



The City of Seattle

Landmarks Preservation Board

Mailing Address: PO Box 94649 Seattle WA 98124-4649
Street Address: 700 5th Ave Suite 1700

Name The Showbox Year Built 1916/
1939 remodel
(Common, present or historic)

Central Market/ Show Box/The Happening/Talmud Torah/The Improv/The Show Box
Comedy Club/The Showbox Theater

Street and Number 1412 First Avenue

Assessor's File No. 197570-0560

Legal Description see below

Plat Name: A.A. Denny's Third Block 25 Lot 5 & 8

Lot 5 and 8 in Block 25 of Addition to the Town of Seattle, as laid out by A. A. Denny (commonly known as A.A. Denny's Third Addition To the City of Seattle), as per plat recorded in Volume 1, of Plats, Page 33, Records of King County, Washington; except the westerly 9 feet thereof condemned for First Avenue, as provided by ordinance No. 1129 of the City of Seattle.

Present Owner: 1426 First Avenue, LLC Present Use: retail and
music venue

Address: c/o R.M. Watson Co. 2107 Elliott Ave., Suite 206, Seattle, WA, 98121

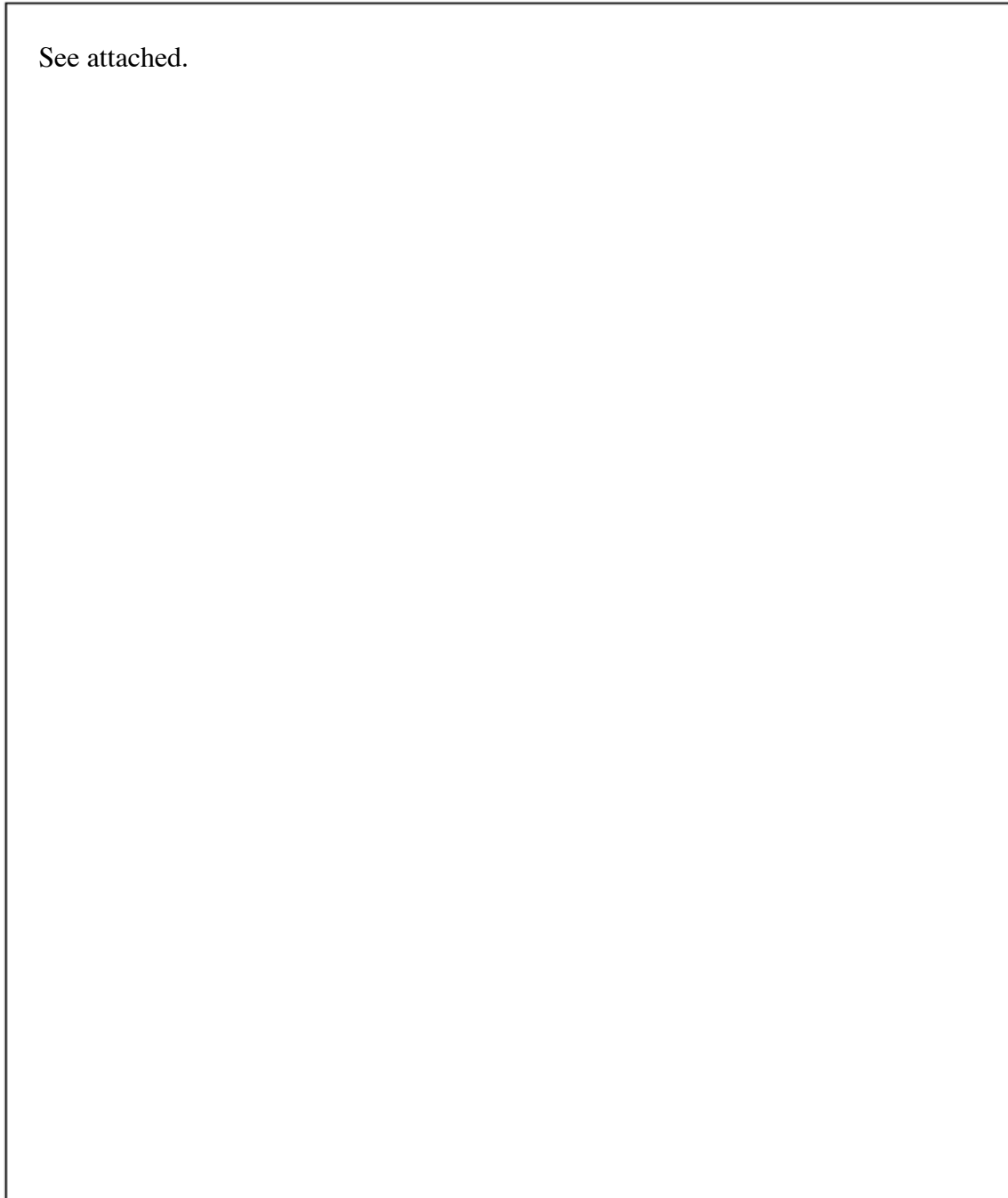
Original Owner: C.H. Frye

Original Use: 1916-Market/1939 remodel to music venue and retail

Architect: 1916-unknown/1939- Bjarne Moe

Builder: 1916-unknown/1939-C.C. Cawsey

Photographs



Submitted by: 1426 First Avenue, LLC

Address: c/o David Evans, ONNI Group, 300 - 550 Robson Street, Vancouver, BC V6B 2B7

Phone: (604) 602-7711 Date September 5, 2018

Reviewed: _____ Date _____
Historic Preservation Officer

The Showbox

City of Seattle Landmark Nomination Report
1412 First Avenue
August 2018

Prepared by:
The Johnson Partnership
1212 NE 65th Street
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TABLE OF CONTENTS

1.	INTRODUCTION	1
1.1	Background	1
1.2	Methodology	1
2.	PROPERTY DATA	1
3.	ARCHITECTURAL DESCRIPTION	1
3.1	Location & Neighborhood Character	1
3.2	Site	1
3.3	Building Structure	1
3.4	Exterior Features	1
3.5	Building Plan & Interior Features	1
3.6	Documented Building Alterations	1
4.	SIGNIFICANCE	1
4.1	Historic Neighborhood Context: Central Business District, First Avenue	1
4.2	Building History	1
4.2.1	Central Market	1
4.2.2	Early Years: Musical Revues, Dancing & Vaudeville	1
4.2.3	"The Happening" and Talmud Torah	1
4.2.4	The Showbox (1979-1983)	1
4.2.5	The 1980s	1
4.2.6	Comedy in the 1990s: The Improv and the Showbox Comedy & Supper Club	1
4.2.7	The Showbox (1996-present)	1
4.3	Additional Selected Building Tenant: Kerns Music Co.	1
4.4	Building & Business Owners	1
4.4.1	Estelle D. Green, Building Owner	1
4.4.2	Mike Lyons, Show Box Owner	1
4.4.3	Tarry Inn, Inc, Nate Lyons	1
4.5	Historic Context: Live Music Venues in Seattle	1
4.5.1	Performing in the Pioneer Days	1
4.5.2	Early Theaters	1
4.5.3	Vaudeville and the Gold Rush	1
4.5.4	Popular Dance, Dancehalls, and Ballrooms	1
4.5.5	Seattle's Jazz Scene, 1937-1951	1
4.5.6	Rock, Punk, and Grunge in Seattle	1
4.6	Historic Architectural Context: Postwar Streamline Moderne Style	1
4.7	Building Designers	1
4.7.1	Bjarne H. Moe, 1937-39	1
4.7.2	Palmer Axel Nelson, 1941	1
4.7.3	Donald N. McDonald, Sr., 1941	1
4.7.4	William J. Jones, 1942	1
4.7.5	Carlson, Eley, Grevstad & Peterson, 1946	1
4.7.6	Merrill S. Rich, 1951	1
4.7.7	Carlson-Eley-Grevstad, 1959	1
4.7.8	EHA, 1985-1986	1
4.7.9	Barnett Schorr Architects, 1986	1
4.7.10	Bryce P. Thomas, 1999	1
4.7.11	David Hasson Architects, 2009	1
4.8	Building Contractor, 1937-39: C. C. Cawsey	1
5.	BIBLIOGRAPHY	1
	APPENDIX 1—FIGURES	21
	APPENDIX 2— ARCHITECTURAL DRAWINGS	22

LIST OF FIGURES

Figure 1 • Location Maps	A-1
Figure 2 • Aerial View, City of Seattle Landmarks indicated with letters, identified below	A-2
Figure 3 • View A - viewing south on First Avenue	A-3
Figure 4 • View B - viewing north on First Avenue.....	A-3
Figure 5 • Site Plan, ALTA survey & exterior photo key	A-4
Figure 6 • Interior photo key, overlaid on original 1937 plans.....	A-5
Figure 7 • The Showbox, First Avenue façade.....	A-6
Figure 8 • The Showbox, northern façade.....	A-6
Figure 9 • The Showbox, eastern (alley) façade	A-7
Figure 10 • The Showbox, eastern (alley) façade	A-7
Figure 11 • The Showbox, northern end of First Avenue façade	A-8
Figure 12 • The Showbox, detail at venue entry, First Avenue façade	A-8
Figure 13 • The Showbox, detail at venue entry, First Avenue façade.....	A-9
Figure 14 • The Showbox, marquee.....	A-10
Figure 15 • The Showbox, southern end of First Avenue façade.....	A-11
Figure 16 • The Showbox, detail at First Avenue façade	A-11
Figure 17 • The Showbox, storefront at First Avenue façade	A-12
Figure 18 • The Showbox, storefront at First Avenue façade	A-12
Figure 19 • The Showbox, interior at entry	A-13
Figure 20 • The Showbox, interior, Kerns Music Shop bar.....	A-13
Figure 21 • The Showbox, interior, Kerns Music Shop bar.....	A-14
Figure 22 • The Showbox, interior, Kerns Music Shop bar.....	A-14
Figure 23 • The Showbox, viewing north from venue toward ticket booth	A-15
Figure 24 • The Showbox, viewing south toward stage.....	A-15
Figure 25 • The Showbox, viewing north from stage toward nightclub entry.....	A-16
Figure 26 • The Showbox, viewing north at northwestern bar	A-16
Figure 27 • The Showbox, detail of column.....	A-17
Figure 28 • The Showbox, viewing toward southeastern bar	A-18
Figure 29 • Palace Jewelry & Loan (1420 First Avenue), interior	A-18
Figure 30 • The Blarney Stone Pub & Restaurant (1416 First Avenue), interior	A-19
Figure 31 • The Blarney Stone Pub & restaurant (1416 First Avenue), interior.....	A-19
Figure 32 • Front Street from Frye’s Opera House, ca. 1885.....	A-20
Figure 33 • Building at corner of First and Pike, ca. 1903.....	A-20
Figure 34 • Sanitary Public Market, ca. 1910.....	A-21
Figure 35 • A scene at the Public Market, ca. 1910	A-21
Figure 36 • Corner Market at Pike Place, ca. 1915	A-22
Figure 37 • Traffic at First Avenue and Pike Street, 1919.....	A-22
Figure 38 • J. C. Penney at Second Avenue and Pike Street, 1937	A-23
Figure 39 • First Avenue, between Union and Pike streets, 1972.....	A-23
Figure 40 • Central Market Building (later the Showbox), 1937	A-24
Figure 41 • Central Market Building, lower left of photo, next to Harold Poll Building, 1937	A-24
Figure 42 • Subject building, King County Tax Assessor photo, 1940	A-25
Figure 43 • Dancing at the Show Box, 1940	A-25
Figure 44 • The Show Box, advertisement in Seattle Times, 1946	A-26
Figure 45 • The Show Box, marquee advertising Duke Ellington, 1940	A-27
Figure 46 • Viewing south on First Avenue, 1956.....	A-27
Figure 47 • Amusement Center Arcade and Unique Grill, 1975.....	A-28

