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PUGET SOUND PIPELINE

Published monthly by Puget Sound Theatre Organ Society, a non-profit organization furthering the appreciation, preservation and use of the Theatre Pipe Organs of yesteryear. PSTOS is a Chapter of the American Theatre Organ Society.

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April / January 2005

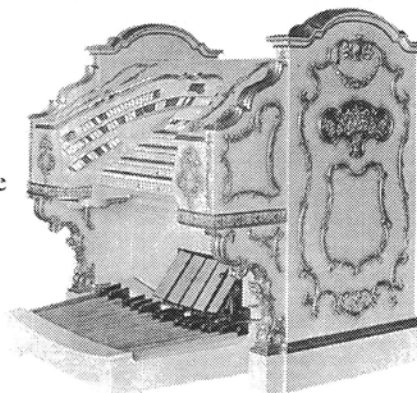
A Chapter of American Theatre Organ Society

A very special private Wurlitzer event at Seattle's beautiful

PARAMOUNT THEATRE

"An Evening With the Paramount Wurlitzer," organized jointly by the American Guild of Organists and PSTOS, brings renowned **JONAS NORDWALL** to the console of the magnificent 4/20 Wurlitzer theatre pipe organ for a rare and exciting event. Jonas, a member of both AGO and ATOS, and equally at home playing theatre and classical organ, will present the instrument in a variety of musical styles.

The PSTOS Paramount organ crew has tallied up literally hundreds of hours of volunteer maintenance work on the instrument, and it's now in better condition than it has been in years.



This is a private event, open only to members and their friends. There will be **no charge!** Each organization will underwrite a substantial contribution to the Paramount Wurlitzer Maintenance Fund. Jonas has agreed to donate his services to enhance the fund, which is used solely for the purchase of necessary parts...labor is donated by the PSTOS organ crew.

PLEASE NOTE—admission is free, but your voluntary contribution to this fund will be gratefully accepted and much appreciated!

A "Meet the Artist Reception" will follow, sponsored by the Automatic Musical Instrument Collector's Assoc. and the Pipe Organ Foundation. AMICA members have restored the original Paramount player piano, which will entertain us during the reception. Since this is a private event for members and their guests, you are encouraged to bring your guests with you, as we must check members at the door.



- **An internationally recognized organist!**
 - **A top-notch program!**
 - **A magnificent ORIGINAL instrument!**
 - **A beautifully restored 1927 theatre!**
- DON'T MISS IT!**

**Monday, April 4, 7:30PM • Paramount Theatre
9th & Pine • Seattle • Doors open at 7:00**

Questions? 206-778-2724 • tom@pstos.org

Parking—

Street parking within easy walking distance of the theatre is often available at this time of day. Plus there are numerous pay lots in close proximity.



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Vol. 16, No 4 - April 2005

Published monthly by
Puget Sound Theatre Organ Society
6521 N.E. 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.

OFFICERS

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Toll-free 1-877-843-0953

Past Pres.—Barbara Graham, 206-525-7859

Vice President—Tom Blackwell, 206 784-9203

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Bill Keller, 360-456-8269

Dan Warner, 206-632-3723

Bob Zat, 206-329-1826

Mark Baratta, 206-522-2191

COMMITTEES

Pipeline Editors—Russ & JoAnn Evans

425-485-5465

Pipeline Online Website—Tom Blackwell

206-784-9203

Committee Liaison—Marilyn Schrum

Membership—Doug Owen, 253-566-6734

Nat'l Magazine Reporter—Jo Ann Evans

HLIC Liaison—Bob Zat, 206-329-1826

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Listing of non-PSTOS events in the Pipeline

PSTOS, upon request, will list non-conflicting non-PSTOS theatre organ events in the "Other Events" column of the two Pipelines immediately preceding the event, providing Pipeline editors receive sufficient prior written notification. Venue, artist, type of event, date, and contact information will comprise the included information.

Advertising in the Pipeline

Classified-type ads for member-owned electronic, electric, or pipe organs, and/or pipe organ parts, will be published at no charge. Please limit copy to include brief description, contact name and phone number. Prices will not be listed. Ads may be edited for content and length. Mail ad copy to address above. Other advertising is not accepted.

