually hidden from view. This can be slightly confusing to folks whose organ experience has been exclusively with self-contained electronic instruments, the console of which is generally referred to as the organ, and which contains not only all the devices used by the organist to control the sounds, but which also contains all the sound-generating electronics, speakers, etc. If an electronic organ is also equipped with external speakers, these would roughly equate to the pipe chambers of a pipe organ.



Console for Merlyn Johnson's residence theatre pipe organ in Tacoma

4 – PRESET PISTONS and the COMBINATION ACTION



Found on virtually all theatre pipe organs, preset pistons are the dime-size round buttons appearing in rows beneath the keys of each manual (keyboard), and are switches for a wonderful under-the-hood stop control system called the Combination Action. Pushing a piston instantly sets up a new combination of voices or tabs, pre-selected by the organist.

When an organist agrees to play a concert on a well-equipped organ, the first request is for a list of voices (remember last month's discussion of "ranks"), percussions and other resources. The organist will then plan the program based upon specifications of the organ—voices, percussions, sound effects, and preset pistons available on the instrument. Once the program is selected, the organist will determine exactly what combinations of sounds will be best suited for the music planned, and set the combination action accordingly.

During the performance, rather than tediously hand-setting stop changes, the organist can, with just one press of a piston, completely reset the stops/tabs for a new section, or a new song.

Next time you attend a theatre pipe organ concert, notice how frequently tabs will flip up and down as though done by an invisible hand. Preset pistons in action!

PAGES FROM THE PAST . . .



What came before movies? In the 1800s, inventors were busy developing “moving picture devices.”

Exerpts from “Nickelodeon Theatres” by Q. David Bowers

The passersby scanning the posted program for the week commencing Monday, April 20, 1895 at Koster & Bill’s music Hall, New York City, weren’t aware that they were contemplating what was to become a memorable event in history: the first showing of a motion picture to a paying audience in America. Located at Broadway and 34th Street, at the spot which later became the site of Macy’s Department Store, Koster & Bials offered that week eight entertainment items. William Olschansky was billed as “The Russian Clown,” while Cora Caselli was an “Eccentric Dancer,” and the Three Delavines performed their original act, “Satanic Gambols.” Paulette & Pico, Mr and Mrs. Decreux-Geraldud, and the Brothers Horn were also on the ticket, but what ultimately proved to be the biggest attraction was the eighth item, “Thomas A. Edison’s latest marvel, The Vitascope,” presenting selections such as *Sea Waves*, *Umbrella Dance*, *The Barber Shop*, *Burlesque Boxing*, *Kaiser Wilhelm Reviewing His Troops*, *The Barroom*, and other topics.

with commendable celerity. Their motions were all clearly defined.”

The idea of pictures in motion was hardly a new concept in 1896. Beginning decades earlier, numerous parlor toys, many of them made in France, used the principle of persistence of vision to create moving images. The Thaumatrope, developed in 1825, consisted of a circular board with the image of a parrot on one side and an empty cage on the other. When spun on its axis, the bird appeared to be within the cage. Another early device, the Phenakistiscope, invented by Joseph Antoine Ferdinand Plateau, featured images painted on a flat circular board, spun in front of a mirror, and viewed through tiny slits in order to separate the images. It was Plateau who concluded that 16 images per second furnished the optimum speed for reproducing movement.

Perhaps the most popular of all was the Zoetrope, made by William George Horner in the 1830s. This device consisted of a circular drum with a series of slits along the upper outer edge.

Around the inside were placed interchangeable printed strips. When viewed through the slits on the opposite side of the drum, when the device was rotating, the images appeared to move. Acrobats jumped up and down, lions bounded through hoops, and clowns did headstands. Thousands of Zoetropes were sold throughout the 19th century and were in the

form of small toys, held by a handle on the bottom of the drum or mounted on a small stand. The Praxinoscope was a somewhat similar device but consisted of a removable strip placed around the inside of a rotating drum, with a series of mirror facets at the center of the drum. When rotated, the



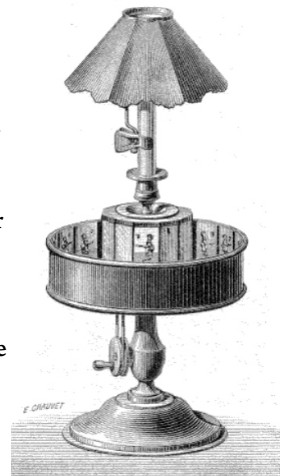
A Zoetrope, 1830s

images viewed through the mirror facets appeared to move. Certain Praxinoscope devices were quite elaborate, including the coin-operated Praxinoscope-Theatre, which featured moving pictures, as

well as a music box and animated dolls, and which was used, among other places, to entertain patrons waiting for trains in Swiss railroad stations.

In 1872, Eadweard Muybridge was commissioned by Leland Stanford, a railroad mogul who at one time served as governor of California, to help him settle a bet as to whether during a horse race all four hooves of the animal left the ground simultaneously.

