



# PUGET SOUND PIPELINE

Volume 31, Nos. 3 – 4 • March – April 2020

www.pstos.org

pstos

**TWO**  
fun events for your enjoyment!



Reserve now for ...

## PIPES and PIE

Enjoy an old fashioned Pie Fest with pie a la mode, great music from the 1930s '40s and '50s, and a fun singalong of old time favorites.



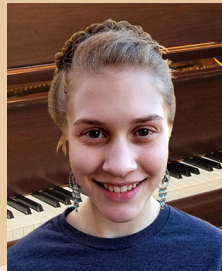
Featuring...



JO ANN EVANS  
Wurlitzer



JAMIE SNELL  
Piano, Wurlitzer



ESTELLE McMASTER  
Vocals

**Sun., March 15, 1:30 PM**

Haller Lake Community Club  
12579 Densmore Ave N, Seattle 98133

**A fun afternoon of music with pie!**

Choose your pie, add ice cream, sip your afternoon coffee or tea, and enjoy your favorite tunes from yesteryear, plus an old fashioned singalong.

**ADMISSION** – \$10 per person – 16 and under free w/adult



**RESERVATIONS, PLEASE, TO ENSURE PIE FOR ALL!** Please reserve by Wednesday, March 11

Email: [joann@pstos.org](mailto:joann@pstos.org) Phone: 425-485-5465, leave message • Please provide your name and the number in your party.

Drive directions for both events on page 3

## 2020 THEATRE ORGAN POPS



Our 2020 season launches with

**JUSTIN STAHL**

playing the

**3/25 Kimball-Wurlitzer**

Theatre Organ

Justin Stahl, a native of Indiana, began learning piano and organ on his own at age five. He has been an accompanist, a church music director, and served 12 years in the Indiana National Guard Band. He has entertained thousands playing a 3/24 Wurlitzer with the Indianapolis Symphony Orchestra. He was a featured artist at the 2014 American Theatre Organ Society Convention, and will play the six-venue Australian theatre organ circuit later this year.

**ADMISSION**  
(For those who are not series subscribers)  
**PSTOS members \$20**  
**Non-members \$25**  
Age 16 and under free with adult  
Purchase tickets online at [www.pstos.org/events](http://www.pstos.org/events)

**Sat., April 24, 2:00 PM**

Calvary Christian Assembly  
6801 Roosevelt Way NE, Seattle

**We are excited to welcome Justin to Seattle!**

# PUGET SOUND PIPELINE

Vol. 31, Nos. 3-4, March - April 2020

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 • Jacob Buys, jacob@pstos.org

## COMMITTEES

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

## NEWSLETTER & WEBSITE

*Pipeline Co-Editors*—Jamie Snell, jamie@pstos.org  
 Jo Ann Evans, joann@pstos.org  
*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.

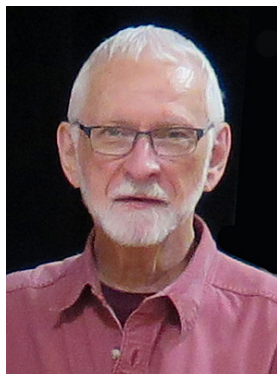
- Secure!
- No checks!
- No stamps!
- A few clicks and it's done!

<http://www.pstos.org/membership/new-member.htm>



# PRESIDENT'S Message

Greetings to PSTOS members and friends. There are some exciting events and opportunities available for you to get more involved in our organization by volunteering to help at one of the Chapter functions, or to help financially by sponsoring a concert series program, or to help us send two young up and coming theatre organists to the ATOS Summer Youth Adventure.



The 2020 Concert Series, all performed on the 3/25 Wurlitzer-Kimball located at Calvary Christian Assembly, will kick off with Justin Stahl from Indiana on April 25, followed by London's Simon Gledhill on Saturday, June 27, then Clark Wilson on October 24. Tickets for the entire series of performances are available now, so check out the PSTOS website at [www.pstos.org](http://www.pstos.org) for purchasing the series. To help underwrite one of the programs, send a donation to PSTOS and indicate which program you would like to help sponsor. Ticket sales do not cover all of the expenses associated with presenting these fine performers, making sponsorships not only appreciated, but needed!

