



# PUGET SOUND PIPELINE

Volume 28, Nos. 4-5 • April-May 2017

[www.pstos.org](http://www.pstos.org) • [www.facebook.com/pstos](http://www.facebook.com/pstos)

## PSTOS joins with AMICA (Automatic Musical Instrument Collectors' Association)

*to bring you a fun and unusual afternoon of music at the Wurlitzer, plus demonstrations and music from an assortment of fascinating automatic musical instruments*



John Iles handmade monkey organ with 70 pipes and a 26 note scale.

### *A great variety of automatic playing musical instruments!*

*See, hear, touch, try....If you like music, you will love this collection of musical instruments which play themselves. Never has PSTOS presented such an event! And, you will get to hear the PSTOS Wurlitzer as well!.*

People have always wanted music in their homes, but few of us can play any instrument very well. Because of this, automatic musical instruments—instruments that play themselves once energized—were invented more than 150 years ago. At this event, you are going to see and hear a dozen different instruments, the oldest of which is about 167 years old and the newest of which was completed this year! All are portable and they include cylinder music boxes, disc music boxes, street ("monkey") organs, an accordion, an organ which plays wine bottles, and other interesting musical instruments. You will be able to hear each one of these, see how they work, talk to their owners, and get your questions answered.



***Come for a truly fascinating afternoon!***

*Go to page 3 for more information about the instruments you'll see*

**PLUS**



### ***Hear the newly upgraded PSTOS 3/10 Wurlitzer***

*Cameo performances by  
Jamie Snell and Jo Ann Evans*

**Sunday, April 9, 2:00 pm**  
**Haller Lake Community Club**  
12579 Densmore Ave N., Seattle

**FREE  
ADMISSION**

*Refreshments will  
be served*

#### ***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, club-house 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, club-house is on the right. Parking both front and rear. Handicapped entry with parking and an elevator at rear of building.

# PUGET SOUND PIPELINE

**Vol. 28, Nos. 4-5, April-May 2017**

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*—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

Fred Rowe, fred@pstos.org • Barbara Graham, barb@pstos.org  
Wendell Brunk, wendell@pstos.org

## COMMITTEES

*Organ Restoration & Maintenance*—Bob Zat  
*Program Planning Team*—  
Bob Buchholz, Jo Ann Evans, Barb Graham, Ray Harris,  
Susan Buchholz, Jamie Snell, Ellen Sullivan, Bob Zat  
*Educational Outreach Committee*—Jamie Snell, acting  
*Volunteer Coordinator*—Barbara Graham  
*Paramount Crew Chief*—Phil Hargiss, phil@pstos.org  
*Membership Coordinator*—Jeff Snyder  
*Hospitality HLCC*—Ellen Sullivan  
*Facebook*—Jeff Snyder

## NEWSLETTER & WEBSITE

*Pipeline Co-Editors*—Jamie Snell, jamie@pstos.org  
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  
*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*

## Happy spring!

This is a progress report on various projects that your Board and committee members and other volunteers have been working on.



Relating to outreach to build membership and concert attendance:

- There is now a large new banner for the lobby table at the Paramount Theatre's Silent Movie Mondays, which we hope will attract more attendees to the table to learn about PSTOS. We also have a new flyer for them to take, tailored specifically to this audience. Thanks to Phil Hargiss, Jon Brownell, and the Seattle Theatre Group for making this happen.
- For the first time we were able to arrange for some groups of residents from nearby retirement homes to attend one of our concerts – the spectacular performance by Richard Hills on the 18th. We plan to expand this effort in the coming months. Thanks to Susan Buchholz, whom I'm working with on this.
- For the first time we purchased a series of radio commercials to promote that same concert; you may have heard them on KIXI-AM. This effort was experimental; at the concert we collected information to measure its effectiveness, which is currently being analyzed. Thanks to Bob and Susan Buchholz for taking the initiative.
- We continued to try other forms of promotion, including listings on online calendars, in community newsletters, and on Goldstar, a discount ticket website. Thanks to several volunteers including Jeff Snyder.
- We updated and printed our brochure and membership form, which we distribute at events to non-members to encourage them to join. Thanks to Jo Ann Evans, Tom Blackwell, and Becky Lucas-Blackwell.

The Youth Protection Policy was reviewed, revised, and signed by the Board members, organ crew members, and

others who may have contact with minors at PSTOS activities. This had not been done in several years, and is an important step in protecting everyone involved and the chapter itself. Thanks especially to Phil Hargiss, the Paramount Crew Chief, for helping with this process.

