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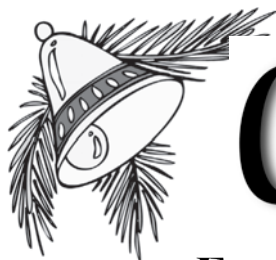
PUGET SOUND PIPELINE

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.

Vol. 19 No. 12—Vol. 20 No. 1

Dec. 2008—Jan. 2009

A Chapter of American Theatre Organ Society



Christmas Concert

Featuring Theatre Organ & Hand Bells



MARK ANDERSEN
at the Wurlitzer-Kimball theatre organ



LYNN ANDERSEN
playing handbells

Many will recall MARK ANDERSEN's outstanding program at the Jack & Mary Lou Becvar home in June of 2006. He had just relocated to the NW at that time, joining Artisan Instruments as Vice President of Tonal Design.

Equally adept at classical and theatre styles, Mark has several theatre organ albums to his credit, and an impressive list of accomplishments including an ATOS convention performance at Radio City Music Hall. He recently recorded a video for the Capitol Theatre in York, PA, and the New Everett Theatre here in our state.

Mark specializes in the styles of Jesse Crawford and George Wright. We're happy to welcome him once again, along with his fellow musician, LYNN ANDERSEN, as our featured performers for this festive holiday event. Lynn has perfected the art of playing hand bells, and frequently joins Mark for performances such as you will enjoy at this event.

About the organ...

Members who attended the last two Seattle ATOS conventions will remember hearing Andy Crow and Father Miller perform on the Calvary Christian Assembly (formerly Calvary Temple) organ. The combined Kimball-Wurlitzer has a total of 19 ranks, 1327 pipes, two sets of chimes, marimba and chrysoglott. It was originally installed in 1942 at the church's previous "Hollywood Temple" site. The organ was based on a 2/12 Kimball from Centralia's Liberty Theatre. It was later moved to its present location, and in 1970 was rebuilt and enlarged by Balcom & Vaughan as their opus 375-A. At that time the major addition of Wurlitzer opus #697 took place. This organ was originally a Style 215

"Special" installed in the Hollywood Theatre in Hollywood, California. It was later moved to Lorin Whitney's Glendale, California residence. Whitney had the console enlarged to three manuals. Balcom & Vaughan did not use this console, but instead installed a new classical-style console. The Wurlitzer console was used for a few years at the Elsinore Theatre in Salem before the current, larger three-manual Wurlitzer console was acquired.

We're excited to once again be able to present this great-sounding organ to our PSTOS members, and especially at the hands of the very capable Mark Andersen. We look forward to seeing you Dec. 21!

Sunday, December 21, 1:00 pm

Calvary Christian Assembly Church

6801 Roosevelt Way NE • Seattle • One block east of I-5

**PLEASE
Reserve by
Dec. 17!**

Refreshments will follow. To help us plan, please let us know how many will be in your party.

Reserve with Jo Ann Evans by email at joann@pstos.org or by phone at 425-485-5465.

Many thanks!

A brief annual meeting and election of officers will precede the concert.

ADMISSION—adults \$10 suggested donation, age 12 and under free
See page 6 for drive directions.

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Published monthly by
Puget Sound Theatre Organ Society
6521 NE 191st ST
Kenmore, WA 98028-3453

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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Paramount Theatre—Tom Blackwell • Wash. Center—Andy Crow

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,

New PSTOS e-mail discussion group: pstos-discuss@pstos.org

The PSTOS e-mail discussion group has been updated. The new address is: pstos-discuss@pstos.org. The old address, discuss@pstos.org, has been retired and all existing members have been moved to the new group.

pstos-discuss@pstos.org is designed to encourage discussion of Northwest theatre organ topics: organs, organists, program suggestions, organs for sale, news items and generally anything PSTOS or Northwest theatre organ related!

Any PSTOS member can join up by simply e-mailing webmaster@pstos.org and asking. PSTOS officers, board members, committee chairs and over 40 of your fellow PSTOS members are already signed up!

A NEW Benefit to Joining! As a non-profit partner to the Seattle Paramount Theatre, PSTOS was recently approved for their Theatre Access Program (TAP). This means that PSTOS members can receive free tickets to many exciting shows! And not just organ programs either. Tickets to Broadway shows, pop/rock concerts, dance and comedy, all of the main events, are available for FREE to PSTOS members. There is no catch! The TAP program is designed recognize the Paramount's non-profit partners and I'm happy to announce that PSTOS has been approved as a member.