Muybridge rigged a series of cameras in a row, each tripped in sequence as the horse went by, creating a group of still pictures freezing the motion at various instants. The project demonstrated that all four hooves did indeed leave the ground at once. Muybridge went on to photograph many other things. Later, some 20,000 of his images were published in 11 large volumes titled *Animal Locomotion*. On May 4, 1880, Muybridge used a projector, his opposed to

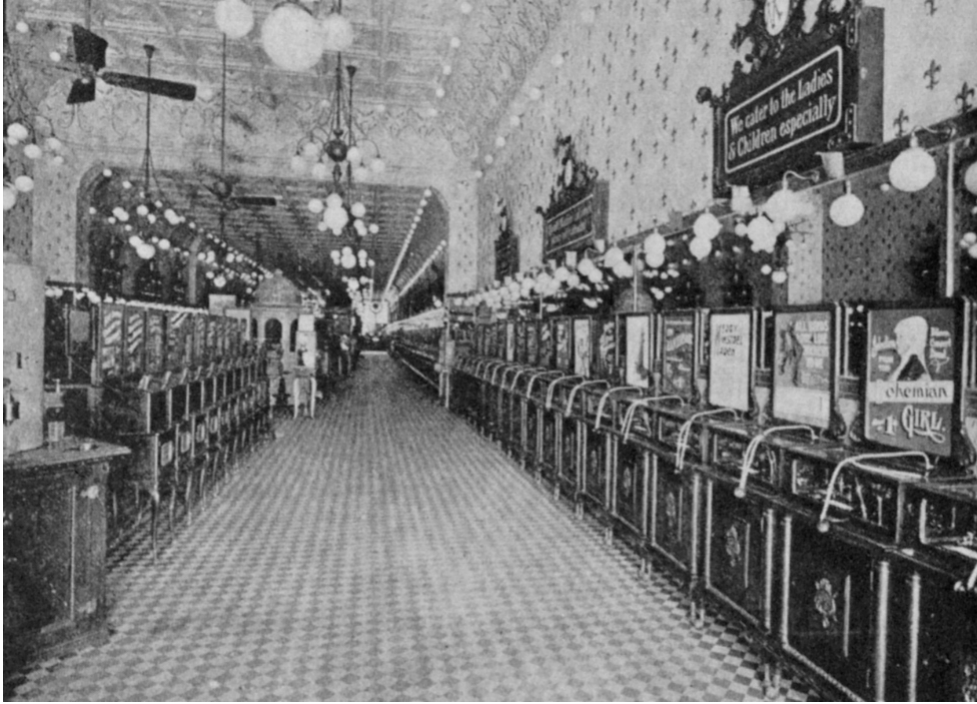


An 1879 illustration of a Praxinoscope



The first actual performance apparently took place on April 23, 1896. The next morning the *New York Times* reported that “an unusually bright light fell upon the screen, then came into view two precious blonde persons of the variety stage, in pink and blue dresses, doing the umbrella dance

PAGES FROM THE PAST . . . *continued*



Interior of Automatic Vaudeville on Union Square at 48 East 14th Street, New York City. "The greatest place of amusement on earth for one cent," the establishment advertised. On the right wall are coin-operated phonographs, while along the left are coin-operated peep shows.

a row of many separate cameras used by Muybridge) was an early forerunner of the motion picture camera.

In 1888, Thomas Edison enlisted the assistance of William Kennedy Laurie Dickson, a new employee, to work on a device for recording photographic images. Named the Kinetograph, the machine



Man peering into a Kinetoscope, which was designed for films to be viewed by one individual at a time through a peephole viewer window at the top of the device. The Kinetoscope was not a movie projector, but introduced the basic approach that would become the standard for all cinematic projection before the advent of video, by creating the illusion of movement by conveying a strip of perforated film bearing sequential images over a light source with a high-speed shutter.

underwent development and refinement. By 1890, it and the Kinetoscope, a projector, were used to record and show pictures in synchronization, more or less, with an Edison cylinder phonograph.

In 1892, the Kinetoscope was made in the form of a nickel-operated peep show. It was hoped to have production models ready for the World's Columbian Exposition to be held in Chicago in 1893, but the deadline could not be met, although an early account relates that at least one machine was shown there. Meanwhile at the Exposition the Anschutz Tachyscope, a coin-operated device which featured a circular glass plate revolving within a cabinet, with pictures on the outer rim of the disc appearing in succession as a light flashed, attracted attention. By February 1894, after the fair had run its course, some 25 coin-operated Kinetoscopes were ready and were sold to Frank Gammon (who had been secretary of the Awards Committee of the Columbian Exposition) and Alfred O. Tate. The idea of an accompanying phonograph was dropped for most units sold, but a few peep shows were of the Kinetophone type and used cylinder records with music. Of the 25 units, 10 were installed in an arcade at 1155 Broadway, New York City, while five went to Atlantic City and ten to Chicago, where they were displayed in a parlor in the Ashland

Block on the northwest corner of Clark and Randolph streets. The New York installation made its debut on Saturday, April 14, 1894, when a total of \$120 was taken in. In the period of nearly a year from April 14, 1894 to April 1, 1895, the New York City parlor grossed \$16,171.56. By November 1894, Kinetoscope parlors were operating not only in the United States, but in France, England, Denmark, and other countries. Within a year or so, over 900 peephole Kinetoscopes had been sold. Among the early film subjects were Minnie Renwood in a serpentine dance copied from Loie Fuller, the Sisters Leigh in their umbrella dance, and several boxing matches.

The development of a Kinetoscope to project images against a screen in a theatre was encountering difficulties. In 1896, Edison purchased the rights to Thomas Armat's "Vitascope" and subsequently marketed it under the Edison name. Armat, a Washington, D.C. realtor, had contrived the device after seeing an Anschutz Tachyscope at the Columbian Exposition in 1893. The Vitascope was short-lived in Edison's hands. A few months later, after having made some improvements, Edison dropped the Vitascope and marketed the Projecting Kinetoscope.



A restored Kinetoscope