The Scholarship Committee had a “rethink” meeting and did just that, substantially revising its policies, and renaming it the Educational Outreach Committee. Its process is now clarified and streamlined, and is broadened to include not only scholarships to individual students but grants to support educational workshops and the like. The committee has approved one student scholarship and support for a theatre organ session at AGO Seattle's Pipe Organ Encounter in July. Thanks to the committee members, including Fred Rowe, Jeff Snyder, and Wendell Brunk, and to outgoing chair Carl Dodrill for guidance after many years of leadership.

In February a dinner party was given to recognize our stalwart volunteers, and certificates of appreciation were handed out to those present and mailed to those unable to attend. (The certificates award the recipient with “The Ancient and Honorable Order of the Armature.”) Collection of data on volunteer hours was also started again, to document the terrific generosity of our volunteer members, and so that recognition in the future can include that information. Many thanks again to every PSTOS volunteer!

Finally, progress was made in redesigning the website and moving it to a new technology platform. This project has had some delays, but my hope is that the newly-crafted site will go live in a few weeks. Thanks to Tom Blackwell and Becky Lucas-Blackwell for their many hours of work.

There are several other projects in the pipeline...stay tuned. Thanks to everyone who attended the Richard Hills concert, and especially to those who helped out. I look forward to seeing many of you at the AMICA event on April 9, and I trust some of you have already registered, as I have, for the ATOS convention in Tampa the first week of July...soon it will be summer! —Jamie Snell, President



# PSTOS

## Coming Events

### PSTOS & AMICA

(Automatic Musical Instrument Collectors' Assoc.)

#### JOINT EVENT—FREE!

Vintage automatic musical instruments to see and play • **Jamie Snell & Jo Ann Evans at the Wurlitzer**

**Haller Lake Community Club**

**Sun., April 9, 2 PM**

### MEMBER OPEN CONSOLE

#### at Haller Lake Community Club

A special Open Console Day for any and all members who would like an opportunity to play our upgraded and much improved PSTOS Wurlitzer. Info: [russ@pstos.org](mailto:russ@pstos.org)

**Sun., May 7, 1:00–4:00PM**



### 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 throughout the United States and abroad.

### "Lazy Hazy Crazy Days of Summer"

#### RAY HARRIS & JO ANN EVANS



**at the Evans**  
**Wurlitzer and piano**

Ray and Jo Ann will again bring you an afternoon of music, smiles, food and some surprises.

**Sun., Aug. 13, 2 PM**



### JERRY NAGANO

**Theatre Organ Pops at CCA**

**Sat., October 14, 2 PM**

The 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.

### HOLIDAYS AT HALLER

**Annual membership meeting**  
**and Christmas program.**



Always a fun and festive event, put it on your calendar now and watch this space for more details.

**Sun., Dec. 3**

**Haller Lake Community Club**



### PARAMOUNT THEATRE

Doors open at 6:00 PM

Films at 7:00 PM

General Admission \$10

Student/senior admission \$7

(Not including fees)

### COMEDY CLASSICS

**Monday, April 10**

**STEAMBOAT BILL, JR., (1928)**

William "Steamboat Bill" Canfield is the owner and captain of a paddle steamer that has seen better days. He eagerly awaits the arrival of his college student son, whom he has not seen since the lad was a baby. Expecting a big, husky man like himself to help

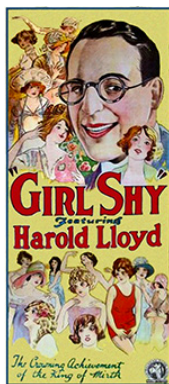


him compete with businessman John James King and his brand new, luxurious riverboat, he is sorely disappointed with his slight, awkward offspring, who shows up with a pencil moustache, a ukulele and a beret. Accompanied by Christian Elliott at the Mighty Wurlitzer.

**Monday, April 17**

**GIRL SHY, (1924)**

Harold Meadows (Lloyd) is a tailor's apprentice for his uncle in Little Bend, California. He is so shy around women that he can barely speak to them (to stop his stuttering, his uncle has to blow a whistle). Despite this, Harold writes a "how to" book for young men entitled "The Secret of Making Love", detailing how to woo different types of young women, such as "the vampire" and "the flapper."



Accompanied by Clark Wilson at the Mighty Wurlitzer.