Figure 48 • Modern Productions: Carlo Scanduzzi, Jim Lightfoot & Terry Morgan.....	A-29
Figure 49 • Iggy Pop performing at the Showbox, 1981	A-30
Figure 50 • Showbox concert poster, 1980.....	A-30
Figure 51 • James Brown at the Showbox, 1980	A-30
Figure 52 • Viewing south on First Avenue, 1981.....	A-31
Figure 53 • King County Tax Assessor photo, ca. 1986.....	A-31
Figure 54 • Showbox concert poster, 1997.....	A-32
Figure 55 • Showbox concert poster, 2013.....	A-32
Figure 56 • Mike Lyons with Dorothy Olson, n.d.....	A-32
Figure 57 • The Standard Theater (formerly the Alhambra Theater, 1884) on Second Avenue	A-33
Figure 58 • Pantages Vaudeville Theater, northeastern corner Second Ave and Seneca, 1904	A-33
Figure 59 • Seattle Pantages Theater, 1300 Third Avenue, ca. 1936	A-34
Figure 60 • Luna Park Dance Pavilion, West Seattle ca. 1910.....	A-34
Figure 61 • Dreamland, Seattle, ca. 1908.....	A-35
Figure 62 • Trianon Ballroom, 2505 Third Avenue, Seattle, ca. 1935.....	A-35
Figure 63 • Encore Ballroom, 1214 E Pike Street, Seattle	A-36
Figure 64 • The Spanish Castle, Kent Des Moines Road, n.d.	A-36
Figure 65 • Dick Parker’s Pavilion, 17001 Aurora Avenue N, ca. 1937.....	A-37
Figure 66 • The Black & Tan Club, 1937.....	A-37
Figure 67 • Moore Theater (1907, E. W. Houghton, City of Seattle Landmark)	A-38
Figure 68 • Fifth Avenue Theater (1296 5 th Ave, Robert Reamer w/ J. Skoog.....	A-38
Figure 69 • The Orpheum Theater (1927, B. Marcus Priteca, demolished 1967)	A-39
Figure 70 • Seattle Theater (1928, renamed Paramount in 1930, Rapp & Rapp w/ Priteca)	A-39
Figure 71 • Sicks’ Stadium, Seattle	A-40
Figure 72 • Century 21 Exposition fairgrounds, 1962	A-40
Figure 73 • The A-Go-Go, later the Off-Ramp.....	A-41
Figure 74 • The O.K. Hotel	A-41
Figure 75 • 1925 <i>Exposition Internationale des Arts Decoratifs et Industriels Modernes, Pavilion des Galeries Lafayette</i> , Paris (1925, Joseph Hiriart, Georges Tributou, & Georges Beau).....	A-42
Figure 76 • Empire State Building (1931, Shreve, Lamb & Harmon).....	A-42
Figure 77 • Top of Rockefeller Center (1940, Raymond Hood).....	A-43
Figure 78 • Art Deco historic district, Miami Beach.....	A-43
Figure 79 • Coulter’s Dept. Store, Los Angeles (1938-39, Stiles O. Clements, demolished).....	A-44
Figure 80 • Greyhound Bus Terminal, Cleveland, OH (1948, William Strudwick Arrasmith, National Register).....	A-44
Figure 81 • Blue Plate Building, New Orleans (1942-43, August Perez Jr., National Register)	A-45
Figure 82 • Coca-Cola Bottling Plant, Los Angeles (1939, Robert V. Derrah, National Register)	A-45
Figure 83 • Normal Theater, Normal, IL (1937, Arthur F. Moratz, National Register).....	A-46
Figure 84 • Pan-Pacific Auditorium, Los Angeles (1935, Welton & Becket).....	A-46
Figure 85 • Futurama & World of Tomorrow, Norman Bel Geddes, 1939 World’s Fair, NY.....	A-47
Figure 86 • San Francisco Bathers’ Building (1936, William A. Mooser II, National Register).....	A-47
Figure 87 • San Pedro Municipal Ferry Building (1941, Derwood Lydell Irvin).....	A-48
Figure 88 • Bellingham High School (1938, Floyd Naramore).....	A-48
Figure 89 • Ivar’s (Pier 54 location, now demolished).....	A-49
Figure 90 • SPUD Fish & Chips (Alki Location, now demolished)	A-49
Figure 91 • Paramount Pictures Building (1937, demolished)	A-50
Figure 92 • Fire station #17, 101 NE 50th St (1930, City of Seattle Landmark)	A-50
Figure 93 • Fire station #6, 101 23rd Ave S (1931, George Stewart, City of Seattle Landmark) ...	A-51
Figure 94 • Fire station #41, 2416 34th Ave W (1932, CWA, City of Seattle Landmark).....	A-51

Figure 95 • Seattle Art Museum at Volunteer Park/Seattle Asian Art Museum	A-52
Figure 96 • Seattle Center House, 305 Harrison Street (1939, Naramore & Young, City of Seattle Landmark)	A-52
Figure 97 • Coca-Cola Bottling Plant, 1313 E Columbia Street (1939, Graham [Sr.] & Painter with Jesse M. Shelton, City of Seattle Landmark)	A-53
Figure 98 • Admiral Theater, 2343 California Avenue SW (1942, B. Marcus Priteca, City of Seattle Landmark)	A-53
Figure 99 • Bjarne Moe, n.d.	A-54
Figure 100 • Residential rendering by Bjarne Moe, published in the <i>Seattle Times</i> , 1932	A-54
Figure 101 • Robin Welts House, Mount Vernon, WA (Bjarne Moe, 1934)	A-55
Figure 102 • Huff Theater, Coeur d’Alene, ID (Bjarne Moe, 1936, altered)	A-55
Figure 103 • Green Lake Theater & Market building (Bjarne Moe, 1937, altered)	A-56
Figure 104 • Varsity Theater, 4329 University Way NE (Bjarne Moe, 1940, O. A. Carlson, contractor, remodeled)	A-56
Figure 105 • Empire Theater, Tekoa, WA (Bjarne Moe, 1940)	A-57
Figure 106 • Crest Theater (Bjarne Moe, 1949, altered)	A-57
Figure 107 • Ridgemont Theater remodel (1967, demolished), Greenwood Ave N	A-58

Showbox Theater Landmark Nomination Report

AUGUST 2018

1. INTRODUCTION

This Landmark Nomination Report provides information regarding the architectural design and historical significance of a building located at 1412 First Avenue in the Central Business District of Seattle, Washington. The building was originally constructed in 1916, and was significantly remodeled in 1939 by Bjarne Moe. The building was documented on the Seattle Historic Resources survey in 2002. The Johnson Partnership prepared this report at the request of Onni Group.

1.1 Background

The City of Seattle's Department of Construction and Development (SDCI)—formerly the Department of Planning and Development—through a 1995 agreement with the Department of Neighborhoods, requires a review of “potentially eligible landmarks” for commercial projects over 4,000 square feet in area. As any proposed alterations or demolition of the subject building described within this report will require a permit from SDCI, the owner is providing the following report to the staff of the Seattle Landmarks Preservation Board (LPB) to resolve the property's status.

To be eligible for nomination as a City of Seattle Landmark, a building, object, or structure must be at least 25 years old, have significant character, interest, or value, the integrity or ability to convey its significance, and it must meet one or more of the following six criteria (SMC 25.12.350):

- A. It is the location of or is associated in a significant way with an historic event with a significant effect upon the community, city, state, or nation.
- B. It is associated in a significant way with the life of a person important in the history of the city, state, or nation.
- C. It is associated in a significant way with a significant aspect of the cultural, political, or economic heritage of the community, city, state, or nation.
- D. It embodies the distinctive visible characteristics of an architectural style, period, or method of construction.
- E. It is an outstanding work of a designer or builder.
- F. Because of its prominence of spatial location, contrast of siting, age, or scale, it is an easily identifiable feature of its neighborhood or the city and contributes to the distinctive quality or identity of such neighborhood or city.

1.2 Methodology

Larry E. Johnson, AIA, Principal, Ellen F. C. Mirro, AIA, Katherine V. Jaeger, and Audrey N. Reda of The Johnson Partnership, 1212 NE 65th Street, Seattle, WA, completed research on this report between June and August 2018. Research was undertaken at the Puget Sound Regional Archives, Seattle Department of Construction and Inspections, Seattle Public Library, the Museum of History and Industry, and the University of Washington Special Collections Library. Research also included review of Internet resources, including HistoryLink.com, and the Seattle Times digital archive, available through the Seattle Public Library. The buildings and site were inspected and photographed on July 31 and August 24, 2018 to document existing conditions.

2. PROPERTY DATA

Historic Building Names: Central Market/Show Box/The Happening/Talmud Torah/The Improv/The Show Box Comedy Club

Current Building Name: Showbox Theater

Address: 1412 First Avenue

Location: Central Business District

Assessor's File Number: 197570-0560

Legal Description:

Lot 5 and 8 in Block 25 of Addition to the Town of Seattle, as laid out by A. A. Denny (commonly known as A.A. Denny's Third Addition To the City of Seattle), as per plat recorded in Volume 1, of Plats, Page 33, Records of King County, Washington; except the westerly 9 feet thereof condemned for First Avenue, as provided by ordinance No. 1129 of the City of Seattle.

Dates of Construction: 1916, 1939 remodel

Original/Present Use: Market/Theater

Original/Present Owner: C. H. Frye/1426 First Avenue, LLC

Original Designer and Builder: Unknown

Subsequent Designer: Bjarne Moe

Zoning: DMC 240/290-440

Property Size: 13,320 s.f.

Building Size: 25,920 s.f. (gross)

3. ARCHITECTURAL DESCRIPTION

3.1 Location & Neighborhood Character

The subject building is located in Seattle's Central Business District, at mid-block between Pike and Union streets on the eastern side of First Avenue.¹ The city's major commercial and financial business buildings, its governmental buildings (city, county, and federal), and some cultural institutions (Seattle Art Museum and Benaroya Hall) are located to the south of the site. Major retail stores (Macy's, Nordstrom, and Banana Republic) are located to the northeast of the site. The Pike Place Public Market Historic District is located across First Avenue to the north and west of the site. The immediate area has experienced re-development, with three tower developments within one block of the site, including the 24-story residential Newmark Tower condominiums located directly across the rear alley to the northeast.

Nearby City of Seattle Landmarks include 84 Union Building/U.S. Immigration Building (84 Union Street), the Eitel Building (1501 Second Avenue), the J. S. Graham Store/Doyle Building (119 Pine Street), the Colonnade Hotel/Gatewood Apartments (107 Pine Street), the Mann Building (1411 Third Avenue), the Olympic Tower (217 Pine Street), and the Fischer Studio Building (1519 Third Avenue). *See figures 1-4.*

3.2 Site

The subject site measures 120 feet along First Avenue (north-south) and 111 feet from First Avenue to the rear alley (east-west). The subject building occupies the entire site. The grade slopes approximately seven feet down from north-to-south along First Avenue and is relatively flat west-to-east. A parking lot is located to the north, an alley is located to the east, and the five-story Harold Poll Building (1910, Myers & Graham) abuts the southern side of the building. The First Avenue right-of-way has a paved sidewalk with mature street trees and light standards. *See figures 5-6.*

3.3 Building Structure

The subject building has unreinforced brick masonry walls on its eastern and southern sides, and a reinforced concrete block wall dating from 1959 on its northern side.² The First Avenue exterior wall appears to be a composite of reinforced concrete and brick masonry with a large steel "I" beam spanning the northern entrance to the theater space. The interior structure is heavy-timber mill construction supporting the first and second floors. The basement and first floor have four brick masonry demising walls separating the first-floor retail spaces, each with three structural pilasters creating four north-south structural bays. The second floor has five structural column lines running north-south along the easternmost and westernmost structural bays, creating six east-west structural bays. The northern two bays and the southernmost bay, as well as the eastern- and westernmost bays have a roof composed of structural wood beams and purlins. The central portion of the roof is raised with wooden and steel flat Howe truss spanning east-west between the easternmost and westernmost column lines. The roof structure was repaired and reinforced between 1985 and 1986. The roof has standard membrane roofing. *See figures 7-8.*

¹ The site was incorporated into the Pike Place Historic District on August 13th, 2018 by vote of the City Council.