There is a wonderful opportunity to help PSTOS send two young organists to the ATOS Summer Youth Adventure in Detroit. SYA is a week-long event structured to help young organists develop and refine their skills. Some of the country's most experienced theatre organ teachers will provide instruction, coaching, and master classes. Supervised open console time will provide invaluable experience. This is how we help get new younger organists up to speed so we continue to develop artists to play for us. And they all need financial help to cover airfare, lodging and meals. Your tax deductible contribution to PSTOS, clearly marked to help our two young organists, will be greatly appreciated!

Attend the Sunday, March 15th "Pipes and Pie" program at Haller Lake Community Club and you will meet and hear one of the young people we would like to send to the Summer Youth Adventure. Hope to see you there!

Bob Zat, President

# PSTOS Coming Events

## 2020 THEATRE ORGAN POPS

At Calvary Christian Assembly  
 6801 Roosevelt Way NE • Seattle



**JUSTIN STAHL**  
 From Indianapolis  
 Sat., April 25

## SIMON GLEDHILL

From London, U.K.  
 Sat., June 27



**CLARK WILSON**  
 From Ohio  
 Sat., October 24

<http://www.pstos.org/events>

Plus...

**Fun social events to add to your 2020 calendar!**



## BRETT VALLIANT

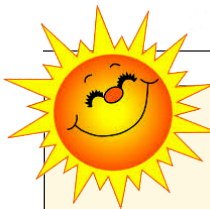
Returns to the Pacific NW to play Merlyn Johnson's Tacoma Residence  
 3/30 Wurlitzer-Morton  
 Sun., Sept. 13



## Annual PSTOS Christmas celebration

Sun., Dec. 6, 1:30 PM  
 Haller Lake Community Club

<http://www.pstos.org/events>



**SPECIAL RECOGNITION**  
and a big **THANK YOU**  
to

**JOHN NORTON** and  
**DOUG SINNOTT**

who have joined our  
special group of dedicated  
**PSTOS LIFE MEMBERS!**

## FOR SALE

Rodgers Trio, MIDI-ized with Hauptwerk system, ready for a computer. Perfect for the techie. Located in Bellingham. Priced to sell! Harvey Rossiter, 360-676-7441.



Coming to Olympia's  
**Washington Center**  
for the Performing Arts

The 1924 silent film  
**THE HUNCHBACK OF NOTRE DAME**

The film that vaulted Lon Chaney into stardom for his portrayal of Quasimodo, the hunchbacked bell ringer living in the towers of Notre Dame. Organist Dennis James brings the film to life on our historic 1924 treasure: The Mighty Andy Crow Wurlitzer Organ.

**Sunday, March 8, 2:00 PM**

<https://www.washingtoncenter.org/event/20-03-08-hunchback-notre-dame/>

## AGO Programs

**Sunday March 1, 3:00 pm**

Richard D. Moe Organ Recital Series on the Fritts organ at Lagerquist Hall, PLU Campus, Tacoma, WA. Erica Johnson (from Boston area) presents an organ solo recital. Tickets: \$17, \$10, \$5.

**Sunday March 8, | 5:00 pm**

The Epiphany Choir will sing this service of Evensong in the Church at Epiphany Parish, 1805 38th Avenue Seattle, WA 98122, led by Zach Hemenway and Wyatt Smith. A wine and cheese reception will follow Evensong.

**March 13, Organ at Noon: Annual All-Bach Recital**  
Wyatt Smith performs this free program on the Fritts organ in Kilworth Chapel, University of Puget Sound, Tacoma, WA. Wyatt Smith is the Affiliate Artist in Organ and Harpsichord at the UPS.

**March 15, 6:15 pm**

Buxtehude's Membra Jesu Nostri featuring the

# 2020 THEATRE ORGAN POPS

SAVE \$\$! Order your 3-concert series tickets now at

<http://www.pstos.org/TOP>

Or order by mail. Send check with your name, contact info, and number of tickets to  
**PSTOS, 10002 Aurora Ave N Suite 36, #516, Seattle WA 98133-9329**  
Your tickets will be at the WILL CALL DESK in the lobby on the concert date.