Ok, there is one catch! Notifications of free tickets will be made exclusively on: pstos-discuss@pstos.org. To join, simply e-mail webmaster@pstos.org. It's fun. Do it!

PSTOS Christmas concert & annual meeting, December 21, 1:00PM

Please plan to attend our very special Christmas Concert on December 21st at the Calvary Christian Assembly Church in the Roosevelt neighborhood of Seattle. It's been years since we've had the pleasure to visit Calvary and hear the big Kimball-Wurlitzer. PSTOS members Mark and Lynn Andersen are sure to provide a top-notch and upbeat holiday program for us.

The concert will be preceded by a quick business meeting and election of 2009 officers. Start time for this meeting will be 1:00pm (incorrectly listed as 1:30pm in the last Pipeline). The church has easy access from I-5 and there is plenty of free parking! The full details are included elsewhere in this issue. I hope to see you there!

Special Deal! All attendees to the business meeting will receive a voucher good for one (1) free, one year gift membership for a new member (value \$20!). Sign up a friend or family member as a new member of PSTOS! Only those who attend the business meeting will be eligible for this special offer.

Thanks for your support!

This is my last president's message. It's been a pleasure to serve you these past three years. We can be proud of our many accomplishments that have made PSTOS one of the strongest and most active ATOS chapters:

1. Establishment of a new PSTOS committee structure that allows our organization to simultaneously support multiple efforts related to our overall mission of theatre organ preservation, education and presentation.

2. Strengthening of our relationship with the Seattle Paramount Theatre. Fundraising of more than \$50,000 and grant awards totaling \$16,500 towards our Paramount Mighty Wurlitzer restoration efforts.

3. Greater visibility to our ATOS parent organization through member involvement in several ATOS committees, production of the ATOS website and Theatre Organ magazine.

4. New PSTOS financial systems, accounting practices and processes.

5. Closer ties and collaborations with other Northwest theatre organ groups: Spokane First Nazarene chapter, the Lincoln Theatre in Mt. Vernon, the Mt. Baker chapter in Bellingham, Oregon Chapter and Columbia River Organ Club in Portland, Oregon.

6. Increased energy and confidence as a chapter leading to making a bid, and subsequently receiving ATOS board approval, to host the 2010 ATOS national convention!

Looking forward, your nominating committee has submitted an excellent slate of officers for the 2009 term. I hope you agree they are a nice mix of fresh faces and experienced veterans. I will continue to serve on the Board as immediate past president. In passing the baton to a new president, I'll have more time to focus on the 2010 convention planning and Paramount Wurlitzer restoration efforts.

Thanks for all your support these last three years! It has been one of the most rewarding experiences of my life to serve as your president.

Tom Blackwell

PSTOS Coming Events

◆ Annual PSTOS Holiday Party with MARK ANDERSEN and LYNN ANDERSEN playing organ and hand bells at Calvary Church

Our first PSTOS program at this outstanding venue in many years, it is one not to be missed.

Sunday, December 21, 1:00PM

◆ PIE FEST & CAMEO CONCERT celebrating Valentine's Day at Haller Lake Community Club

Don Wallin, Tom Roughton, and the Ray & Jo Ann Duo will entertain while you enjoy all the pie and ice cream you can eat! Mark your calendar now.

Sunday, February 15, 2:00PM

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's Mt. Baker Theatre

GOOD NEWS! After a year-long hiatus for an extensive theatre renovation, it's back to the Mt. Baker Theatre on January 11 for a program of Gershwin Music by the always enjoyable Dorothy Watson and Hal Logan playing the piano and Wurlitzer.

And on February 8, Jeff Fox will present another silent movie at the Mt. Baker.

◆ Spokane's First Nazarene Theatre Organ Society

Meetings are held the first Monday of each month and feature the historic and newly refurbished 1914 Seattle Liberty Theatre Wurlitzer. For up to the minute news and events calendar, go to www.sfnatos.org

From The MAILBOX

Interesting update from our PSTOS friend up north, Norman Schmidt

A very interesting item in the *Pipeline* regarding the Pantages family and their empire of theatres....