² The building has been categorized as "High-Risk" for unreinforced masonry construction. See entry for "1426 1st Ave" p. 13 "List of URMs Identified By Seattle DCI — April 2016"
https://www.seattle.gov/dpd/cs/groups/pan/@pan/documents/web_informational/p2422247.pdf

3.4 Exterior Features

The northern exterior wall is blank masonry of Concrete Masonry Units (CMU). The eastern, or alley, wall is double-wythe brick masonry with two double egress doorways at either end of the alley elevation, and a single exit for the retail spaces in the center. This façade has perforations for ventilation grilles at the alley level along with exposed pipes and ducts on the façade. There are four window openings at the upper-floor level: the northernmost contains an older six-light steel sash window, and the remaining three are boarded up. Two larger openings on the southern end of the upper-floor level have been infilled with terra cotta masonry units, and another opening adjacent to the southern egress door has been infilled with CMU. The southern exterior wall abuts the building to the south. Only the western, First Avenue-facing exterior façade is primary. *See figures 9-10.*

The building takes advantage of the south-sloping site with the four southern storefronts stepping down to the south, and the northern entrance to the theater located at a higher elevation, allowing for a mid-level entry to the second-floor theater. The four storefronts on the southern street-level side of the western façade have been modified several times since the building was rebuilt in 1939. The storefronts are currently paired into two slightly recessed tiled alcoves with upper fabric awnings. The northern two storefronts—a restaurant and a pawn shop—and the southernmost storefront each have a recessed doorway with a single sidelight flanked by glazed store windows. The storefront to the north of the southernmost storefront is not recessed, having a flush aluminum glazed door with an adjacent roll-up metal door. The southern two retail spaces are presently combined into one business space, namely a pub. *See figures 11-18.*

The façade is largely painted stucco with the parapet stepping down in line with the southern side of the cabaret entrance. The parapet has a simple rectangular capstone, and the lower parapet has a short return at the break line and an intermediate returned faux capstone at the break. The recessed entrance to the cabaret is approximately 36 feet wide, with a soffit height of approximately seven feet at its northern side. The entry floor slopes up slightly from the sidewalk to the entry doors. The entrance doorways are recessed eastward approximately ten feet, with a centrally-placed pair of entrance doors, flanked on the northern side by a blank panel and on the southern side by another door leading into an associated bar area. The northern wall of the recessed entrance has a wide, vertically-ribbed plaster finish, and the southern wall consists of a curved glazed wall. Above the entrance is a large, slightly recessed blank stucco panel with a triangular-plan sheet metal reader-board marquee mounted at its northern side with an upper vertical marquee sign with the name of the cabaret, “SHOWBOX,” written vertically. On the second level above the storefront awnings is a large horizontal band framing three windows separated by solid spandrels of horizontal ribbed metal cladding. This window feature spans the length of the building from the line of the northern storefront to the southern end of the building. The frame around the window feature consists of a pair of raised bands. The window openings are currently filled with black spandrel glass. Both the recessed panel above the entry and the horizontal window frame with its ribbing are painted a dark, contrasting color.

3.5 Building Plan & Interior Features

The subject building has two floors, with a basement under the venue entry. The street level has four retail store spaces (the southern two are now combined) separated by masonry demising walls. The storefront floor levels step down as the street slopes to the south. The storefront spaces do not have basements underneath them.

The northernmost portion of the storefront has a recessed entry with a vestibule. An approximately four-foot-wide non-original ramp on the northern side leads up to the lower lobby level, while stairs on the south lead up five risers to that level. On the southern side of the entry vestibule is a non-original glazed wall and a roll-up screen leading the associated bar (now called Kern's Music Shop). This bar area has a back bar on the south and stairs leading down to a lower-level bar area on the east. All finishes in the bar are non-original. At the lower lobby area, a non-original curved bar on the northern wall directs show-goers to the south and to a western ramp and additional stairs up six risers to the cabaret dance floor level, which is oriented north-south, with the main stage at the southern end. *See figures 19-31.*

Original interior features remain, including the structural column spacing with raised tiers on either side of the central dance floor, the location of the stage at the southern end, and a large central raised dome-like plaster ceiling with a light cove. The northern portion of the cabaret is tiered up eight risers above the dance floor, with a large lounge with a bar located on the western side and a commercial kitchen on the eastern side. Additional dining areas are located to the south of the lounge and kitchen and down a couple of steps. To the south and on either side of the central dance floor are the raised seating areas. These are accessed from the dance floor level by stair with four risers on the northern end near the upper vestibule; the western raised seating area is also accessed by a curved ramp. Additional curved stairs are located near the center of the dance floor. Small satellite bars are located at the southern end of the raised seating areas. The projecting non-original stage has a curved wing, but does not have a backstage area. Toilets are located at the southern end of the building: the men's toilets on the western side and running partially behind the stage, and the women's toilets at the building's southeastern corner adjacent to exit stairs leading down under the restrooms to the eastern alley. A green room with private restrooms is located near the southwestern corner. The entertainer must reach the stage by passing downstairs past the men's toilet room door.

3.6 Documented Building Alterations

The alley elevation is still substantially intact from the original 1916 construction, except for the various masonry infill and other typical alley usages such as additions of ducts, pipes and vents described above.

The northern CMU wall was constructed after a fire destroyed the next-door building in 1959.

The design of the First Avenue façade dates to the 1939 remodel, although most of the materials do not. The stucco has been replaced, the marquee removed and replaced, and the storefronts altered. The replacement stucco is incised with modern control joints. The window glazing on the second floor along with the spandrel cladding has been replaced, although the original spandrels may exist underneath the metal cladding that is visible today. The existing marquee sign was installed in 1995.³ The existing storefronts date from a 1990 remodel designed by David Hasson Architects, and the 2013 tenant improvement for the Blarney Stone pub. Other altered exterior features include the entry doors to the theater lobby, and the recessed lighting at the entry.

The cabaret floor and tiered seating has been modified several times since its original remodel construction in 1939, the essential layout remains the same. Much of the decorative applique at

³ Seattle Department of Construction and Inspections, sign permit S-17990.

the entry and ticket booth was added after 2010, based on photographic evidence.⁴ Although not illustrated in Bjarne Moe’s original design drawings, and although they do not show up on the various interior drawings until around 1990, photographic evidence from the 1940s suggests that the round, flared columns on either side of the dance floor are original to the interior. Not original are the green room and other support spaces, which were added to the interior in 1999. The four bars in the space are not original; originally a bar was at the entry, and two bars flanked the stage. The ramp at the main floor lobby may well date from 2009, as it does not appear on any of the earlier floor plans.

In all there are more than 90 recorded permits on file at the City of Seattle for construction, land use and signage.

Recorded Permits:

Date	Permit #	Description	Owner or lessee	Architect
1937	325912	Alterations to building: convert to cabaret-dance	Lyons (lessee) and W. K. Greene (owner)	Bjarne Moe
1938	327275	Alter restaurant building for Jerry De Wilde		Otis E. Hancock
1939	335696	Alterations for theater: change floor levels and seating layouts	M. M. Lyons	Bjarne Moe
1940	340623	Alterations to the Show Box theater		Palmer Axel Nelson
1941		Cabaret: seating layout	M. M. Lyons	Donald McDonald
1941	347397	Alterations to building	M. M. Lyons	
1942	354460	Alterations to stores	Rose Walcher Co	William J. Jones
1944	362667	Rebuild orchestra stand	Lyons/Showbox	
1947	376054	Café Dance alteration to building	Northwest Amusement Enterprises Inc.	Carlson, Eley, Grevstad & Peterson architects
1951	40725?	Alter building - mill construction cabaret		
1951	407685	Install kitchen & range hood		
1951	407685	Cabaret kitchen	Show Box restaurant	Merrill S. Rich
1952	416262	Alter ex. building per plan		
1958	465586	Alter store front of building		
1959	480267	Construct xxx corridor wall to xxx space as restaurant and lounge		Carlson-Eley-Grevstad

⁴ Google street view documented the space in 2010: https://www.google.com/maps/@47.6084447,-122.3392332,2a,75y,233.31h,91.49t/data=!3m8!1e1!3m6!1sPuUkJS8APF7wM1U8gBeZdg!2e0!3e2!6s%2F%2Fgeo3.ggpht.com%2Fcbk%3Fpanoid%3DPuUkJS8APF7wM1U8gBeZdg%26output%3Dthumbnail%26cb_client%3Dmaps_sv.tactile.gps%26thumb%3D2%26w%3D203%26h%3D100%26yaw%3D130.95839%26pitch%3D0%26thumbfov%3D100!7i13312!8i6656

Date	Permit #	Description	Owner or lessee	Architect
1959	475201	Construct a lot line wall	M. M. Lyons	Carlson-Eley-Grevstad
1961	407825	Change occupancy to F-2 store		
1967	b21386 [?]	Minor alterations, change occupancy Cabaret, Assembly		
1968	586083	Erect & maint. d/f elec. Sign		
1971	539653	Repair fire damaged café		
1971	540774	Install range hood and duct		
1971	541829	Repair fire damage		
1972	544418	Erect & maint. Sign		
1974	553229	Construct partitions alter portion First floor		
1974	554287	Alter portion first floor		
1974	1483	Erect & maint, S/F illum, plex sign and 2 S/F un illum. Bulletin sign		
1974	1483	Sign	Amusement Center	
1986	30486	The Showbox storefront	The Showbox	
1986	627581	Install furnaces		
1986	627383	Alter first floor of building for HDC		
1986	624013	Renovation for nightclub		John N. Mayer for EHA
1986	626796	Renovation of unoccupied space for retail purpose		Barnett Schorr Architects
1986	624013	Establish use as retail/restaurant/cabaret/assembly	Harbor Properties	
1987	632811	Temporary use occupancy	Harbor Development Co.	
1987	631821	Alter retail space for Harbor Development Co	David Mattsen (lessee)	John N. Mayer for EHA
1987	633992	Install lateral at roof level	Harbor Development Co.	
1987	630463	Alter initial tenant improvement	Harbor Development Co	
1987	629219	Install type 1 rangehood	Wayne Leu/ Genghis Khan Co.	
1987	628995	Install 7.5 ton splice A/C Unit with ductwork	Genghis Khan Co.	

Date	Permit #	Description	Owner or lessee	Architect
1987	628203	Change use from retail to restaurant	Genghis Khan Co.	
1987	633992	New roof sheathing		
1987	634080	Temporary use for one night benefit dinner dance 12-5-87		
1988	639480	Temporary use permit, one-night charity benefit 9-24-88		
1988	636053	Establish temporary use occupancy for 1-night benefit for Center for Contemporary Arts		
1988	S-12435	Erect neon sign	Showbox	
1988	S-12565	Erect neon sign	INSINC	
1988	S-12749	Erect neon sign	Leslie's	
1989	642504	Temporary use permit for Seattle Art Museum benefit, 4-1-89		
1989	66273	Temporary use permit for Seattle Art Museum benefit, 4-1-90		
1989	643971	Plumbing remodel "Konstantin Pub Remodel"	Thomas Kolytiris	
1990	15097	Neon sign	Improv	
1990	650727	Install kitchen		
1990	652788	Exhaust hood		
1990	684466	Temporary use B occupancy for "Got Live at the Showbox" from February 9 to February 12 1990, per plans	Harbor Properties	
1990	650727	Alterations to restaurant performing arts area	Harbor Properties Mgmt. for the Improv	Romein, Jones, Cone Inc.
1990	S-15039	Erect sign	Improv	
1991	659918	Change of use from restaurant to retail chair salon remodel at first floor	Salon de Orfila	
1991	654453	Install sprinkler system in portion of First Floor	Harbor Properties	
1991	654453	Install sprinkler system in portion of first floor		
1992	S-16470	Awning	Salon de Orfila	
1992	S-15560	Awning & signage	Genghis Khan restaurant	

Date	Permit #	Description	Owner or lessee	Architect
1995	679376	Alter interior tenant space, establish use as restaurant - Diego's restaurant	Michael Magnanti	
1995	679379	Install class 1 kitchen exhaust	Michael Magnanti	
1995	S-17990	Erect sign and marquee	Showbox Comedy and Supper Club/STS Sign	
1995		Midnight Café		
1997	694016	Interior alteration 2nd floor of existing nightclub and retail sales	Gemini property owners	David Hasson
1998	699344	Change occupant load	Showbox	
1999	705180	Alter, demo walls, new green room, re-configure stairs	Jeff Steichen	Bryce B. Thomas
1999	S-17990	Theater sign support	Showbox	
2001	718219	Partition walls to ADA bathroom, no structural		
2001	S-990827-001	Electric sign	99 cent store	
2001	001115-024	Signs	Payday Loans	
2001	718996	Alter tenant improvements restaurant to retail	Ferry Bloch	
2001	S-010411-012	Sign	Palace Loans	
2001	920710	Alt. tenant remodel existing retail space to accommodate new bar	Jeff Steichen	
2005	6071000-CN	Emergency repair to repair failing roof beam at Showbox Theater		David Hasson
2009	6211758-CN	Exterior façade repair per plan		David Hasson
2009	6221443-SB	Installing (2) new awnings for the Showbox building	Fourteen TwentySix LLC/ CDI Custom Design Inc	
2009	6221960-SB	Install double-face illuminated projecting sign	Genghis Khan Chinese Rest./ Berry Neon Co. Inc.	
2011	6299498-CN	Change use from retail to restaurant, alter interior and occupy per plans.	Ron Owen/ Constructive Energy	
2011	6301586-CN	Permit to complete work under permit #705180 (9901754 - alter interior to improve exiting STFI)	Brian McFadin	
2013	6366145-CN	Change use from retail to restaurant and bar. Interior alterations and occupy per plan.	Joe Luckey, Blarney Stone Bar & Restaurant	