<b>PSTOS Member – Subscription to all three concerts \$50</b>			
PSTOS Member – Justin Stahl	Apr 25		\$20
PSTOS member – Simon Gledhill	June 27		\$20
PSTOS Member – Clark Wilson	Oct. 24		\$20
<b>Non-Member – Subscription to all three concerts \$65</b>			
Non-Member – Justin Stahl	Apr 25		\$25
Non-Member – Simon Gledhill	June 27		\$25
Non-Member – Clark Wilson	Oct. 24		\$25

### Directions to Haller Lake Community Club

12579 Densmore Ave N

#### **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.

#### **Southbound I-5**

Use Exit 175 onto N.E. 145th, turn right one block to 1st Ave. N.E. Turn left (south) continuing through N.E. 130th to N.E. 128th. Right on N.E. 128th to Densmore. Left on Densmore, clubhouse is on the right.

**Parking both front and rear. Disabled entry with parking and an elevator at rear.**

### Directions to Calvary Christian Assembly

6801 Roosevelt Way NE

#### **Northbound I-5**

Take exit 171 for WA-522/Lake City Way toward Bothell  
Take a slight right at NE 73rd St  
Take the 1st right onto Roosevelt Way NE  
Destination will be on the right

#### **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

**Free parking, no steps, EZ on-off I-5.**

#### **Sunday April 5, 4:30 pm (Palm Sunday)**

Choral Evensong at St. Mark's Episcopal Cathedral, Seattle will be extended to include the Quartet for the End of Time by Olivier Messiaen. Free will offering. 1245 Tenth Ave East Seattle, 98102

#### **Sunday April 19 | 5:00 pm**

Evensong for the Eve of the Feast of St. Anselm. The Epiphany Choir will sing this service of Evensong in the Chapel at Epiphany Parish Seattle, led by Zach Hemenway and Wyatt Smith. A wine and cheese reception will follow Evensong.

#### **April 24 Organ at Noon - The Fiery French**

Wyatt Smith will perform this free program on the Fritts organ in Kilworth Chapel, University of Puget Sound, Tacoma, WA. Free.

#### **Sunday April 26, 7:00 pm**

Craig Cramer presents a concert on the 30 stop Pasi organ at Trinity Lutheran Church 6215 196th St SW Lynnwood WA. Music of Bach. Suggested donation \$15/\$10. Cramer is professor of organ at Notre Dame University in Indiana.

Epiphany Choir and a period instrument ensemble with guest soloists. Free to the public. Epiphany Parish 1805 38th Avenue Seattle, WA 98122.

#### **March 20, Friday, 12:10 p.m.**

Naomi Shiga, organist, plays this month's Third Fridays at Noon recital on the renowned John Brombaugh pipe organ. Ms. Shiga is Music Director, St. Andrew's Episcopal Church, Tacoma. Donation at the door. Christ Episcopal Church, 310 North K Street.

#### **Sunday March 22, 4 PM**

Rodney Gehrke, Director of Music at All Saints' Episcopal Church in Palo Alto, presents a recital on the two manual Fritts organ at Gethsemane Lutheran Church at 911 Stewart St, Seattle. Music of Bach, Buxtehude, Tunder, Scheidt and more. Tickets \$18 General, \$10 seniors and students, free for kids 12 and younger.

#### **Sunday April 5, 3:00 pm**

Richard D. Moe Organ Recital Series on the Fritts organ at Lagerquist Hall, PLU Campus, Tacoma, WA. Zhen Piao presents an organ solo recital. Tickets: \$17, \$10, \$5.



# Be a hero!

Help send two promising young organists to the

## 2020 ATOS Summer Youth Adventure

For the first time ever, PSTOS has not one, but TWO young organists eager to advance their theatre organ skills.

### What is the Summer Youth Adventure (SYA)?

SYA is a week-long event designed for young theatre organ enthusiasts who are interested in learning, developing, or refining their skills with the theatre organ. During the week, students will attend a variety of instructional sessions, master classes, and open console time designed to improve their theatre organ knowledge and skills. In addition to the invaluable instruction and learning opportunities, students will forge lifelong friendships with other young enthusiasts who share their passion for the theatre organ.

### Where and when is it held?

The 2020 SYA will be held in Detroit, Michigan, July 12 - 19.