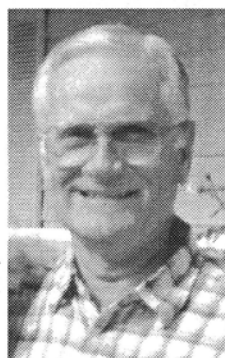
Joining Puget Sound Theatre Organ Society is quick and easy!

For a one year membership, send a \$15 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:

Norman Miller, Treasurer, 2644 NW Esplanade,
Seattle, WA 98117-2527.

PRESIDENT'S Message

Are we having fun yet? Wow, has this past month been eventful! It has ranged from the distress at Wurlitzer Manor to the outstanding organ crawl in Bremerton. I have confidence the negatives will be overcome, so let's celebrate the positives at the Paramount on April 4.



How are you doing on the February Pipeline's "Top Ten List of Things for PSTOS Members To Do in 2005?" Several members report they will have all ten done by midsummer. Sounds like fun, especially the first Saturday Paramount Theatre tours.

Remember that the ATOS Electronic Theatre Organ Competition entries are due by April 20, 2005. If you need help with your entry or have questions, contact ye olde prez and we will get it taken care of. This is a competition that anyone can enter. All of the details are on the PSTOS website.

Starting next month *The Pipeline* will include a brief report of the actions taken at the most recent board meeting. Your board wants you to know what is going on so you can get involved and enjoy our hobby even more.

Years ago, a lot of members practiced their theatre organ technique on the club's Wurlitzer at Haller Lake. That interest dropped off a few years ago, and the building is now quite heavily used by a dance school. However, there are some practice times available. If you are interested in playing the instrument, let me know. If there is enough interest we will publish a schedule of available times and the contact person for access. It is a satisfying instrument to play and sounds better all the time due to the ongoing improvements by the Haller Lake crew.

The Seattle Paramount Theatre. Jonas Nordwall. The Publix #1 Wurlitzer. The American Guild of Organists. The Automated Musical Instrument Collectors Association. April 4 at 7:30PM. Free. Be there or be square.

PSTOS Coming Events

Jonas Nordwall will put the Paramount Theatre Wurlitzer through its paces for both PSTOS and AGO

Monday evening, Apr. 4, 7:30PM

Jelani Eddington at Wurlitzer Manor in May

One of the brilliant voices in the Theatre Organ world, Jelani Eddington will be performing at the Wurlitzer Manor in May. **SORRY—this event CANCELED** due to the Pipeline. Sunday, May 15, 2PM

A Get-Together at Evans Home in Kenmore

A Saturday afternoon of music on the Wurlitzer, food and camaraderie with our own PSTOS talent. Watch for details in next Pipeline.

Saturday, May 21, 2:00 PM

Home Party at Tacoma's Merlyn Johnson home

Don Wallin has recently completed a superb theatre pipe organ installation in this lovely Tacoma home. He will be the featured artist in this inaugural showing to PSTOS members. This will be a very enjoyable event!

Saturday, July 16

Ken Double in concert for PSTOS, CROC & MBTOS!

Bellingham's Mt. Baker Theatre boasts one of only four remaining original theatre pipe organs in the entire state! And it's a beauty! An original Wurlitzer, lovingly maintained all these years and in pristine condition. This will be a big event! Put it on your calendar now!

Sunday, August 28th

Daniel Goltz (our scholarship recipient) in concert at Seattle's St. Mark's Cathedral

What a feather in a young person's cap! This will be a classical concert of the highest quality, and worth your effort to attend. Let's all show our support to Daniel by attending this event!

Sunday, September 18

From The MAILBOX

By any way you measure it, I think the Bremerton Organ Crawl was a highly successful day and a lot of fun too. I counted around 55 people in the Masonic Temple auditorium at one time. The organ there really sounded good and I think everyone appreciated it. The early coffee service and lunch were very good too.

The Community Theater organ was interesting although the room is very dead with little reverberation, a good contrast to the Masonic Temple organ.

I want to give a great big hand to Tom Blackwell for organizing the event and all of the work he and his crew did on the organ maintenance. I know the Masonic Temple folks really appreciated it and it gave them a new awareness of the treasure that they have. We gained some allies on the Temple Board and perhaps they will decide to continue with some additional work on it.