One oversight...there is a Pantages theatre in Vancouver BC in which there was a two-manual some 15 ranks of, if I recall correctly, a Robert-Morton pipe installation.

This instrument was removed, placed in St. Phillip's Anglican Church, later removed to Charlie McKenzie's home in Vancouver, and upon his death went to a home in Ladner, BC. This owner did not restore it, and I believe it is now in a home in Washington State.

During my years in high school (circa 1946-48) the theatre became the State Theatre in which there was Burlesque.... read this as "bare-breasted" women. Anyone who looked old-enough to enter the theatre had great prestige among his fellow students.

I recall attending the theatre to see Blackstone the Magician....the father, not the son who followed in his father's profession. This was in the late '30s....the age of the theatre...not me....

Subsequently, it became the Avon theatre in 1953...home of the Everyman Theatre Company, and eventually went into Chinese movies as the Sun Sing theatre.

There is a move, locally, to restore the theatre and reactivate it, as it is described as "an elegant, intimate atmosphere"... in which the "...acoustics are superb..."

I also want to thank you for giving my name to Luman Coad, who has been in touch with me about initiating a movement to participate in a restoration and use of the Vancouver Orpheum Wurlitzer.

Sadly, I believe it might be too late to have the bus coming to the Mount Baker Theatre to continue north to see our gem of both the room itself, and the Wurlitzer at the ATOS 2010 convention. Let us all hope....

Best regards from your Canadian neighbour, Norm Schmidt

Continued next column...

A further update from Norman, with added notes by our editor, provides more information

The organ installed in the Vancouver Pantages was a Robert Morton, two-manual of some 15 ranks. It was removed from its original installation, taken to St. Phillip's Anglican Church where it remained for some decades. It was later removed from that location to the home of Charlie McKenzie, where I first actually saw, and 'noodled' on it somewhat.

Upon Charlie's passing, it was removed to a home at Ladner, BC where I understand it was never properly installed and restored.

From Ladner, the Morton moved to Bellingham and was owned by Bill Charles. Bill subsequently made it available to the Columbia River Organ Club with plans for installation in Portland's Hollywood Theatre.

Plans in 2008 are to meld portions of the Morton with John Olson's Wurlitzer with the Hollywood installation still in the plans.

For the full story of Vancouver's Pantages theatres, turn the page to "Pages From the Past."

Many thanks, Norman!

Special Deal!

Be sure to attend the business meeting preceding the Christmas Concert on December 21st! You will receive a voucher good for one (1) free, one year gift membership for a **new** member (value \$20!). Sign up a friend or family member as a new member of PSTOS! (**NOTE:** Cannot be used for a renewal, or reinstatement!)

Only those who attend the business meeting will be eligible for this special offer. Take advantage of this opportunity to help build our membership!

Pages From The Past..

More Pantages Theatre history, this month from Canada

Many thanks to Canadian member Norman Schmidt for providing the following fascinating history of Vancouver's Pantages Theatre, garnered from two internet sites.

The Pantages in Vancouver

Alexander Pantages is important in the show business history of Vancouver because he built two theatres here that were part of his vaudeville empire, and because of his influence on the careers of two men who were important in the Orpheum's story: Marcus Priteca and Tony Heinsbergen. Pantages had no connection with the Orpheum himself.



Pantages' life story reads like an adventure novel

He was a sailor, a laborer on an early and abortive French attempt to build a Panama Canal, a Klondike prospector, a guide, a bartender, saloon co-owner, boxer (short—about five feet six—but husky, he fought as a welterweight at 144 pounds), entrepreneur and showman. He could speak six languages but read and write in none of them.

He was born Pericles Pantages in 1876 on the Greek island of Andros, but started calling himself Alexander after being told the story of Alexander the Great. He ran away from home at age nine, and worked at many jobs—often at sea—and in several

countries. The Klondike gold rush of the late 1890s lured the young Pantages, as it did thousands of others, to Skagway, Alaska. Seattle historian Murray Morgan has written: "When he reached Skagway, a boomtown where coffee cost a dollar a cup and ham and eggs five dollars a plate, he had twenty-five cents in his pocket. He stopped worrying about getting rich and started worrying about getting food. He took the first job offered, as a waiter."