### Who are the instructors?

Jonas Nordwall, SYA Director  
 Jelani Eddington,  
 Martin Ellis  
 Donna Parker  
 Lance Luce  
 Pierre Fracalanza

### What pipe organs will they experience?

Detroit Fox Theatre (4/36 Wurlitzer)  
 Redford Theatre (3/10 Barton)  
 Senate Theatre (4/34 Wurlitzer)  
 Stahl Auto Museum (3/23 Wurlitzer)

### What does it cost?

Tuition of \$325  
 Roundtrip airfare for two (a parent/guardian is required for our young people's safety), approximately \$1000  
 Hotel for six nights, special rate of \$129 per night, \$800 +/-  
 Some meals (some are included)  
 Miscellaneous expenses  
**APPROXIMATE TOTAL for student and parent, \$2200 to \$2500**

### Who are our young students who hope to attend?

**Estelle McMaster** studies classical piano, classical pipe organ, and sings weekly with a youth chorus. She is learning theatre organ techniques with



Jo Ann Evans, who feels Estelle will benefit a great deal by attending SYA.

**Mason Jones** attended the AGO Pipe Organ Encounter in July, and wants to learn theatre organ technique after hearing



Jamie Snell's presentation at CCA.. He is eager to attend SYA to gain more experience.

### How can you help?

Make a tax deductible contribution in any amount to the PSTOS Scholarship Fund either online at <http://www.pstos.org/donate/> or by check mailed to:

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

It is SYA that helps identify and develop the next generation of theatre organists, who will carry on our beloved hobby.

Please pitch in to help these young folks!

**Thank you for your generous support!**

## Be a Pops Series Sponsor

As Bob Zat explained in his President's Message, ticket sales do not cover the cost of presenting top tier theatre organists for our three annual Theatre Organ Pops Series concerts. Several generous members step forward each year to become Sponsors, most at the \$500 level.

Sponsors are needed for the 2020 series. Sponsorships in lesser amounts will be appreciated just as much! Each concert can have more than one Sponsor.

Sponsors will be recognized in the program unless anonymity is requested.

To become a Sponsor online, go to <http://www.pstos.org/donate/> and click on the little 'pencil' to add a note letting us know your donation is a Sponsorship. If you wish to sponsor a specific concert, please add that to your note.

THANK YOU! Your help will be greatly appreciated!

## Changes to first-time membership dues

There has been some confusion related to our change from year-round to calendar-year membership renewals. This has been especially true for brand new members who join mid-year, then receive dues billing a few months later in December for the coming calendar year.

As a result, a new policy has been put in place. Members joining for the first time will pay just \$12.50. This is half price, and takes into consideration they do not receive a full year's benefit.

Subsequent dues will be the regular \$25.

So encourage your friends to join PSTOS!

Or better yet, for just \$12.50, give a gift membership to a friend! Treat them to a whole new experience!

## Remember! PSTOS will match contributions supporting RhondaSue Wickerham's cancer treatment

RhondaSue Wickerham, wife of superstar theatre organist Dave Wickerham, continues to be treated for a rare form of cancer. Her treatment is expensive and is not covered by insurance.

The family had been raising money through a GoFundMe online campaign but sadly, that campaign is no longer active.

The PSTOS Board recently approved a \$1000 donation, which will be used to match contributions from PSTOS members dollar-for-dollar. A portion of this is still available, and you are encouraged to help the Wickerhams if possible.

If you would like to help thi worthy family, please mail your check, payable to PSTOS and marked "Wickerham Medical Fund," to:

PSTOS #516  
 10002 Aurora Avenue North, Suite 36  
 Seattle, WA 98133-9329

Your check will be matched by PSTOS, doubling the amount to help cover mounting medical bills.

If you prefer to send a check directly to the Wickerhams, (which they will appreciate more than you can know!), send it here:

Dave & Rhonda Sue Wickerham  
 512 Logan St  
 Crystal Falls MI 49920

Thanks from PSTOS, and more importantly, from Dave and RhondaSue and their family.

**PAGES FROM THE PAST...** From historylink.org Written By Eric L. Flom

# Seattle's Music Hall Theatre, 1927 – 1992

Planned to be named The Mayflower, over its 65-year life, it operated as the Fox, the Roxy, Hamrick's Music Hall, the 7th Avenue Theatre, Jack McGovern's Music Hall, and the Emerald Palace.