Date	Permit #	Description	Owner or lessee	Architect
2013	6397471-SB	Install (1) illuminated under canopy sign	Blarney Stone First Ave. Pub/ Western Neon Inc.	
2014	6411518-CN	Interior non-structural alterations for new tenant in existing restaurant space, per floor plan, subject to field inspection (STFI).	Frank Bocchetti	
2014	6416441-SB	Install (1) illuminated under canopy sign	Jersey Mike's Subs-JMEmerald Inc./ Advanced Signs LLC	
2014	6423154-SB	The Showbox: Painted wall mural on north exterior wall of Showbox to celebrate the venue's 75 th anniversary.	Brian McFadin	
2015	6465008-CN	Interior alterations to restaurant (NW corner, first floor), per floor plans, subject to field inspection (STFI)	Cynthia J. Kirkham/ Greg P. Maxwell	
2016	6559402-CN	Construct tenant improvements to combine two restaurants spaces into one in an existing commercial building, per plan	Eric Forbes/ Cameron M. Fultz	

4. SIGNIFICANCE

4.1 Historic Neighborhood Context: Development of Seattle's Early Northern Commercial District⁵

The early twentieth century saw a gradual expansion of the business community northward from its origins in Pioneer Square to major focal points along Second Avenue. Spurred by the economic boom resulting from the 1897 Alaska Gold Rush, Seattle's population rose dramatically—growing from 43,000 in 1890, to 80,000 in 1900, to over 240,000 by 1910. Economic and population growth stimulated building development at the end of Seattle's commercial spine along Second Avenue. *See figure 32.*

Before 1904, downtown commercial expansion had essentially stopped just north of Pike Street due to the abrupt grade change as Second Avenue ran into Denny Hill, essentially making Pike Street the “end of town.” The buildings essentially marking the terminus of the city were the Bon Marché department store (1901, Charles W. Saunders), at the southwestern corner of Second Avenue and Pike Street, the six-story Eitel Building (1904, W. D. Van Sicen, City of Seattle Landmark) on the northwestern corner of Second Avenue and Pike Street, and the Masonic Temple (ca. 1890, possibly W. E. Boone) on the northeastern corner of Second Avenue and Pike Street. As the bluff overlooking Elliott Bay prohibited development west of First Avenue and southward development was limited by the Duwamish tidal estuary, commercial development generally moved eastward to Third Avenue and then to Fourth Avenue.

When faced with the shortage of land for new development, Seattle's leaders turned to engineers to remake the landscape. Denny Hill with its crowning Victorian edifice, the Denny Hotel, was shoveled and sluiced away beginning in 1905 under the direction of City Engineer R. H. Thompson, and beginning in 1907 the Duwamish tidal areas to the south of town were systematically filled with soil from the Jackson Street Regrade and the Dearborn Cut, increasing available land for industrial development.

The first phase of the Denny Regrade, from Second Avenue to Fourth Avenue, was completed in 1910; over three million cubic yards of soil were removed. Land values in the area rose dramatically: for example, lots valued at \$2,500 before the regrade subsequently rose to \$15,000.⁶

As regrade work progressed, buildings were built on Second Avenue north of Pike Street, including Peoples Bank (1906, Bebb and Mendel), which replaced the Masonic Temple on the northeastern corner of Second Avenue and Pike Street; the nine-story Standard Furniture Building (1905-07, A. Warren Gould) at Second Avenue and Pine Street; the seven-story Moore Theater and Hotel (1908, E.W. Houghton) at Virginia Street; and the New Hotel Washington (1906-1908, Eames & Young, now Josephinum), at Second Avenue and Stewart Street. Stirrat & Goetz pushed the commercial district eastward with their (initially) six-story Northern Bank and Trust Building (1906, W. D. Van Sicen, now Seaboard Building) at Fourth Avenue and Pine Street.

The opening of the Pike Place Market in 1907 stimulated development around the intersection of First Avenue and Pike Street. Shortly thereafter, architect Harlan Thomas executed his design for the Corner Market Building (1911-12). *See figures 33-37.*

⁵ This text is adapted from the Landmark Nomination Report for the Hahn Building by Larry E. Johnson, August 2014.

⁶ Myra L. Phelps, *Public Works in Seattle: A Narrative History, The Engineering Department, 1875-1975* (Seattle, WA: Kingsport Press, 1978), pp. 15-21.

The promise of developing the area north of Virginia Street, however, would go largely unfulfilled, with major development through the late 1920s focusing on what was considered the new commercial core, extending eastward from Second Avenue to Sixth Avenue. MacDougall & Southwick located their new department store on the southeastern corner of Second Avenue and Pike Street in 1914. Architect John Graham's Joshua Green Building (1912) at Fourth Avenue and Pike Street, his new Bon Marché building (City of Seattle Landmark) at Third Avenue and Pine Street, and Bebb & Gould's Times Square Building (1913-15, City of Seattle Landmark) at Fourth Avenue and Stewart Street were among the first major north downtown developments as development shifted eastward. Henry Bittman's Terminal Sales Building (1923, City of Seattle Landmark) at First Avenue and Virginia Street, his Northwestern Mutual Building (1928-31, now known as the Olympic Tower, City of Seattle Landmark) at Third Avenue and Pine Street, Victor W. Voorhees' Joseph Vance Building (1927) at Third Avenue and Union Street, and the eleven-story Republic Building (1927) at Third Ave and Pike Street were some of the last projects built in the area before the Depression. **See figure 38.**

The Pike Place Market thrived in the 1920s, becoming associated with a "lively mix of Japanese and Italian American farmers, struggling artists, political radicals, and eccentrics."⁷

Beginning in the late 1930s, the area around First Avenue and Pike Street generally declined and became the home of marginal businesses with shady reputations. Major urban renewal proposals of the late 1960s were eventually defeated with a public vote in 1971 that created the City of Seattle Pike Place Market Historic District. During the 1970s, First Avenue between Union and Pine streets was known for theaters featuring adult entertainment (both live and recorded varieties) theaters and bookstores, and generally had a seedy reputation.

During the 1980s a push was made to develop First Avenue and rid the district of its disreputable reputation. In 1986 a 76-unit condominium building known as 98 Union Street was constructed at First Avenue and Union Street, replacing the Green Parrot Theater and other businesses on First Avenue south of the Economy Market building (1900, within the Pike Place Historic District).⁸ **See figure 39.**

More recent major commercial redevelopment patterns are in some ways similar to historical growth, with new projects replacing older buildings at the northern end of town, although in 1996 the area remained somewhat blighted with semi-derelict buildings and marginal retail stores.⁹ The recent redevelopment of the former Rhodes Building at Second Avenue and University Street with the Washington Mutual Tower (2005, NBBJ) and 1521 Second Avenue (2009, Weber + Thompson) represents the current trend for taller buildings in the vicinity.

4.2 Building History

The subject building has had two separate phases of history: the first as a market building, the second as a nightclub and performance venue.

4.2.1 Central Market (1916-1937)

Between 1916 and 1937, the subject building served as a market, housing several different groceries and markets. The building's name at the time, the Central Market, was painted on its

⁷ PikePlaceMarket.org, "History," <http://www.pikeplacemarket.org/history> (accessed June 30, 2014).

⁸ King County Tax Assessor, Puget Sound Regional Archives.

⁹ Alex Fryer, "One Bad Block," *Puget Sound Business Journal*, December 9, 1996.

<http://seattle.bizjournals.com/seattle/stories/1996/12/09/story2.html> (accessed April 4, 2006).

parapet. Before the invention of the modern supermarket, these types of public market buildings were common, conveniently locating several different businesses selling various food products under one roof. The term "groceries" generally comprised only dry and canned goods, whereas produce, meats, and dairy were all sold from separate businesses, and all supplies were ordered at a counter instead of being self-service.¹⁰

Businesses occupying the Central Market at the subject site included several named Frye's, after the Seattle businessman and philanthropist Charles Frye: Frye's Model Market (1919-1927), Frye's Bay City Market (1919), Frye's Olympic Meat Company (1922), Frye's Olympic Market (1928-1929), and Frye's Central Meat Market (1928-1929). Other food-selling businesses inhabiting the building included the Bake-Rite Breadery (1919-1920), the Olympic Market (1917-1918), Van de Kamp's Bakery (1929), Marr's Grocery Store (1927-1928), MacMarr's Grocery (1929), and the First Avenue Meat Company (1937).¹¹ **See figures 40-41.**

4.2.2 Early Years: Musical Revues, Dancing, & Vaudeville

In 1939 the building was remodeled. The Showbox space has been used as a ballroom, a variety show theater, a bingo parlor, a comedy club, and, with a variety of names and incarnations, a live music venue. Music and performance businesses have occupied the building between periodical vacancies, as described below. **See figures 42-43.**

Club owner Mike Lyons signed a ten-year lease for the subject building in 1937, with plans for making major alterations and establishing a cabaret in the building, and also dividing most of the ground floor into separate retail spaces.¹² In preparation for establishing a new music and entertainment venue, which he planned to style as the "Palace of the Pacific," Lyons toured music halls on the east coast and was inspired by the Riviera nightclub in Fort Lee, New Jersey, established by Ben Marden.¹³ The architect for the remodel was well known theater designer Bjarne Moe. He began design with drawings in 1937, and finalized the design in 1939 with a permit application to revise the seating plan. **See appendix 2 for drawings.**

The first iteration of the Show Box (at the time known as the two-word "Show Box" rather than the subsequent "Showbox") was as a dancing and music hall that featured variety acts. The Show Box opened its doors on July 24, 1939, described by the Seattle Times as "Seattle's newest dine and dance rendezvous."¹⁴ The cost of creating the new club came to approximately \$100,000, and had a seating capacity of 1,500. The club was open for dancing thirteen hours a day, from 12 p.m. to 1 a.m. with several floor shows each afternoon and evening. The revues tended to have a headliner with supporting acts, an emcee, and band leader with orchestra/band. The entertainment roster for the grand opening was described as follows:

The opening program includes George Lyons, swing harpist, direct from the Sherman Hotel in Chicago; Warner and Margie, featuring their dancing dog Mona; Ray and Bee Gorman, a comedy act; Earl, Fortune and Pope, ballroom artists; Lucille Hughes, a study in silk, and Miss Virginia Pope, dancer.¹⁵

¹⁰ The self-service grocery store model was invented by the Piggly Wiggly franchise in 1916.

¹¹ R. L. Polk & Co., *Seattle City Directories*, 1919-1937.

¹² *Seattle Times*, "M. M. Lyons Leases Site in 1st Avenue," September 5, 1937, p. 9.

¹³ Peter Blecha, "Grand opening of Seattle's Show Box is celebrated on July 24, 1939," HistoryLink.org essay 10809, posted July 10, 2014, <http://www.historylink.org/File/10809> (accessed August 28, 2018).

¹⁴ *Sunday Seattle Times*, "Rendezvous to Open," July 23, 1939, p. 14.

¹⁵ *Sunday Seattle Times*, "Rendezvous to Open," July 23, 1939, p. 14.

A week after the Show Box opened, plans were announced to establish a Chinese restaurant, which would be known as the Tao Yen Café, to be run by restaurateur Lee Mon.¹⁶

The burlesque dancer Sally Rand performed at the Show Box for more than three weeks in late 1939.¹⁷ Rand was renowned for her provocative ostrich-feather fan dances, made famous by her performance at the 1933 World's Fair in Chicago. Rand owned a burlesque hall in San Francisco and performed at the World's Fair in San Francisco in 1939-1940. Her revue at the Show Box included her fan dance.