A start in Dawson Alaska with Klondike Kate

Pantages realized very quickly that, for him, moiling for gold in the fields wouldn't be as much fun or as lucrative as getting it directly from other gold seekers. His showbiz career started when he persuaded the owner of a Skagway saloon where he worked to put on small entertainment events for the prospectors. A little later, around 1901, in Dawson, Pantages borrowed money from a dancer, Kate Rockwell, known as "Klondike Kate," to run a theatre where music and variety acts helped to separate the prospectors from their pokes. Tickets were \$12.50.

A website on Kate Rockwell explains why she attracted Pantages' attention: "What made Kate famous was her flame dance. For this dance she would come on stage wearing an elaborate dress covered in red sequins and an enormous cape. She took off the cape revealing a cane that was attached to more than 200 yards of red chiffon. She began leaping and twirling with the chiffon until she looked like fire dancing around. At the end she would dramatically drop to the floor. The miners loved it. She was a hit and was named 'The Flame of the Yukon'."

Kate became Pantages' mistress, but later discovered that he had married a violinist and, just as bad, skipped town without paying her back. (Note: The "Klondike Kate" most famous to Canadians was New Brunswick-born Kate Ryan—who has an earlier claim to the name.)



PANTAGES THEATRE AT 20 HASTINGS STREET, 1926
PHOTO COURTESY VANCOUVER PUBLIC LIBRARY

Pantages settled in Seattle

Pantages settled in Seattle in 1902 and, at age 26, took another important step in his vaudeville career. "He rented an 18x75-foot store on Second Street," Murray Morgan writes, "fitted it out with hard benches, bought a movie projector and some film, hired a vaudeville act, and opened the Crystal Theater. He was his own manager, booking agent, ticket taker and janitor. Sometimes he ran the movie projector."

Admission was 10 cents. This was the very small beginning of the very large Pantages Vaudeville Circuit. The Crystal was successful, and Pantages became an important figure in Seattle's vaudeville scene.

In 1904 he opened a fancier show house, which he called the Pantages, the first of that name. By 1907 he had opened a third theatre in Seattle—and, on January 6, 1908, another in Vancouver. That Vancouver building is still there, the oldest theatre in Greater Vancouver, the oldest re-



1908 Pantages Theatre at
152 E. Hastings

Pages From The Past...continued

maining Pantages theatre in North America, and one of the oldest purpose-built vaudeville theatre interiors in Canada.

Majestic Theatre

Another Vancouver-based Pantages theatre later became the Majestic, then the Beacon and finally the Odeon Hastings. Construction began in 1914, but shortage of materials because of the First World War brought a halt to the work. It began again in 1916 and the theatre opened in 1917 at 20 West Hastings, boasting 1,825 seats. (Ivan Ackery, in his book *Fifty Years on Theatre Row*, says construction resumed in 1917 and the theatre opened in 1918.)

During its time as the Pantages this theatre headlined stars like Charlie Chaplin, Stan Laurel, Jack Dempsey and Babe Ruth. (There is a funny photo of Ruth on the Pantages stage with Vancouver mayor L.D. Taylor crouched behind him as “catcher.”)

The theatre was demolished in 1967 to create a parking lot, a move that outraged the locals and is credited by some as the spark that ignited public support for the preservation of the Orpheum. I remember going to that palatial theatre with my father in the late 1940s, when it was called the Beacon.

By 1909 Alexander Pantages was thriving, owned palatial homes in Seattle and Los Angeles, and managed or owned theatres all up and down the Pacific Coast. At the peak of his career, he owned or controlled more than 70 vaudeville theatres. Not bad for a man who could neither read nor write.

Pantages ran his circuit with a strong hand, and personally supervised his theatres’ bookings. He wasn’t interested in elevating his patrons’ tastes: he gave them what they wanted, and shared their tastes himself. He had an unerring skill in choosing acts his working-class audiences would enjoy. He insisted on keeping performances short so that audiences could be turned over as often as possible. His techniques made him rich.

Marcus Priteca

His long association with Marcus Priteca, the architect of our Orpheum Theatre, began in 1910. The 35-year-old Pantages met the 21-year-old Priteca in Seattle, listened to his ideas on theatre design, and com-



Marcus Priteca at work

missioned him to design the San Francisco Pantages Theater. He was so happy with the result he commissioned Priteca to design all of his theatres from that time on, an arrangement that lasted for the better part of the next two decades. The lavishness of the Pantages theatres became legendary.