When it opened on April 19, 1929, Seattle's Fox Theatre was described as being "fairy-like in appearance," but that luster would fade pretty quickly in the years following its debut. Known variously as the Fox, the Roxy, the 7th Avenue, the Emerald Palace, and (most famously) the Music Hall, this Spanish baroque theater, located at 7th Avenue and Olive Street, was Seattle's last major entertainment venue to open before the 1929 stock market crash. This bit of unfortunate timing seemed to bode ill for the house, which endured a series of misfortunes throughout its history before it was eventually torn down in early 1992.

### The Departure of the Mayflower

Although the venue opened up as the Fox, the house was originally planned and designed under the name Mayflower. However, roughly six months before the opening, the venue was purchased by Hollywood mogul William Fox (1879-1952). Following the sale, the house was renamed the Fox, the first of many chain houses that would eventually bear his name.

Designed by architect Sherwood D. Ford, the venue appears to have undergone some design changes following the sale. When the project was first envisioned designers seem to have planned a nautical theme for the house, consistent with the proposed Mayflower name. Much of this was discarded for an extravagant Spanish motif that dominated throughout the Fox when it opened. The decorative grillwork for the house organ, in fact, was one of the few original details that made the final cut.

### From Pilgrims to Conquistadors

The nautical grillwork must have seemed a bit out of place in a venue that was more akin to a fortress than to a movie house. With exterior stonework fashioned "in the Spanish Plateresque manner," the interior -- decorated in a 16th century Spanish tradition -- was described as "charming Baroque of Cartuja ... reminiscent of the Moors of Granada in old Spain."

The heavily timbered front doors were flanked on both sides by suits of armor.



The theatre opened as the FOX in 1929

These doors led directly into the venue's grand foyer, carpeted in red. The foyer was dimly lit, giving a castle-like appearance to its surroundings and belying what was reportedly a \$90,000 lighting budget for the entire house. Velvet drapes of moss green and old rose hung about the walls, specifically crafted to give the appearance of weathered stone. On the stairway landings, large painted murals depicted scenes of Spanish warriors in battle, each done in classical style. Even the furnishings appeared regal in nature -- the mezzanine sported several plush divan-seating arrangements, each with backs a full 10 feet high, giving them a throne-like feel.

### Historical Décor, Modern Amenities

The Fox, which seated nearly 2,600 people, was not the largest theater in Seattle at the time, but it certainly wasn't short on amenities for its patrons. Particularly of interest to women was the glass-enclosed



The highly ornamented interior

"crying" room, in which mothers could take their infant children so as not to bother those in the main auditorium. Sound from the Fox's all-talking pictures was piped directly into this room, allowing them to enjoy some semblance of the show while caring for their children. A similar room was constructed for the male patrons of the house, although theirs allowed them to smoke during the show, since smoking was not allowed in the auditorium itself. Whether the sexes were allowed to switch rooms -- women to smoke and men to care for their infant children -- isn't clear.

Other features of the house included loge seats that were the same as those used in the famed Roxy Theatre in New York City, which William Fox also owned and operated. In addition, the venue's cooling system assured a summer temperature of at least 20 degrees lower than the outside, and without creating any drafts.

Up in the projection room, an electronic warning system alerted the projectionist in advance when a reel of film needed to be changed, allowing for seamless transitions in the onscreen action. Similarly, an electronic seating board allowed the Fox's manager to locate the open seats at any moment so that ushers could direct patrons quickly and easily to openings.

The house was devised as an up-to-date, modern theater, equipped and prepared to handle any type of entertainment. In addition to motion picture apparatus, the Fox had 30 dressing rooms and a fully equipped backstage area, allowing the venue to accommodate a touring theatrical production. "[The] stage so completely equipped that the largest 'legitimate' production such as Ben Hur may be presented," the Fox boasted upon its opening ("House Jammed").