I also want to give Russ Evans and Don Wallin thanks for the excellent description of the Masonic Temple organ. That really helps people understand what all of the things are in the organ.

Bob Montomgery did a nice job in that regard also at the Community Theater organ.

Bottom line — we should do this again and figure out how to use the Bremerton organs for some concerts.

Norman D. Miller, Treasurer

A big PSTOS welcome to new members:

- Jon Beveridge, Snohomish
- Frank & Virginia Green, Seattle
- Daniel Locke, Everett
- Edwin Maurer, Mountlake Terrace
- Bill & Margie Morrison, Anacortes

Other Northwest Theatre Organ Events

Hear the Wurlitzer at West Seattle's Kenyon Hall (formerly Hokum Hall) every week. For program information and reservations phone (206) 937-3613. On the web at www.kenyonhall.org

At Haller Lake Community Club, silent movie comedies. The last of the Spring 2005 series. Saturday evening, April 9, 7PM.

At Bellingham's Mt. Baker Theatre, DOROTHY WATSON at the Wurlitzer with vocalist BARRY RECTOR, Sunday afternoon, April 10.

Info at 360-392-3686 (Eileen Parker)

At the Elsinore Theatre in Salem, hear Chris Elliott in concert, Sunday, April 24, 2PM. Info at 503-665-6633 (Shirley Clausen) or www.croconline.org

This 'n' That...

Jelani Eddington concert canceled

With much disappointment, the Jelani Eddington concert planned for Wurlitzer Manor in May has been canceled due to unresolved issues with Pierce County. Many of you have written messages of support to various County officials, for which Barbara and Raymond are most grateful. All PSTOS members are hopeful that a resolution can be reached and the magnificent Wurlitzer can again be enjoyed by all those who treasure it.

It was hoped the Eddington concert could be moved to the Paramount or to Washington Center in Olympia, but both venues were scheduled for that day. Efforts will be made to bring Jelani to this area as soon as possible, as there are many very disappointed folks who were eagerly anticipating his concert. He is one of the premiere younger organists, today.

50th Anniversary ATOS Convention coming in July...

We hope many PSTOSers plan to attend the 50th Anniversary ATOS Convention in Pasadena, CA, July 1-5, with extra add-on events both before and after. This will be a truly spectacular theatre organ event, and we hope to see many of you there. All details may be viewed at www.atos.org

Vacationing? Leaving town for awhile? Please tell us!

If you tell the Post Office you'll be "Temporarily away" and ask them to hold your mail, please tell us, too! Otherwise your Pipelines come back to us postage due. 425-485-5465 will do it, and thanks!

Hokum Hall is now Kenyon Hall...

Hokum Hall has changed its name to Kenyon Hall. PSTOS member Tom Roughton plays the Wurlitzer there regularly, and is encouraging our Program Committee to schedule a concert there. The Wurlitzer is sounding great, and an event at Kenyon Hall may appear on your calendar! Several events in the past, including a "Pizza & Pipes" day and a special One Big Weekend event were big successes.

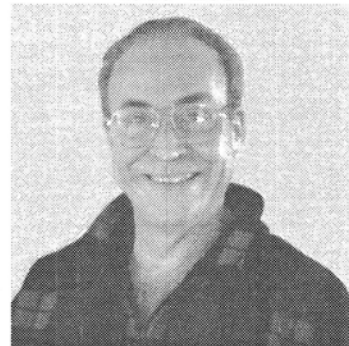
Has your email address changed?

If your email address has changed and you'd like to receive the occasional important PSTOS email Alert with news that comes along between Pipelines, please email your updated address to tom@pstos.org

CLOSING CHORD

Stephen Edward Earley

1939-2005



Born in Indiana, Steve received a music degree from Indiana's Hanover College. He was employed as a touring concert musician for the Baldwin Piano and Organ Company, was an official organist of the 1962 Seattle World's Fair, and served as a musician for Holland America cruises. Steve was one of those musicians who, if you could hum that tune, he could play it. And he never used printed music! His many friends will long remember him for his "zinger" sense of humor.