On April 1, 1940, Duke Ellington—renowned African American composer and band leader—began a limited engagement at the show Box.¹⁸

Notable performers in 1941 include Sophie Tucker, Jimmy Durante, jazz bandleader Paul Whiteman and his orchestra, jazz singer Belle Baker, jazz guitarist Nick Lucas, and Indonesian dancer Devi Dja.¹⁹

Seattle's all-girl orchestra Helen Hart and her Melo-Dears played there frequently throughout the decade. Julie Ballew was a frequent and popular "Mistress of Ceremonies."

On August 26, 1944 a fire broke out in the basement of the building, resulting in the evacuation of the club. Authorities were not able to agree whether the fire was ignited by a carelessly-discarded cigarette or by an arsonist. No one was injured.²⁰

By May 1946 the venue was closed for renovations. It reopened in late June 1946 with Seattle-born Gypsy Rose Lee as the headliner.²¹ Lee was a famous author, actress, and striptease dancer who had starred in at least 6 movies by the time she headlined the Show Box, an engagement which lasted several weeks.

The Seattle Times described her show thus:

Gypsy Rose Lee, author, playwright, actress and striptease, continues to attract bumper audiences at The Show Box, where she is in her second week. She provides the floor show, assisted by a group of attractive girls and other entertainers. It is sophisticate fare relished by the Show Boat [sic] clientele.²²

In September 1946 it was announced that the Show Box had been leased to Northwest Amusement Enterprises, Inc., with plans to have it remodeled as a ballroom that would also feature band and orchestras.²³ The venue reopened on October 3, 1946, now known as the Show Box Ballroom. The Seattle Times says: "Special lighting effects and comfortable lounging accommodations help to make the Show Box Ballroom one of the outstanding dance halls on the Pacific Coast."²⁴ **See figures 44-45.**

In spite of this endorsement, by 1948 the building was described in a letter to the Seattle Times editors as "long-vacant."

¹⁶ *Seattle Times*, "Chinese Cafe To Be Opened At 'Show Box,'" July 30, 1939, p. 11.

¹⁷ *Seattle Times*, "Sally Rand Goes Into Third Week," November 7, 1939, p. 4.

¹⁸ *Seattle Times*, "Duke Ellington Arrives With His Orchestra," April 1, 1940, p. 18.

¹⁹ *Seattle Times*, *passim*, 1941.

²⁰ *Seattle Times*, "Night Club Fire Quickly Put Out," August 27, 1944, p. 4.

²¹ *Seattle Times*, "Theatres and their players," May 21, 1946, p. 11.

²² *Ibid.*

²³ *Seattle Times*, "Name Bands to Visit Show Box," September 6, 1946, p. 12.

²⁴ *Seattle Times*, "Show Box Ballroom Makes Bow Tonight," October 3, 1946, p. 16.

On July 4, 1951, the venue was advertised as the Show Box Theatre Restaurant, featuring Norm Hoagy's Orchestra.²⁵ However, the Seattle City Directory listed the space as "vacant" from 1948 to 1953. The space is listed as "Show Box" and "The Show Box dance hall" in 1954 and 1955, respectively. The directory then lists the space as "vacant" from 1956 to 1964.

In 1954 an actor named Arthur Isenberg—stage name Art West—who was appearing at the Show Box died after being beaten by a man in front of the building.²⁶

Between 1939 and 1942 the retail storefront addresses only hosted a few tenants listed in the directories: Kern's Music Co. & James Vaskey watch repair at 1418 (1939), Gordon Radio & Electric at 1416 (1940), and Russell's Restaurant at 1420-1424 (1941-1942). The address adjacent to the music venue, the Amusement Center Arcade, at 1416 First Avenue, began tenancy in 1943. It was billed as a penny arcade, but actually had adult movies, peep shows and other "amusements." The arcade was in place until 1972, and the movie theater portion continued on until 1983. The Unique Grill was also a tenant of 1420 First Avenue from 1951 until 1983.²⁷ Of interest is the December 1952 arrest of the manager of the Amusement Center, Valeri V. Trambitas, on charges of possession of pornographic films. The proprietors of three other penny arcades on First Avenue were arrested at the same time.²⁸ **See figure 46.**

By 1960 the theater and concert venue had been converted to a furniture store, Show Box Furniture, which existed until at least 1962 and probably until 1967.²⁹

4.2.3 "The Happening" and Talmud Torah

By December 1966 theater proprietors Kenneth Legg and Blaise le Wark were attempting to acquire a cabaret license for the former Show Box venue, referred to in preliminary negotiations as The Happening.³⁰ The Class A license, which allowed unlimited number of performers, was granted in January 1967.³¹

By March of 1967 the Happening Teen Age Night Club opened, billed as "'Rock' music for young adults." Performers at the opening of the Happening in 1967-1968 included Buffalo Springfield³² with three local bands: West Coast Natural Gas, the Daily Flash, and Magic Fern; bandleader Harry James and his orchestra; rock & roll duo the Everly Brothers; and nationally-renowned local band Merilee Rush and the Turnabouts.³³ Events also included a performance of interpretive dances based on signs of the zodiac and a "Support Your Local Bands" promotion.

By late 1969 the Happening had closed.

On February 6, 1971 a fire started in the Unique Grill at 1420 First Ave and adjacent to the music venue to the south. Both the restaurant and the music hall filled with smoke; the damages

²⁵ *Seattle Times*, advertisement, July 4, 1951, p. 14.

²⁶ *Seattle Times*, "Actor, 73, Dies After Beating in First Avenue," September 21, 1954, p. 25.

²⁷ R. L. Polk & Co.

²⁸ *Seattle Times*, "'Peep Show' Proprietors Charged," December 5, 1962, p. 25.

²⁹ *Seattle Times*, classified advertisements, *passim*, 1960-1962.

³⁰ *Seattle Times*, "Cabaret Denial," December 20, 1966, p. 61.

³¹ *Seattle Times*, "City Affairs: License," February 21, 1967, p. 19.

³² Buffalo Springfield was a folk-rock band active from 1966 to 1968. Members included Stephen Stills and Neil Young, later of Crosby, Stills, Nash & Young fame.

³³ *Seattle Times*, entertainment listings, *passim*, 1967-1968. Merilee Rush grew up in North Seattle. Merrilee and the Turnabouts' big hit was 1968's "Angel of the Morning," for which Rush was nominated for a Grammy Award in the category of Contemporary Pop Female Vocalist of the Year.

totaled \$15,500.³⁴ On August 14, 1971, the erstwhile teen night club was extensively damaged by a fire that was apparent arson. The dance floor area was severely damaged by heat and smoke.³⁵

From at least 1974 to at least 1977 the theater space was occupied by Talmud Torah Hebrew Academy Bingo Hall. The owners would rent out the space for outside events, including movie showings, the occasional concert, and several professional wrestling bouts.^{36,37} **See figure 47.**

4.2.4 The Showbox (1979-1983)

In September 1979 the venue, now renamed "The Showbox" (as one word), reopened with a ticket that included Canadian all-woman punk band the Dishrags, and Seattle bands the Enemy and Macs Band.³⁸ The event was a benefit for the launch of the nascent music newspaper *The Rocket*.

At this point the Showbox was operated by concert company Modern Productions, which took out a five-year lease on the space and turned it into what Mike Vraney, one of Modern Productions' members, described as "[a] progressive music venue."³⁹ **See figure 48.**

On November 24, 1979, Iggy Pop played a concert at the Showbox, with a band comprising members of the Sex Pistols, Patti Smith Group, and Tangerine Dream. Seattle Times rock critic Patrick MacDonald described the concert thus: "One of the prime figures of the punk movement, Iggy Pop, played a late one at the Showbox Saturday night and again took rock to the edge of insanity."⁴⁰ **See figure 49.**

This was the beginning the first phase of the Showbox featuring major national and international artists. Between November 1979 and October 1981 notable acts included the Police, Muddy Waters, XTC, Devo, Sun Ra, James Brown, Taj Mahal, Joan Jett & the Blackhearts, and Siouxsie & the Banshees.⁴¹ **See figures 50-51.**

In 1980 Patrick MacDonald wrote:

"The main outlets for new music in Seattle—besides record stores, both majors and independents—are the Showbox Theater and KZAM-AM.... The Showbox is a wonderfully tacky nightclub near First Avenue and Pike Street that was opened in 1939. The interior is a cross between 1930s modern and Egyptian. It is decorated with fluted, pseudo-Egyptian pillars, has a dance floor surrounded by two tiers of seating areas and is just the right size for excellent sound and a sense of intimacy between audience and performers.... Rock fans who have grown up with shows in the Coliseum, Paramount, and Arena never have experienced such intimacy, and the change is profound."⁴²

In February 24, 1983, Paul DeBarros wrote about the last Seattle Times-listed performance at the Showbox:

³⁴ *Seattle Times*, "Fire Causes \$15,500 Damage," February 6, 1971, p. 4

³⁵ *Seattle Times*, "Former Teen Dance Hall Hit by Blaze," August 14, 1971, p. 24.

³⁶ *Seattle Times*, "Stage and Screen," November 25, 1973, p. 50.

³⁷ *Seattle Times*, "Pro Wrestling at Showbox Theater," October 26, 1975, p. 64.

³⁸ For more on Macs Band, see: <http://flavorwire.com/411518/unraveling-the-mystery-of-forgotten-seattle-pre-grunge-band-the-macs/3>

³⁹ Modern Productions were Jim Lightfoot, Mike Vraney, Carlo Scanduzzi, and Terry Morgan.

⁴⁰ Patrick MacDonald, "Iggy Pop, The Bags, and The Blackouts at the Showbox last Saturday night," *Seattle Times*, November 26, 1979, p. 19.

⁴¹ *Seattle Times*, event listings, *passim*, 1979-1981.

⁴² Patrick MacDonald, "Link to the '60s," *Seattle Times*, May 15, 1980, p. E1.

There was an important turning point last night at the Showbox during the stunning first concert here by Sunny Ade, Nigerian pop star, and his 17-piece band.... It was going to be one of those rare nights when a concert turns into a resonant cultural transmission.⁴³

By November 1983 this iteration of the Showbox had folded.⁴⁴

4.2.5 The 1980s

Throughout the 1970s and into the early 1980s, First Avenue had a seedy reputation, especially between Union and Pike streets. The street was lined with adult entertainments of all kinds including adult movies, bookstores, and live performances. In the mid-1980s developers pushed to clear First Avenue of the sex workers, panhandlers, and "peep show" arcades, including the Amusement Center Arcade that had been occupying the space at 1414 First Avenue since 1943. Harbor Development (the developer that created the Harbor Steps) had acquired the lease on the Showbox by 1985. In 1987 the company had plans to convert the theater to a ballroom dancing venue.⁴⁵ **See figure 52.**

"For now, the 1400 block of First Avenue never sleeps. But the fun and games appear to be running out. The new scheme of things already has whittled away at downtown Seattle's naughtiest block."⁴⁶

The Showbox, having been remodeled, was apparently back in (temporary) business by March 27, 1987, when punk band Big Black, local band The U-Men, and performance artist Alan Lande performed there.⁴⁷ Modern Productions was again running occasional events at the Showbox by 1988, with a show by prog-rockers Pere Ube and John Cale.⁴⁸

In the late 1980s the venue primarily served as a hall for hire, hosting the occasional benefit concerts and galas for arts organizations. In April 1988 the London-based performance art ensemble Psychic TV performed there as part of Center On Contemporary Art's spring season, with an event that included seven cassette players, two large screens, and seventeen television monitors.⁴⁹ The following year the Seattle Art Museum held a masked ball at the Showbox to raise funds for its contemporary art programs.⁵⁰

In June 1989 plans were announced that Empty Space Theater, formerly located in Pioneer Square, would make the Showbox space its new headquarters. The theater was raising the funds that Harbor Development required as part of the lease to renovate the building and bring it up to city codes. However, that fall it was discovered that the building contained an untenable amount of asbestos, and the deal was scuttled.⁵¹ **See figure 53.**

In 1987 the retail storefronts were remodeled, and tenants included INSINC jewelry, Dover Aggregates, and the Genghis Khan Restaurant.⁵²

⁴³ Paul de Barros, "Ade and his 'Beats' perform impressively," *Seattle Times*, February 24, 1983, p. B9.

⁴⁴ Patrick MacDonald, "It's time to catch a lot of talent," *Seattle Times*, November, 1983, p. 62.

⁴⁵ Alf Collins, "City Gritty," *Seattle Times*, June 19, 1987, p. D3.

⁴⁶ Paul Henderson, "Peep-Show Fade-Out," *Seattle Times*, September 26, 1984, E1.