**Monday, April 24, SELECTED SHORTS**, with multiple stars. Accompanied by Tedde Gibson on the Mighty Wurlitzer & Paul Hanson on Foley Sound.

**A warm welcome to these new PSTOS members...**

**Hunter Bloch, Seattle**

**Loren Luce, Carlsborg, WA**

**Susan Parsons-Keir, Woodinville**

**Mike Storie, Seattle**

**Marvin Walden, Snohomish**

### An organ made of bottles, not pipes?

Carl Dordill's recently completed bottle organ is just one of the



many fascinating instruments to be featured at the PSTOS-AMICA event April 9th at Haller Lake Community Club. Don't miss this fun event. Hear the Wurlitzer, too.

**Admission is FREE!**



## AGO Programs

American Guild of Organists presents...

**Tuesday April 4, 12:10 PM**

Noontime recital by Carol Banach on the Marceau organ at Trinity Parish, 609 Eighth Ave, Seattle 98104. Donation at door.

**Sunday April 9, 3:00 PM**

Curt Sather in concert on the Fritts organ, Lagerquist Hall, Pacific Lutheran University, Tacoma. Sather is currently Interim Organist & Choirmaster at St. John's Episcopal Church, Olympia. Admission: \$15, \$10 seniors and students, [www.plu.edu/music](http://www.plu.edu/music)

**Palm Sunday April 9, 5:00 PM**

Choral event: a new setting of the Seven Last Words by Michael Trotta for chamber ensemble and choir. Led by Michael Monnikendam, St. Stephen's Episcopal, 4805 NE 45th St, Seattle, 98105

**Monday April 10, 7:30 PM**

Christian Wilson in concert on the Watjen concert organ built by Fisk. Mr. Wilson is known for unorthodox programming. Benaroya Hall, Seattle. \$21 to \$32.

**Friday April 28, 2017, 7:30 PM**

Organ concert by Vincent Dubois on the combined organs by Rosales and Hutchings/Votey at St. James Cathedral, 804 Ninth Ave, Seattle, 98104. \$15 suggested donation. Dubois is the newly-appointed co-titular organist of the Cathedral of Notre-Dame Paris.

**Saturday April 29, 10 AM to 12 noon**

Organ Master Class given by Vincent Dubois on the Fisk organ at Plymouth Church UCC, Seattle. Open event for those wishing to observe; no charge. Dubois is the newly-appointed co-titular organist of the Cathedral of Notre-Dame, Paris.

# PAGES FROM THE PAST...1905–1939

Before theatre organs... Before full length movies... History of a fantastic theatre—

## “Hip, Hip, Hippodrome” By Frank Cronican — Part 2

The second and final part of the fascinating tale of New York City's Hippodrome Theatre, reprinted from *MARQUEE*, the journal of the Theatre Historical Society, 1972



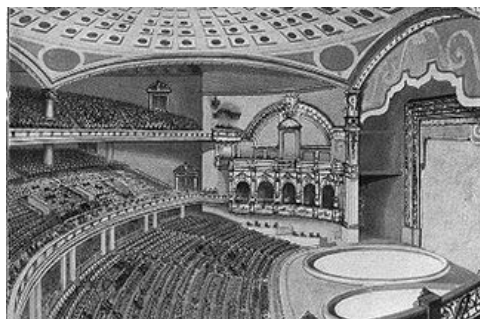
The Hippodrome as it appeared in 1905

The second part was “Andersonville—a Story of Wilson’s Raiders.” As it unwound, 20 mounted cavalymen came charging through the tank chasing confederate raiders. After eight months of continuous chasing through two shows a day, the waterlogged horses and men required drying out, so a temporary truce halted the raid and “Romance of a Hindu Princess” replaced that portion of the show. An Oriental orgy of sordid plots by a wicket Grand Kahn unfolded amid the architectural splendor of the East. The Grand Kahn, perched in a howdah atop his elephant let his mounted army on stage. Naturally a battle was eminent on what now appeared to be Abraham’s Plains. His undoing was death in the tank and his due came on cue. . .in he went, but the elephant plunged in too. . .everyone as far back as the third row in the balcony was soaked! This version of “Circus on Mars” ran for 122 performances.

In December, 1905 they opened “A Society Circus” and it ran for 596 performances, becoming the longest running of all the Hippodrome productions. It was Thompson & Dundy’s last work in their theatre.