Steve retired from Qwest Communications. He lost his battle with cancer on February 19th at age 64. At his request, memorials may be sent to PSTOS Young Artists' Scholarship Fund, or Bailey-Boushay House (Virginia Mason Hospital/Hospice Care), 2720 E. Madison, Seattle 98112, whose people provided him with such wonderful and loving care.

Pages From The Past..

Excerpts from *The Console Magazine*, February, 1984, tell the Seattle Paramount Wurlitzer story.

Sleeping Beauty's Palace

This is no fairy tale. There was a "Sleeping Beauty" who awakened after slumbering in her dusty palace for a number of years. The palace had been one of many majestic edifices that also were the resting places of other sleeping beauties. Most of them, it is sad to relate, were not to be as fortunate as our slumbering enchantress—nor were the palaces favored by time; after their beauties departed, many of these lavish temples of artistic design were felled by destructive devices in the shape of small steel spheres—usually one to a palace!

But the beauty of which we speak, and the palace in which she resides, fortunately escaped a fate worse than death. The beauty once again sings out joyously and the palace is aglow to create a gorgeous setting for the songstress.

Sleeping Beauty and her splendiferous palace were heard and seen March first, nineteen hundred twenty-eight. It was the grand opening of Seattle's largest motion picture palace, the 3,000-plus-seat Seattle, located at Ninth and Pine in the heart of the central city.

A joint venture by Paramount Publix, Loew's and West Coast Theatres circuits—known under the operating title as West Coast Western States Theatres, the Seattle was indeed a beautiful creation by the noted theatre architectural firm of C. W. and George L. Rapp, of Chicago. Interior beauty of this showcase house was on par with that of other Seattle cinemansions—the exotic oriental-styled Fifth Avenue, the Orpheum circuit's French Louie Orpheum, and the Mayflower—Fox—Music Hall's stately interior that had ship-fronted organ chambers.

The Seattle subsequently became the *Paramount*, but the story of this lavish palace was taken from historical notes published in the opening night brochure and other information supplied by Theatre Historian Terry Helgesen, who also made available his extensive and superb collection of original photographs of the theatre.

According to the opening night programme, seating capacity was nearly 4,000, "making it the largest and most beautiful theatre west of Chicago."

"The designers have created an atmosphere of intimacy, of luxurious comfort, of warmth...a theatre in which you will feel at ease, welcome, at home." Truly the statements were correct—Mr. and Mrs. Seattle America—and their progeny were the real royalty who lived here in that era when people made movie-going a

weekly habit that totalled almost one hundred million paid admissions at box offices across the country. Everything associated with this medium of entertainment was on a royal scale.

Music was one of the Seattle's paramount presentations on any program. "Musical programs of excellence, of popular variety, of distinction will be heard in the Seattle. The greatest conductors and most talented musicians to be had, forming the finest and largest theatre orchestra in the Pacific Northwest, will play in the pit or on the stage. It is the desire of West Coast Theatres (later to become Fox West Coast/Fox Evergreen) in association with Publix that the Seattle shall everywhere be known as an abode of all that is best in the world of music, and no effort will be spared to gain and hold this eminence."

So spewed the prose from the copy writer's ever-founting pen. It was also declared "the largest orchestra unit organ built, equipped with every conceivable stop, will supplement the offerings of the musicians in the pit." This, of course was slightly in error since the competitive Coliseum Theatre, one of the very early movie palaces in Seattle, opened with a Moller and then, a bit later on, replaced it with a four-manual 32 or 33-rank Wurlitzer; the Seattle's Wurlitzer was a Publix No. 1—a four-manual, 20-rank instrument.

A special page was devoted to "The Organ—Organists of national repute will be heard at the thousand-throated Wurlitzer, giant of its kind. Solos and novelties by these gifted artists will provide brilliant organ interludes in the stage and musical programs of the Seattle, now reverber-

Paramount

Pages From The Past...continued

Sleeping Beauty Awakened

by Just Playin' Jane

(Jane McKee Johnson, prominent in theatre organ circles in the Puget Sound area for many years, and for whom the Homer & Jane Johnson Memorial Scholarship Fund is named, played a concert at the 1971 ATOS Convention.)