⁴⁷ *Seattle Times*, "Night Notes," February 27, 1987, p. 6.

⁴⁸ Patrick MacDonald, "Showbox and Soapbox: Pere Ube, John Cale, Billy Bragg Visit Town," *Seattle Times*, September 23, 1988, p. 3.

⁴⁹ Michael Upchurch, "Performance Group is Willing to Combine Sex, Death, and Religion," *Seattle Times*, April 1, 1988, p. 6.

⁵⁰ Deloris Tarzan Ament, "State Artists Show at National Museum," *Seattle Times*, March 18, 1989, p. C7.

⁵¹ Wayne Johnson, "At a Good Stage—A Vibrant Year for Local Theater," *ST*, 12/21/86, p. D6.

⁵² R. L. Polk & Co.

4.2.6 Comedy in the 1990s: The Improv and the Showbox Comedy & Supper Club

Right as Seattle's music scene was about to careen into the national and international spotlight and be exported around the world, the Showbox was turning into a comedy club. In October 1990 the Showbox was reincarnated as the Improv, the fourteenth of a chain of comedy clubs established by actor and producer Budd Friedman, and run by franchisee Larry Harris.⁵³

Patrick MacDonald writes:

Those who remember the Showbox as a seedy rock hall in the 1970s will hardly recognize the place. The foyer is red-carpeted, with cartoonish murals on the walls (cartoon caricatures of comedians, and of the club's investors, line the restaurant walls)... The Egyptian-influenced columns have been painted to bring out their original lotus design. The bathrooms, once moldy hellholes, are new, clean and spacious.⁵⁴

Ellen DeGeneres and Paul Reiser performed at the club's grand opening. Comedians who performed at the Improv between 1990 and 1994 included Paula Poundstone, Gary Shandling, Kevin Nealon, Jon Stewart, and Bobcat Goldthwaite.

By November 1994 the club had new owners, Barry Block and Tony Riviera, who renamed the venue the Showbox Comedy & Supper Club.⁵⁵ Between 1994 and 1995, performers included Judy Tenuta, Rita Rudner, Margaret Cho, Dana Carvey, Janeane Garofolo, Julia Sweeney, and Cedric the Entertainer. At the same time, the venue hosted the occasional benefit concert, and ran a film series called "Desperate Cinema."

By late 1995, in an effort to bolster business in a sagging comedy market, the Showbox began introducing more live music and DJ sets.⁵⁶

4.2.7 The Showbox (1996-present)

By February 1996, around the time that the term "post-Grunge" was being used to describe the era, the venue's name was again (slightly) changed—this time to the Showbox Music Club—and, by May of that same year, it was known as the Showbox Lounge. At this point the Showbox was presenting up-and-coming and established bands, and also hosting dance. The venue was described as "the newly refurbished club [is] about the spiffiest spot in town," and "a sign that Seattle music is turning another corner."⁵⁷

Grunge was no longer the white-hot sound of the zeitgeist. Dance music, techno, trance, trip-hop, house, and jungle were on the rise. The Showbox hosted house/techno and trip-hop dance nights, with DJs.⁵⁸ However, the core of the business was once again live music, with a focus on "alternative" rock, R&B, and in increasingly, hip-hop.

The venue also hosted several comedy acts during this iteration, including performances by Robin Williams in 2004 and 2007, the Canadian ensemble Kids in the Hall, also in 2007, and David Cross in 1999.

⁵³ Patrick MacDonald, "Alice in Chains Sounds More Like a Seattle Band," *ST*, 6/15/1990, p. 8.

⁵⁴ Patrick MacDonald, "Laughing Matters—Comedy Battle Heats up the Entrance of a Heavyweight," *Seattle Times*, October 19, 1990, p. 3.

⁵⁵ Tom Phalen, "DV8's the Place," *Seattle Times*, November 4, 1994, p. I-9.

⁵⁶ Ferdinand M. de Leon, "Make 'Em Laugh, Seattle," *Seattle Times*, November 5, 1995, p. M1.

⁵⁷ Patrick MacDonald, "The Posies, Packed in a Showbox," *Seattle Times*, June 13, 1996, p. H10.

⁵⁸ Dawn Anderson, "Rock Seattle—The Post-Grunge Scene is Alive and Groovin'," *Seattle Times*, April 28, 1996, p. 32.

On September 20, 1997, sixteen months after the Showbox opened in that form, an altercation (described after the fact as a riot) broke out in front of the Showbox, resulting in several stores being ransacked and looted. The venue was hosting an event called "DJ Kun Luv's Virgo Birthday Party." While a crowd lined up outside the Showbox, a rumor began that the rock star Prince would be making an appearance at the event. Another rumor spread that the rapper Busta Rhymes would appear.⁵⁹ Once the venue was filled to a capacity crowd of 600, the crowd of people hoping to attend the party grew and grew until it was blocking traffic on First Avenue. At midnight the management of the Showbox called the police, who tried to disperse the crowd of approximately 300. The crowd, although not rowdy or violent, lingered for more than 90 minutes beyond the arrival of the police, heckling the officers. When the crowd eventually began to disperse, a group broke away from the main group and broke windows at several businesses on Pike Street between First and Second avenue, and robbed the equipment and inventory from a shoe store.⁶⁰

In 2007 longtime owner Jeff Steichen sold the Showbox to Los Angeles-based entertainment group AEG Live. Steichen remained general manager.⁶¹

Between 1996 and 2018 many notable Pacific Northwest, national, and international acts played at the Showbox. These included the Grunge titans that had already established their reputations at progenitors of the "Seattle Sound," as well as up-and-coming alternative and folk musicians from Seattle, and bands and artists from the Seattle hip-hop scene. *See figures 54-55.*

Of the nationally and internationally known acts, Iggy Pop stands out as having performed at the Showbox many times, if not more than any other out-of-town artist or band. Famous acts spanned the spectrum of popular genres, including rock, pop, hip-hop, R&B, and punk.

4.3 Additional selected building tenant: Kern's Music Co.

The first advertised tenant in the newly-remodeled "Lyons Building" (later known as The Show Box) was John Kerns, later known as "Jumpin' Johnny."⁶²

John K. Kerns was born in Nebraska in 1908. He married Florence Goldberg in 1928 in King County, and in 1932 they had a daughter, Charlene. He worked in sales at various offices, and ended up as the manager of the Empire Musical Exchange between 1935 and 1938.⁶³ By 1939 he had started his own business selling musical instruments. In 1939 the Kerns Music & Jewelry Company was said to be occupying the Lyons Building, and that the storefront would be remodeled to their specifications.⁶⁴ Kerns Music Company first shared the storefront addressed at 1418 First Avenue with James J. Vaskey watch repair in 1939.⁶⁵ However, by 1940 the Seattle Street Directory indicates that the storefront at 1418 First Avenue was vacant. The 1940 census lists Kerns as a "Salesman: Musical Instruments."⁶⁶

⁵⁹ Lily Eng, Susan Gilmore, Cynthia Rose, Robert T. Nelson, "Rumors of Rock Star Activated Riot," *Seattle Times*, September 23, 1997, p. B1.

⁶⁰ Jake Batsell, "Angry Rioters Loot Seattle Stores," *Seattle Times*, September 21, 1997, p. B1.

⁶¹ Tom Scanlon, "Showbox Sold to L.A.-Based Group," *Seattle Times*, December 12, 2007, p. F6.

⁶² Peter Blecha, "The Showbox (Seattle)," HistoryLink.org essay 3684, posted July 9, 2014 <http://www.historylink.org/File/3684> (accessed August 21, 2018).

⁶³ Ancestry.com, *U.S. City Directories, 1822-1995*.

⁶⁴ *Seattle Times*, "Jackson Street Market Planned," February 19, 1939 p. 26.

⁶⁵ R. L. Polk & Co.

⁶⁶ United States Census Bureau, *1940 United States Census*, Seattle, King County, Washington; Roll: m-t0627-04378; Page: 13A; Enumeration District: 40-164.

By 1942 John Kerns was again working at the Empire Music Exchange at 1204 First Avenue, collecting musical instruments for the U. S. Army. Soon thereafter he joined the Army as a Warrant Officer and director of the Seattle's Home Defense Ministry Regiment Band, directing performances at armories and other venues around Seattle.⁶⁷

Between 1946 and 1951, Kerns Music Center was located at 1903 Third Avenue.⁶⁸ However, Kerns' association with the Showbox did not end when his shop moved to Third Avenue. According to Peter Blecha, a well-known local music historian:

In 1946 that [sic] a local trombone player named "Jumpin' Johnny" Kerns (1907-2006) opened Kerns Music Shop at the site [and later on Third Avenue] and it soon became a gathering spot for musicians and music fans. In addition to his instrument-rental biz with school-kids, private lessons, and general instrument sales, for a period he even provided the Show Box with a shiny new Steinway grand piano.

Kerns also sold records, and this facet of his business created a keen awareness about which artists were popular with the younger set. As a result, Kerns managed to arrange for noontime in-store appearances -- broadcast on the city's top radio station, KJR -- by various stars in town to perform either upstairs at the Show Box or uptown at the magnificent Palomar (formerly Pantages) Theater. Thus it was that young music fans were able to witness unique live performances at Kerns Music by such stars as Frank Sinatra, Harry James, Sarah Vaughan, and Nat King Cole, who each performed a song or two in the shop. Meanwhile Kerns Music Shop served musicians from the region's top ensembles, including members of the house bands at the area's two biggest dancehalls, the Spanish Castle Ballroom and Parker's Ballroom. One of Kerns' proudest memories involved the time a young music student named Quincy Jones (b. 1933) came in to get his "first" horn there.⁶⁹

Kerns also volunteered as the director of the Seattle Associated Boys' Band in 1949.⁷⁰ In 1956 Kerns was working at Accordion City, and between 1958 and 1960 Kerns was the manager of Lake City Bar of Music.⁷¹ Included in the new business licenses issued by Washington State in 1992 was "Kerns Music & Loan, John Kerns, P.O. Box 66176, Seattle."⁷² Kerns died on June 7, 2006 in Enumclaw, King County.

4.4 Building and Business Owners

4.4.1 Harriet Estelle Delbridge Greene (1873-1948), Building Owner

Estelle D. Greene owned the subject property between 1939 and 1946. She was the widow of Frederick Remington Greene, and inherited his entire estate upon his death in 1937.⁷³ They had married in 1893, and he was involved in real estate and timberlands in Seattle and Washington State, and had business interests in his hometown of Amsterdam, New York. They had lived in

⁶⁷ *Seattle Times*, "Army Balloon Unit Wants to Organize Band," April 2, 1942, p. 2. and "H.D.I.R. Band Will Play at Barracks," March 11, 1943, p. 8.

⁶⁸ *Seattle Times*, "Johnny Kerns Music Center 1903 3rd Ave," classified and advertisement, January 27, 1948, p. 8. Ancestry.com. *U.S. City Directories, 1822-1995*.

⁶⁹ Blecha, "The Showbox (Seattle)."

⁷⁰ *Seattle Times*, "Boys' Band Will Hold Rehearsal," February 8, 1949, p. 4.

⁷¹ Ancestry.com. *U.S. City Directories, 1822-1995*.

⁷² *Seattle Times*, "New Businesses," August 7, 1992, p. C12.

⁷³ *Seattle Times*, "F. R. Greene Estate Valued at \$287,954," October 21, 1937, p. 9. (This amount when calculated for inflation is worth over 5 million dollars today). Ancestry.com. *U.S., Find A Grave Index, 1600s-Current*.

the gated community the Highlands, and Estelle also inherited the home she shared with her husband there, along with various other properties, including a one-story warehouse adjacent to the Eyres Transfer Company Warehouse on First Avenue S. Estelle was known as a "socialite" and was a member of the National Society of the Colonial Dames of America.