The shows were fine, but expensive to mount and operate. Gates wanted a return on his money. He raised the prices and booted the partners out. He went to the Shuberts, and Lee & J.J. ascended the throne. They plugged “Society’s” holes (and there were many within the awful plot) and added a bit of their own frosting.

When the Shuberts opened their first venture they shocked the audience and created a sensation. At 10:30 that opening night 64 shapely young women cued up in squads of eight on the great stage. Heads up, bosoms out, shoulders back, they marched to the edge of the pool and descended into the swirling waters to disappear (so it seemed) forever. . .not a bubble, not a wave, remained. The audience thought something had gone awry, but the Shuberts had a gimmick and it became the hit mystery at the Hippodrome.

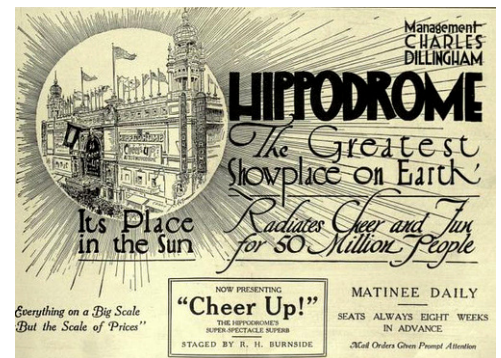


The Hippodrome interior

It was the world famous disappearing water ballet. “Pioneer Days,” like every Shubert offering to follow, was on the sawdust side. Unlike the early shows they had some plot. This program was crammed with horses, Indian ponies, half-breeds, war-whoops, Sitting Bull Jr., elephants Chief Big Turnip, (his wife Nellie Big Turnip came along too), and plenty of broom

wielding stagehands. It appeared as if the Hippodrome stage had drained the reservation.

In 1907 the pool was frozen for ice skating and 1908 saw the “Battle of Port Arthur” when Japanese boats fired at the Russians on stage. “Sporting Days” saw a horse race, boat race and ball game following scene after scene. They went “Around the World in 80 Days: at the Hippodrome in one of these extravaganzas long before Mike Todd made his trip in Todd-AO.

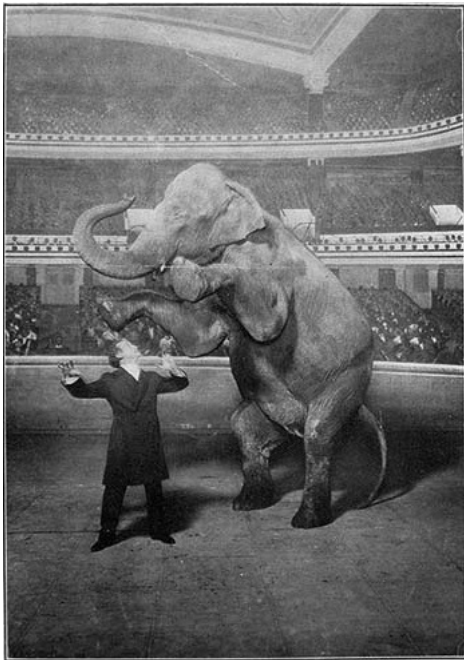


The Shuberts reigned for ten years, abdicating in 1915 in favor of Charles Dillingham. While the Shuberts first chore was dunking the chorus, Dillingham dunked the plots and put revues on the stage. His first effort was a superbly mounted revue, “Hip, Hip, Hooray.” Between 1915 and 1923 he produced eight colossal shows. He took the theatre through the war years and thereafter. The payroll was \$40,000 a week for just the backstage help. A week’s intake of \$80,000 would swell to \$118,000 with holidays. It was a gamble from the start, as Gates found out. One spectacle earned \$1 million and another paid off \$5 or maybe lost far more.



# PAGES FROM THE PAST... *Continued*

In April 1923, Ed Albee of the Keith-Albee circuit moved in for the next four years with indifferent success, using his “polite” vaudeville. They bought it in July for \$6 million and closed for re-modeling. Opening for Christmas, it was still called the Hippodrome, but it was no longer so on the inside. He narrowed the stage with a false proscenium, tore out all the marvels, the pumps, pistons and platforms, even the tank was junked. It was now like any other unit in any vaudeville chain.



Elephants were featured in 1905

Four years later it was sold for the price they paid and ten months later the buyer sold it to the Fred F. French Company for \$7.5 million. Razing rumors started in favor of an 83 store office building, but Wall Street’s fallen arches dispelled all plans. . .it was October, 1929.