The gold and white console of the giant Wurlitzer pipe organ reverberating in harmonious thunder, rises on its lift to stage level of the new Seattle Theatre. The time is March 1, 1928, grand opening night of the largest and most beautiful theatre west of Chicago. *Organs We Have Played* features 'Ron and Don' (Renaldo Baggott and Donovan Moore) at the grand organ along with four other special features completing the program. The initial screen fare is *Feel My Pulse* starring Bebe Daniels with Richard Arlen and William Powell.

The instrument, said to have been designed for the Publix Theatres chain by Jesse Crawford, is a Publix #1, Opus 1819, with a four manual horseshoe console, 20 ranks of pipes, eight tuned percussions and nine traps. It was actually used for a relatively short period—the era of silent pictures and organ interludes being already nearly over.

Stanleigh Malotte and Gaylord Carter were among organists in earlier times. Though the theatre continued as a motion picture house, the organ finally fell into disuse.

Members of Puget Sound Chapter, American Theatre Organ Enthusiasts (now ATOS) tried, on an informal basis, to care for the organ and protect it. Russ Evans and Dick Schrum built a wooden cover for the console. Some meetings were held in the theatre for members to play and hear others play the organ. Funds were raised to keep the big instrument functioning.

In 1971, the now Paramount Theatre organ played a large part in the programming at the ATOS National Convention held in Seattle. However, after that time, the organ became totally inoperable due to some electrical problems and was not heard again until being restored in 1981 for the ATOS conclave of that year.



Sleeping Beauty Body Statistics

Wurlitzer Opus 1819, shipped December 22, 1927 to Seattle Theatre, Seattle, Washington. 1,412 pipes in three chambers, two on left side of stage, one on right. A Wurlitzer piano and master Xylophone in fourth chamber on right side of theatre.

Console is French scrolled mounted on its own elevator. Original cost of instrument \$46,000.

Left Chamber—Tuba Horn, Diaphonic Diapason, Tibia Clausa I, Clarinet, Viol d'Orchestre, Viol Celeste, Concert Flute, Vox Humana I, Dulciana, Chrysolglott (Harp).

Right Chamber—Tuba Mirabilis, Brass Trumpet, Tibia Clausa II, Orchestral Oboe, Kinura, Brass Saxophone, Solo String I, Solo String II, Vox Humana II, Oboe Horn, Quintadena, Chimes, Xylophone, Glockenspiel, Sleigh Bells, Marimba, Traps and Effects.



Sleeping Beauty's Palace, continued from page 4

ating in harmonious thunder, now whispering in gentle melody. The gold and white console of this great Wurlitzer orchestral unit organ is the finest type made. Its grills flank the proscenium arch. They are beautifully wrought, and lend themselves to unusual lighting. The organ simulates almost any sound, including the tones of dozens of orchestral instruments. It can produce the sweet strains of violins, free or muted—crystal clear or soft and vague. It has been termed the 'Organ of Imagination.' It is certainly an instrument of enchantment."

"Publix road shows, intact from the Paramount Theatre, New York will be seen on the Seattle stage each week. These sparkling revues, produced by such masters of stage art as John Murray Anderson and Frank Cambria, give to Seattle the identical stage entertainment that is enjoyed by great eastern cities. Broadway artists will head these units." And the entertainment bill of fare at the Seattle was impressive. Grand opener presentation at the Seattle was (a) Selections from Faust—Seattle Grand Concert Orchestra; (b) "Memories" a Technicolor novelty with special orchestral score; (c) News of the Day with orchestral accompaniment; (d) "Ron and Don" at the grand organ featuring "Organs We have

Played"; (e) "A Merry Widow Revue," a Frank Cambria New York Stage Production; (f) Bebe Daniels in "Feel My Pulse" with Richard Arlen and William Powell. For several years business was good at the Seattle. Publix' unit shows were eventually replaced by Fanchon and Marco "Ideas" that moved over from the Fifth Avenue Theatre. And the "Seattle" name was replaced with "Paramount." Depression years had settled in and changes occurred everywhere. Despite its opulence—expensive decorations in the style of the French Louis—the lavish showcase contained magnificent art pieces, beautiful furniture, resplendent crystal chandeliers, colorful marble, carpeting and draperies—the Paramount did not enjoy the almost continuous success of its exotic neighbor the Fifth Avenue Theatre, or, for that matter, several other of Seattle's leading movie palaces.