William K. Greene was Frederick Remington Green's brother, and is listed as the owner of the building on both a 1937 permit and the architect's drawings for the 1939 building remodel. He may have transferred ownership to his sister-in-law sometime in 1939. William K. Greene also left his estate to Estelle when he died in 1940.⁷⁴ Although Estelle Greene died in Ohio in 1948, she is interred in the Acacia Cemetery in Seattle.⁷⁵

4.4.2 Michael Lyons, Show Box owner

The original owner of the Showbox (when it was still known as the two-word "Show Box") was Mike Lyons. Michael Mendle Lyons, the son of Russian Jewish immigrants, was born in New York City in 1891. He came to Seattle in 1911.⁷⁶ In 1914 he married Alice M. Boutin, and their son Nathan was born in 1917.⁷⁷ In 1924 Lyons married Vern Fontaine.⁷⁸ In 1934 Lyons established Lyons Music Hall at 1409 First Avenue, across the street from the subject building. In 1936 he married Dorothy L. Olsen. He opened the Show Box Theater in 1939. He retired in 1942 and moved to Sultan, WA. In 1944 Dorothy Lyons filed for divorce on the grounds of neglect, explaining to the judge that her husband "wanted to live in the mountains. I didn't."⁷⁹ Lyons passed away in Sultan in 1965.⁸⁰

Lyons Music Hall operated from November 1934 until at least 1949. The hall offered dancing, live music, and variety shows. In 1936 the hall became one of the first music venues on the West Coast to install a complete pipe organ.⁸¹ The hall had a somewhat seedy reputation: in 1935 Lyons was arrested for selling "near-beer"—a beverage with less than one-half of one-percent alcohol—on a Sunday, in violation of a city ordinance prohibiting beer sales on that day of the week.⁸² Vicky Grayson, in an oral history of Seattle's reaction to the bombing of Pearl Harbor, described the venue thus: "There were a lot of service people there and, in 1941, for some reason people didn't have a real good opinion of the Navy boys. Lyons wasn't a real fancy place."⁸³ *See figure 56.*

4.4.3 Tarry Inn Incorporated, Nate Lyons, president (until 1946)

Tarry Inn Incorporated owned the building starting in 1946.

The first record of Tarry Inn Incorporated is in 1934, when their application for a license to sell beer was rejected by the mayor of Seattle.⁸⁴ Tarry Inn Incorporated appears to have been an

⁷⁴ *Seattle Times*, "Greene Estate to Kin," August 29, 1940, p. 16.

⁷⁵ Ancestry.com. *U.S., Find A Grave Index, 1600s-Current*.

⁷⁶ *Seattle Times*, "Michael M. Lyons," obituary, August 3, 1965, p. 23.

⁷⁷ Washington State Marriage Records, 1854-2013.

⁷⁸ *Ibid.*

⁷⁹ *Seattle Times*, "Proprietor of Night Clubs in Divorced," March 11, 1944, p. 4.

⁸⁰ *Seattle Times*, "Michael M. Lyons," obituary, August 3, 1965, p. 23.

⁸¹ *Seattle Times*, "First Anniversary of Music Hall," November 23, 1935, p. 2.

⁸² *Seattle Times*, "Sunday Near-Beer Sale Up in Court," July 29, 1935, p. 2.

⁸³ Joe Haberstroh, "Seattle Goes to War," *Seattle Times*, December 7, 1991, n.p.

⁸⁴ Prohibition ended in December 1933. The denial was for an application to sell beer at 1012 Terry Avenue, in the heart of First Hill across from the Sorrento Hotel, written in the *Seattle Times* of March 5, 1934, "Women Cheer as Mayor Bans Beer in Home Areas," a front-page article continued on p 16.

enterprise involved in real estate and development of entertainment venues such as ballrooms, pool rooms, and hotels.⁸⁵

4.5 Historic Context: Live Music Venues in Seattle

Live music in has traditionally been performed in every type of venue from residential living rooms to small clubs and restaurants, to ballrooms and large theaters and arenas. There is no one building typology that represents public music performance space in Seattle. Music performances in the 1850 took place in Henry Yesler's sawmill cookhouse and later in opera houses and vaudeville theaters. In the first part of the twentieth century, performances spaces ranged from small venues like clubs and lounges to armories and dance halls. In the mid- to late-twentieth century, large performances would take place in arenas and coliseums, such as the Aqua theater at Green Lake, (George W. Stoddard) the Washington State Coliseum (Paul Thiry), and Memorial Stadium (George W. Stoddard).

4.5.1 Performing in the Pioneer Days⁸⁶

Henry Yesler's mill kitchen, a small log structure built in between 1852 and 1853, was probably the site of the first indoor public performance of any kind in Seattle. The cookhouse, near the intersection of Commercial Street (First Avenue S) and Mill Street (Yesler Street), was the largest interior space in the small settlement for several years and was pressed into service for meetings, court proceedings, and other functions, including public readings or amateur entertainment.

The first professional entertainments, usually readings and impersonations, were held at Plummer's Hall, located on the second floor of Charles Plummer's store at the corner of Commercial Street (First Avenue S) and Main Street, constructed in 1859. The following year, Yesler built a comparable facility, a two-story building near the original cookhouse. Yesler's Hall was the venue for traveling minstrel shows and other itinerant variety acts. Yesler's Pavilion was built at the corner of Front Street and Cherry Street in 1866, in 1870 received a proscenium arch, and a drop curtain in 1875. The Pavilion staged popular dramas, such as "Uncle Tom's Cabin."⁸⁷

"Box-theaters" were the prominent type of popular theater in Seattle beginning in 1876, with the Theater Comique (renamed the Eclipse in 1882) in the basement of a Saloon on Washington Street. Others included Maison Dore Garden (1883) in the Yesler Block at Commercial Street and James Street, and the Alhambra Theater (1884, later the Standard Theater) on Second Avenue between Washington Street and Main Street. Box theaters usually had a small stage at one end and central auditorium with a row of boxes around the sides connected by a bar in the rear. They presented variety entertainment, but their association with saloons limited the clientele to what would be considered less than respectable citizens. All were located south of Yesler Way in what became known as the "restricted area."⁸⁸ **See figure 57.**

⁸⁵ *Seattle Times*, "\$1,650 fee allowed Seattle Attorneys," March 11, 1939, p. 7. "Building Permits," August 19, 1943, p. 27. "Newport Hotel, 1st Ave. Theater Sold," September 5, 1943, p. 23.

⁸⁶ Text adapted from "Neptune Theater Landmark Nomination Report," Larry E. Johnson, 2010. "Popular Theater Development in Seattle 1885-2010"[©]

⁸⁷ Seattle Historical Society, *Seattle Century, 1852-1952* (Seattle, WA: Superior Publishing Company, 1952), pp. 84-85. Eric L. Flom, *Silent Film Stars on the Stages of Seattle* (Jefferson, NC: McFarland & Company, 2009), p. 16. Eugene C. Elliott, *A History of Variety-Vaudeville in Seattle From the Beginning to 1914* (Seattle, WA: University of Washington Press, 1944), p. 2.

⁸⁸ Washington State Historical Society, *Washington, A Guide to the Evergreen State* (Portland, OR: Binfort & Mort, 1941), p. 145.

4.5.2 Early Theaters⁸⁹

As far as “legitimate” theaters in Pioneer Seattle, Squire’s Opera House, built in 1879 by Watson C. Squire on Commercial Street (First Avenue S) between Washington Street and Main Street, was the first to present a New York City-based production in 1882. Also in 1882, James Smith’s Bijou Theater opened at the northwestern corner of Washington Street and Second Avenue. In 1884, when George Frye built Frye’s Opera House at the northeastern corner of First Avenue and Marion Street, Seattle had its first large venue with 1,300 seats.⁹⁰

In the 1886, John Cort (1868-1929), a former actor turned “legitimate” theater manager, moved to Seattle from Chicago and purchased the Standard Theater in Pioneer Square. In order to secure better bookings, Cort organized one of the first variety circuits in the United States, extending from Butte, MT to San Francisco and including Seattle, Olympia, Spokane, Tacoma, and smaller towns. Reliable theater bookings in Seattle itself were facilitated by the arrival of railroad service to nearby Tacoma in 1883, and the arrival of the Northern Pacific to Seattle in 1884. Under Cort’s management the Standard became the most popular entertainment venue in Seattle, allowing Cort to build a new, 800-seat Standard Theater (1888, destroyed 1889) at the southeastern corner of Occidental Avenue and Washington Street. The theater was steam-heated, had 19 individual boxes on the upper balcony, and was the first venue in the city to have electric lighting. The Great Fire of June 1889 destroyed virtually all of Seattle’s theaters, including the Standard, Yesler’s Hall, Squire’s Opera House, and Frye’s Opera House. Within two weeks of the fire, Cort was operating a tent theater, before rebuilding the Standard (1889, altered), by November of that year.⁹¹

Cordray’s Theater (ca. 1890, destroyed ca. 1907), located at the northeastern corner of Third Avenue and Madison Street, served a slightly more respectable crowd with seven-night-a-week shows. Originally a former dry-goods store, the theater opened as the Madison Street Theater, although it was soon renamed for its first owner, John Cordray. Cordray is credited with introducing “polite vaudeville” to Seattle between 1890 and 1896. Cordray brought Sarah Bernhardt to Seattle in 1891 where she played to a sold-out, standing-room-only, 1,500-person audience. The theater was later renamed the Third Avenue Theater and became the first venue for theater booking agents William M. Russell (1849-?) and Edward L. Drew (1871-1949).⁹²

John Considine (1868-1943), another former actor turned showman (who would later become a friendly rival of John Cort) became manager of the People’s Theater (ca. 1890, altered) another box theater located at 172 Main Street, in 1891.⁹³

The 1,500-seat Seattle Theater (1892-93, destroyed 1915, for the construction of the Arctic Club) attracted an upper-class clientele, being adjacent to the original Rainier Club.⁹⁴ Architect Charles Saunders (1858-1935) designed both buildings after his return to Seattle in 1891.⁹⁵

⁸⁹ Text adapted from "Neptune Theater Landmark Nomination Report" by Larry E. Johnson, 2010.

⁹⁰ Seattle Historical Society, pp. 84-85. Flom, *Silent Film Stars on the Stages of Seattle*, p. 16.

⁹¹ Eric L. Flom, “Cort, John (1861-1929),” HistoryLink.org Essay 3296, posted August 9, 2001, http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=3296 (accessed March 29, 2010).

⁹² *The Argus*, “The Theaters of Seattle,” December 19, 1903, pp. 38-39.

⁹³ Murray Morgan, *Skid Road* (Seattle, WA: University of Washington Press, 1982), pp.124-125.

⁹⁴ *The Argus*, pp. 38-39.

⁹⁵ Jeffrey K. Ochsner, “Charles W. Saunders,” *Shaping Seattle Architecture* (Seattle, WA: University of Washington Press, 1994), p. 36.

4.5.3 Vaudeville and the Gold Rush⁹⁶

Although variety shows had reached Seattle in the 1870s, the term "vaudeville" came into common use after 1884. "Variety" and "vaudeville" both referred to a group of specialized performance with individuals or groups performing discrete acts. "Burlesque" was a type of variety show with risqué entertainment. Although the terms "variety" and "vaudeville" were often used interchangeably, vaudeville generally consisted of higher-quality entertainment, including nationally- and internationally-known talent, usually had seven acts, each with a star. The stars' attendant musicians, stagehands, electricians, and management personnel created an aggregate community that cost a considerable weekly fee to support. In order to assure a regular audience, vaudeville troops were moved regionally or nationally from city to city along a regularly-assigned route.⁹⁷

Early variety shows tended to be on the vulgar side until New York's Tony Pastor began offering "a straight, clean variety show" suitable for family viewing. The concept of operating a chain of variety theaters originated in New York around 1880, but after 1885, B. F. Keith and E. F. Albee began building a syndicate that began in Boston, but grew quickly to include theaters in Providence, Philadelphia, and New York. During the 1890s, Keith and Albee absorbed several small vaudeville circuits throughout the country. A few successful regional circuits were established, however, including: Sylvester Z. Poli's in New England, Marc Klaw and Abraham L. Erlanger's, also on the Eastern Seaboard, and the Orpheum circuit in San Francisco.⁹⁸

The financial depression of 1893-1896 heavily hit Seattle theaters and their owners, and only the Third Avenue and Seattle theaters survived. Many box theater owners left town, among them John Cort, who unsuccessfully attempted to establish a chain of theaters along the Northern Pacific Railroad route. John Considine moved to Spokane, where his new box house was shut down by an "anti-vice" movement.⁹⁹

The Klondike Gold Rush, beginning in 1897, turned Seattle into a boom town, attracting thousands of new people to the town. Seattle's population grew from 80,000 in 1900 to 237,000 in 1910. The new prosperity, coupled with a rough-and-tumble populace eager for entertainment, turned Seattle into a theatre center. Both Cort and Considine returned to Seattle during this period, seeking renewed fortune and respectability. By the end of the 1890s, renewed financial confidence allowed the creation of vast theatre circuits that spanned the country and comprehensive networks of booking offices handled promotion and production, and Seattle played a major role in this development.