### The Morton Pipe Organ

Although the house's policy was to screen talking pictures, the owners still installed one of the most expensive pipe organs in the city, even though this element of motion pictures was fast falling by the wayside. This instrument, a Morton unit, could not only ascend and descend from the orchestra pit, but could also revolve on its lift -- a novel

# PAGES FROM THE PAST... *Continued*

feature that allowed organist Jaimie Erickson to play directly to the screen or directly to the audience. The Morton was designed especially for the Fox Theatre, and attracted the attention of organists from competing movie houses throughout the city in the weeks leading up to the opening, many of whom dropped by the theater to give the instrument a try. (Interestingly, the fate of



this impressive Morton instrument was ultimately as depressing as that of the theater itself. Despite costing a reported \$60,000 in 1929, in 1964 it was sold to a Sacramento, California, inn for a paltry \$7,500.)

Acoustically, the venue claimed to exceed all other local theaters. The auditorium was constructed using “acoustic plaster,” thereby creating improved sound. This special plaster was applied over a half-inch thick padding of felt, which prevented any vibrations that could possibly distort the sound coming from the screen or the orchestra pit. Sampietro, the conductor who led the house orchestra, declared that the acoustics in the Fox were “as nearly perfect as is possible.”

## From Boom to Bust

An estimated 15,000 people visited the new Fox Theatre when it opened to the public on April 19, 1929, but the good times did not last for the venue. The stock market crash would occur six months after it opened, and the venue changed ownership several times during the early 1930s. It was also located (along with the Paramount Theatre) in an area of downtown that was outside the traditional retail/entertainment core -- one that developers quickly abandoned when the economy went south.

In 1936 the venue was purchased by the Clise family and was renamed the Music Hall; it had been known as the Roxy a few years prior. Under their ownership, the house initially managed to weather the

economic climate, and continued showing motion pictures into the 1960s.

However, the Music Hall was barely scraping along when the multiplex boom of the 1970s doomed all but the heartiest of the single screen movie theaters. Thoughts of dividing the venue into several different screens were entertained, but ultimately it became a dinner theater, offering a meal and Las Vegas-style floorshow. Still, its prospects



It operated as the Emerald Palace for a time

did not improve.

For several years during the 1980s the Music Hall was closed, although it briefly reopened as the Emerald Palace and hosted a variety of public gatherings.

In 1988, after several decades of losing money on the venue, the Clise family finally decided that enough was enough -- they announced plans to demolish Music Hall and erect a more profitable building, originally envisioned as a hotel complex.



The theatre was demolished in 1992

The announcement touched off a storm of community activism (led in large part by Allied Arts), which sought to protect one of the last remaining period venues in the downtown area. Their fight was long, bitter, and ultimately unsuccessful.

In January 1992, the wrecking ball finally brought the once-glorious Music Hall down. It was a sad end to a venue dubbed a “cathedral of entertainment” upon its



## Music Hall Timeline

**1928:** Began construction as the Mayflower Theater.

**1929:** Renamed the Fox Theatre; opens to the public on April 19th with the film *Broadway Melody*.

**1933:** Taken over by local firm of Jensen and Von Herberg, renamed the Roxy Theatre.

**1934:** Leased to Seattle exhibitor John Hamrick, became known as Hamrick's Music Hall.

**1936:** Purchased by the Clise family.

**1953:** Introduced “Vista Vision” to Seattle for screening of the Bing Crosby film *White Christmas*.

**1962:** Local firm of Sterling Theaters takes over management of the venue; the Music Hall would have several openings and closures during 1960s.

**1967:** Renamed the 7th Avenue Theatre.

**1974:** The Music Hall proposed for landmark status; status granted in 1977.

**1978:** Became Jack McGovern's Music Hall, dispensing with films and instead featuring a Las Vegas-style floorshow with dinner.

**1980:** Jack McGovern files for bankruptcy.

**1983:** Entertainer Ben Vereen is among several investors that make an unsuccessful attempt to revive the theater.

**1987:** After several years of inactivity, the venue reopens as the Emerald Palace.

**1989:** Seattle Symphony rejects a proposal to relocate to the Music Hall as their permanent home. Later, Music Hall Theatre, Inc., a partnership controlled by Clise family, applies for city permit to demolish the building.

**1990:** Music Hall redesignated as a city landmark, part of a long battle between the Clise family and historical preservationists to save the theater.

**1991:** Possible deal to spare the Music Hall falls through in September.

**1992:** Music Hall demolished in January.