One reason given for the poor showing made by this lavish theatre was its location—some said the house was built just outside the 'theatre zone,' similar to another lavish Seattle house that has seldom been financially profitable, the Music Hall. There could be no question about the lavishness of the place. Programs were attraction-getters, but for some

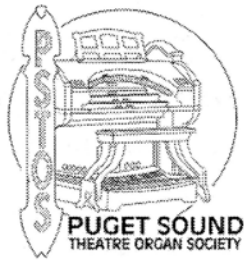
reason people would not "walk around the corner" or step out of the theatre district to attend the Paramount.

Stage attractions were returned to the Fifth Avenue and the Paramount adopted a policy of showing feature films only. In later years, of course, most houses abandoned their stage fare and resorted to films exclusively. During the war years the Paramount had good attendance, but with hostilities over, and with several years of poorly made films, attendance declined in this lavish house as it did elsewhere. Many closed, the Paramount included. Rock 'n' Roll shows opened the place sporadically. Rock fans were exceedingly hard on the theatre, as they were in most places where their shows were produced. The Paramount became very seedy, hardly an attraction it once was.

New owners acquired the theatre in 1981 and started refurbishing the place with plans to operate it along the lines of the performing art centers that are popular today. It has been given fresh paint, thorough cleaning, etc., and once again is an attractive, presentable playhouse. Not quite as elaborately draped as when first opened, and sporting less than handsome sound system items around the stage area which detract from the beauty of the theatre, it nevertheless has been preserved and its sleeping beauty Wurlitzer re-awakened.

PUGET SOUND THEATRE ORGAN SOCIETY

Russ & Jo Ann Evans, Newsletter Editors
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RETURN SERVICE REQUESTED

Nearly 60 members 'hit the road' at an early hour to enjoy a delightful day at the Bremerton Organ Crawl

Everyone who set an early alarm to catch the 8:45 AM ferry to Bremerton on Saturday March 12th was rewarded with an outstanding day—lots of excellent music, great food, terrific camaraderie and beautiful weather.

Destinations were two of the "best-kept secrets in Bremerton"—theatre pipe organs in the Masonic Hall, and in Bremerton Community Theater, both overlooked by PSTOS much too long.

Everyone arrived at the Masonic Hall at 10:00 AM to enjoy tasty muffins and coffee before assembling to hear and try out the 1927 Style F "Special" Wurlitzer. Tom Roughton broke the ice at the console, and throughout the morning we heard Don Wallin, Bob Jones, Clyde Hunnicutt, Bob St. John (who, with Pete & Mildred Romans, drove from Albany, Oregon, for the event!), Merlyn Johnson, Adeline Hook, Norman Miller, and Jo Ann Evans. Folks had the opportunity to check out the chambers, as well.

Members of the local Eastern Star group prepared an excellent lunch for everyone, with appetizers, sandwiches, salads, beverages and desserts. Refreshed, the group drove the short distance to Bremerton Community Theater to see, hear, and play the 2/11 Robert Morton which originally was

installed in Pasco's Liberty theatre.

Bob Montgomery, the 'man behind the BCT organ,' gave a 'tour' of the instrument to acquaint everyone with its resources, after which members again took their turns on the bench, including Bill Keller, Larry Mayer and Diane Whipple. The music continued until nearly 3:30 when cookies and drinks were 'found' in the lobby. (Thanks to Tom's great planning!)

The event was organized from start to finish by Tom Blackwell, who conceived the idea, arranged for use of the venues, organized a work team to make several day-long trips to prepare the instruments for the event, and arranged for lunch and snacks.

The two organs have been neglected for a long time, and the efforts of Tom and his crew have inspired the Bremerton folks to think about upgrading the instruments and getting them back into regular usage.

So the day was a positive one for everyone. Many thanks, Tom, for a terrific job!



The interior of Bremerton's Masonic Hall. The organ console is visible in the corner. Seated is Bob St. John, visiting from Albany, Oregon. Many members tried the organ.