Working for Pantages, in collaboration with painter/designer Tony Heinsbergen (who provided many of the lavish decorative touches in our Orpheum, including the ceiling mural), Priteca designed and oversaw the construction of more than 20 other theatres, including one in Edmonton. His largest was the Hollywood Pantages, completed in 1930 and seating 2,800—a lavish Art Deco palace that housed the Oscar ceremonies for six years in the mid-1950s.

In 1929, just before the Wall Street crash, Pantages sold his circuit to Radio Keith Orpheum for \$24 million. He died in 1936, aged about 60.



Mr. and Mrs. Alexander Pantages with Marcus Priteca (left)



Alexander Pantages

Pantages’ various permutations

The first Pantages, the city’s oldest surviving theatre, went through a variety of permutations over the years, they were: the Royal in 1919; a burlesque theatre called the State; the Avon in 1953, when it was the home of the Everyman Theatre Company; City Nights classic film venue in the 1970s; and finally a Chinese cinema, the Sun Sing. The now abandoned theatre’s opera boxes, soaring proscenium arch at the front of the stage and ornate decorative work on the walls are potent reminders of a past era. The Pantages Theatre, despite its present disrepair, retains an elegant, intimate atmosphere, and the acoustics are superb.

By and large, Vancouver was thrilled with its early experiences of some of the best dance artists from the world stage. Take the Province’s long paean of praise after the Opera House appearance in 1910 of Anna Pavlova and her partner, Mikhail Mordkin, an ex-Bolshoi Ballet premier danseur and ballet master. By this time, newspaper reviews were occasionally initialled, and some were actually signed, as the one below, by L.W. Makovski, who is bowled over by the utter newness of the experience: “Something new!” he exclaims. “Think of it in these days when nothing is new.”

EDITOR’S NOTE: The Seattle Pantages Theatre was located at 3rd Avenue and University Street. It was later renamed The Palomar. The theatre was razed in 1965.

**Drive directions to
Calvary Christian Assembly Church
6801 Roosevelt Way NE, Seattle, WA 98115**

Northbound on I-5:

EXIT 171 for State Hwy 522 toward Lake City
Wy.-Bothell, drive .4 mi
Turn right at NE 73rd St, drive 210 ft
Turn right at Roosevelt Way NE, drive .2 mi

Southbound on I-5

EXIT 171 toward NE 71st St-NE 65th St, .2 mi
Merge onto 6th Ave NE, 269 ft
Turn left at NE 70th St/NE 71st St
Continue to follow NE 70th St, .2 mi
Turn right at Roosevelt Way NE, .1 mi

PUGET SOUND THEATRE ORGAN SOCIETY

Russ & Jo Ann Evans, Newsletter Editors
6521 NE 191st ST
Kenmore, WA 98028-3453



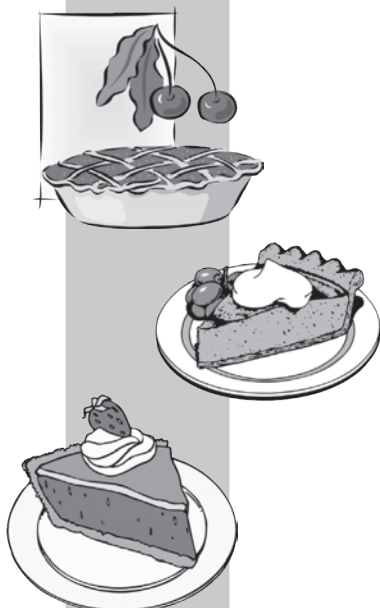
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Coming before you know it...mark your calendar!

Valentine's Day PieFest & Member Cameos at the Wurlitzer

Featuring our own



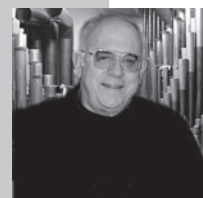
***Join your friends for an
afternoon of your favorite
Valentine music while you
feast on an assortment of
pies and ice cream at the
scrumptious PieFest buffet!***

Sunday, February 15, 2:00 pm

Haller Lake Community Club
12579 Densmore Ave. N. • Seattle



Don Wallin



Tom Roughton



Ray Harris & Jo Ann Evans
Piano and Wurlitzer

Watch for all the details in your February Pipeline