In July 1939 the doors closed, to await demolition. The depression ate on until 1932 when the beloved old theatre was sold at auction for \$2,908,263 or \$100,000 over its debt.

Alfredo Salmaggi staged popular priced opera on the greatly reduced stage, grind vaudeville came in for awhile, mass meetings and political rallies shook dust from the rafters.



The Hippodrome had a seating capacity of 5,300



The Hippodrome Theatre’s upper foyer

The rumors ran all the way from gigantic beer gardens to huge roller rinks and bus stations. For 30 years the Hippodrome held forth as the best known and most famous theatre in the world, millions upon millions saw the great spectacles and revues which today are still unmatched.

Billy Rose came in to look it over in 1935 and asked about the rent. He removed what little Albee had left. The opening night audience entered a Hippodrome that was now one full circus grandstand from the orchestra to the balcony. . .everything of the original Hippodrome was gone.

“Jumbo” opened and ran for five months, then moved to the Dallas Fair where the tent folded. For one fleeting moment the old Hippodrome had seen a small (in Hippodrome fashion) spark of the good old days. The theatre’s doors closed, never to open again. Inside nothing remained, it was a vast open enclosure. September 1, 1939 the wreckers attacked the lofty walls and a million dreams came tumbling into the dust. Once again, a gigantic gaping hole lay between 43rd and 44th Streets on Sixth Avenue for the next 13 years, seemingly waiting for another “Bet-A-Million” Gates.



# THEATRE ORGAN POPS

## Richard Hills Charms and Dazzles

Reviewed by Jamie Snell



Richard Hills wowed an enthusiastic audience at the Calvary Kimball-Wurlitzer

Concert attendees on March 18 at CCA who had seen the YouTube video of Richard Hills playing “The Tiger Rag” had a hint of what to expect, yet no one was quite prepared for his dazzling performance, played entirely from memory. Hills, visiting the US from his London, England home, has built a reputation as a world-class organist, one of the few who are equally at home in the classical and theatre worlds.

Opening with upbeat renditions of “An Earful of Music” and “Get Happy” and a very smooth “Serenade in Blue,” Hills left no doubt of his sheer virtuosity, and his understated comments immediately endeared him to the audience. Other selections included the rhythmically tricky “Midnight in Mayfair” and three medleys: one from Cole Porter’s “High Society”; one from the 1952 Danny Kaye film “Hans Christian Anderson”; and the snappy “Viva Mexico!” by Ronald Hammer, which included the “Mexican Hat Dance” and “La Cucaracha.”

The second half likewise included four more medleys: one of Burt Bacharach tunes, including the ever-popular “Do You Know the Way to San Jose?” and “Raindrops Keep Falling on My Head”; one from the Gilbert and Sullivan operetta “The Mikado” (prompted by the presence of members of the Seattle G&S Society); one of Hoagy Carmichael tunes, including the harmonically surprising “Skylark” (and deliberately not “Stardust”); and one of songs by the team of Desylva, Brown, and Henderson, notably “Keep Your Sunny Side Up” and “The Birth of the Blues.” After an extended standing ovation, Hills encored with, not surprisingly, “The Tiger Rag” (including a quotation from Widor “toccata”), displaying the same multi-manual virtuosity as in the YouTube version...followed by another extended standing ovation.

What Richard Hills has, besides astonishing technique, is the facility to improvise in any style to match the music. In the jazzier numbers he plays with the creative abandon of an old-style jazz pianist; where humor is implied in the music he’s sure to include it in his playing (with suitable sound effects); for the likes of Burt Bacharach he brings back the idioms of that era; and he has every bit of the precision needed for the trickiest of novelty tunes. That’s not to mention his chops in the classical organ repertoire and improvisation, which he demonstrates most Sundays at St. Mary, Bourne St., London.

Aside from Hills’ stellar performance, something else at this concert was noteworthy: the audience. There were approximately 170 in attendance, at least double the number at recent concerts. This was the result of promotional work by several PSTOS members, notably Susan and Bob Buchholz. For the first time, the concert was promoted by radio commercials on KIXI, and by engaging nearby retirement homes and senior centers. That was in addition to our usual promotion through the Pipeline, website, and email blasts. This turnout was encouraging, and it looks as if PSTOS is starting to make progress in this area.

Thanks to all the stalwart volunteers who helped make this concert a reality!



The video camera and high definition monitor provided a closeup view of Richard’s amazing technical skill