John Cort continued to purchase, or form business relations, with several theaters along the West Coast, controlling 37 outright by 1903. Around 1900, Cort formed an alliance with Klaw and Erlanger to bring additional dramatic talent to his Western circuit, establishing Cort as the top theatrical manager in the Pacific Northwest.¹⁰⁰

Flush with growing success and with the great optimism following the Gold Rush, Cort hired architect Edwin W. Houghton (1856-1927) to design his 2,278-seat Grand Opera House (1898-1900, theater destroyed by fire in 1917, now a parking garage) in Pioneer Square at 217 Cherry Street, two blocks north of what was known as the "restricted zone." The theater was completed

⁹⁶ Text adapted from Larry E. Johnson's Neptune Theater Landmark Nomination Report, 2010.

⁹⁷ Elliott, p. 45.

⁹⁸ Glen Hughes, *A History of The American Theater, 1700-1950* (New York, NY: Samuel French, 1951), pp. 304-306.

⁹⁹ Richard C. Berner, *Seattle 1900-1920* (Seattle, WA: Charles Press, 1991), p. 86.

¹⁰⁰ Flom, "Cort, John (1861-1929)."

in two stages and was originally called the Palm Garden. Until James Moore opened the Moore Theater 1907, the Grand was the premier venue in Seattle.¹⁰¹

The Moore Theater (1932 Second Avenue, 1907) in the new Moore Hotel on newly re-graded land north of the central business district, was also designed by Houghton. John Cort was appointed manager of the new 2,400-seat theater. The opening night crowd on December 28, 1907, swelled to 3,000 with standing room to watch Joseph Blethen's play "The Alaskan."

While Cort continued to consolidate his syndicate, his friendly rival John Considine formed an alliance with New York politician and financier Tim Sullivan to form the Sullivan-Considine circuit, which eventually grew to control 21 theaters in the Pacific Northwest, and was affiliated with another 20 in California, as well as booking theaters in the Midwest. In Seattle, Considine owned both the Star Theater (later State Theater, destroyed) at 920 First Avenue and the Orpheum Theater (originally a skating rink, remodeled 1907, destroyed 1908) at 1010 Second Avenue. In 1907, Considine leased the original Coliseum Theater (destroyed 1913 for the King County Courthouse) located at the southeastern corner of Third Avenue and James Street from the Orpheum Circuit and renamed it the Orpheum. Considine soon formed the Northwest Orpheum Circuit and by linking it with the Orpheum Circuit, formed a nationwide popular-priced vaudeville circuit. He opened the Majestic Theater (destroyed) at the corner of Second Avenue and Spring Street in 1909.¹⁰²

The Klaw and Erlanger syndicate attempted to expand into Seattle by commissioning architects Howells & Stokes to design the 1,650-seat Metropolitan Theater (1910-11), destroyed in 1956 for the Olympic Hotel's northern porte-cochere) at 415 University Street in the University Tract, styled after the Doge's Palace in Venice. Cort and many other theater owners, dissatisfied with the quality of Klaw and Erlanger's bookings, organized the Independent National Theater Owner's Association, which grew to include 1,200 theaters nationwide. Bowing to financial pressure, the syndicate allowed theaters to negotiate both independent and syndicate attractions. Cort relocated to New York in 1912, where he became a producer and manager.¹⁰³

A latecomer to the Northwest theater scene, but one who would eclipse all others, was Alexander Pantages. Pantages' initial experience in vaudeville was during the Gold Rush in Dawson City, Yukon Territory, where he ran a theater. After relocating to Seattle, he opened the Crystal Theater in a storefront on the northeastern corner of Second Avenue and Seneca Street, playing vaudeville interspersed with motion pictures. Pantages was manager, ticket taker, booking agent, projectionist, janitor, and sometime-performer. By keeping his ticket prices at 10 cents a head, Pantages prospered and in 1904 opened the Pantages Vaudeville Theater on the northeastern corner of Second Avenue and Seneca Street. In 1907 he opened the Lois Theater, named after his wife, which played only stock theater.¹⁰⁴ **See figure 58.**

Pantages began expanding his circuit regionally by buying theaters in Tacoma, Spokane, and Vancouver. After the 1906 earthquake and fire in San Francisco, Pantages acquired a small chain of six theaters there. In 1911, he opened a theater in Portland, Oregon, and in 1912, expanded

¹⁰¹ Jeffrey K. Ochsner and Dennis A. Anderson, "Edwin W. Houghton," *Shaping Seattle Architecture* (Seattle, WA: University of Washington Press, 1994), p. 49. Houghton would design several theaters for John Cort and his expanding theater circuit including throughout the west including the Spokane Theater (1901-2) in Spokane, Beck's Theater (1901-02, destroyed) in Bellingham, and Sutton's Grand Opera (1902, destroyed) in Butte, MT.

¹⁰² Berner, p. 88.

¹⁰³ Flom, "Cort, John (1861-1929)."

¹⁰⁴ Arthur Tarrach, "Alexander Pantages: The Seattle Pantages and His Vaudeville Circuit," Master of Arts Thesis, University of Washington, 1973, p. 6-12.

northward to Canada, building, buying, or leasing theaters in Edmonton, Winnipeg, Victoria, Calgary, and Vancouver. In 1917 Pantages and his family relocated to Los Angeles. By 1926, he owned approximately 30 vaudeville theaters and had management contracts on another 42 theaters in the United States and Canada, together forming the “Pantages Circuit.” Pantages stressed elegance, cleanliness, and good taste in his venues, and presented a mixture of live vaudeville acts coupled with the latest films. In 1928 he sold his West Coast theaters to the Orpheum circuit, and the remainder to RKO in 1929.¹⁰⁵

In 1910 Pantages met 21-year-old architect B. Marcus Priteca (1899-1971) and was impressed by his ability to solve challenging design problems. Priteca would go on to design all of Pantages’ new theaters, beginning with the San Francisco Pantages Theater (1911, destroyed), until Pantages broke up and sold his circuit in 1928 and 1929. In 1913 Priteca designed the Seattle Pantages (a.k.a. Rex Theater, later Palomar Theater ca. 1936, destroyed 1967) at 1300 Third Avenue. Priteca’s theaters were primarily motion picture theaters and demonstrated Priteca’s early preference for fantastically-expressed Classical-style themes. Working in collaboration with decorative painter A.B. Heinsbergen, Priteca designed Pantages theaters throughout the United States and Canada as far away as Kansas City, Memphis, and Edmonton.¹⁰⁶ **See figure 59.**

4.5.4 Popular Dance, Dancehalls, and Ballrooms¹⁰⁷

In early Seattle frontier days social dancing occurred in private ballrooms inside residential mansions with live music. Public dancing occurred in taverns and saloons, usually with “dancehall girls” who often were sex workers employed by the establishment. These saloons and taverns also had live music for the dancing. As with most western towns, this form of entertainment was restricted to certain seedier sections of town. In Seattle this area was located south of Yesler Street, and was known as the “restricted area” or the “Tenderloin.” Seattle’s first dance hall ordinance, passed in 1902, attempted to regulate the location of dance halls through licensing.¹⁰⁸

By the 1890s, for-profit ballrooms or dance halls, which would host dances for anyone to attend that could pay the cover charge, sprang up. Seattle’s large public dancehalls were attached to other entertainment centers, such as the casinos in Leschi and the C.C. Calkins Hotel (demolished) on Mercer Island, the Dance Palace at Luna Park in West Seattle (1907, demolished), the Woodland Park Amusement Park Dance Pavilion (demolished), or the Dreamland (1916 Fourth Avenue, demolished), converted to a dancehall from a roller rink.¹⁰⁹ **See figures 60-61.**

Dances were very much tied to the popular music of the time, often influenced by African American Jazz development. Halls often had their own bands and some bands toured nationally. In the early 1900s “animal dances” like the Bunny Hop and Turkey Trot were popular, with the

¹⁰⁵ Tarrach, pp. 12, 22, and 26.

¹⁰⁶ Miriam Sutermeister, “B. Marcus Priteca,” *Shaping Seattle Architecture*, edited by Jeffrey Karl Ochsner (Seattle, WA: University of Washington Press, 1994), pp. 180-182.

¹⁰⁷ Larry E. Johnson, “Landmark Nomination for The Avalon Ballroom Building,” The Johnson Partnership, 2012.

¹⁰⁸ *Seattle Times*, “Kistler’s Dance Hall Ordinance,” September 23, 1902, p. 8.

¹⁰⁹ Alan J Stein, “Luna Park—Coney Island of the West (1907-1913),” HistoryLink.org Essay 1390, June 16, 1999 http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=1390, accessed June 11, 2013. Paula Becker, “George and Lucy Vincent open a carousel, Ferris wheel, and dance pavilion across from Seattle’s Woodland Park Zoo in June 1919,” HistoryLink.org Essay 7881, August 27, 2006, http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=7881, accessed June 11, 2012.

Tango and Foxtrot gaining popularity after 1910. In the 1920s, dance marathons were popular tests of endurance with cash prizes awarded to the winners.

Unlike scheduled balls and dances, dancehalls often employed women, sometimes sex workers, to sell tickets for individual dances. In 1917 a group of ministers headed by Dr. E. M. Randall pushed the City Council into a short-lived amendment to the dance hall ordinance that prohibited women from soliciting partners at dance halls.¹¹⁰ Dancehalls also sold alcoholic beverages; legally before Prohibition, and “under the table” between 1920 and 1933, when Prohibition was in force, further inviting the ire of the religious and conservative elements.

Bertha K. Landes campaigned against corruption associated with dancehalls and introduced additional regulations. These new regulations prohibited “moonlight” or “shadow” dancing, set a minimum age of 18, eliminated “jitney dances” where women charged a fee for dancing, required direct supervision by the police department, and required the supervision of a matron chosen from a list approved by the Women’s Civic League.¹¹¹ Landes would continue an anti-corruption campaign, serving as mayor between 1926 and 1928. Under her leadership the City of Seattle passed an ordinance prohibiting dance marathons in 1928.¹¹²

After Prohibition was repealed in 1933, public ballrooms increased in popularity and numbers. In the 1930s and 1940s, Big Band swing largely replaced Jazz as the music of choice for popular dancing. Dances like the Rumba, Conga, Jitterbug and Lindy Hop were the hallmarks of this time. Some of the most famous ballrooms of this period were the Trianon (1922) in Chicago, Palomar Ballroom (1925) in Los Angeles, the Savoy Ballroom (1926) in New York City, and the Avalon Ballroom (1929) on Catalina Island. Live radio broadcasts from the halls were highlights of the pre-television period. The Lindy Hop originated at the Savoy in 1935, and Benny Goodman ushered in the beginning of the swing era when he performed at the Palomar on August 21, 1935.¹¹³ Vancouver’s Commodore Ballroom is one of the most famous still extant buildings of the era (1929, H.H. Gillingham).¹¹⁴

In the Northwest the Big Band era’s larger ballrooms included the Seattle Trianon (1927, 2505 Third Avenue, now offices) in Belltown, and the Encore Ballroom (1214 E Pike Street, now storage), and the old Dreamland, all in Seattle. The Avalon Ballroom (1931, 1017 Stewart Street) was a smaller venue in Seattle in the Denny Triangle. Outside of town along Highway 99 (also known as the Pacific Highway, and Aurora Avenue) were the Century Ballroom (1934, 1406 54th Avenue E, demolished) in Fife, the Spanish Castle (1930, Pacific Highway S and the Kent-Des Moines Road, demolished 1968) and Dick Parker’s Pavilion (1929, 17001 Aurora Avenue N). Other ballrooms were associated with resorts and amusement centers including Gaffney’s Ballroom (demolished) on Lake Wilderness and the Playland Ballroom (demolished). Other venues included social clubs that occasionally booked dances like the Eagles Hall (now ACT Theater), or the I.O.O.F. Hall (now Century Ballroom); or hotels with associated ballrooms,

¹¹⁰ *Seattle Times*, “Dance Hall Regulation Going Before Council,” May 3, 1917, p. 21.

¹¹¹ *Seattle Times*, “Demand Dance Vote,” January 3, 1923, p. 7.

¹¹² Becker, “Dance Marathons of the 1920s and 1930s.”

¹¹³ History.com, “The Swing Era begins with Benny Goodman’s triumphant Palomar Ballroom performance,” <http://www.history.com/this-day-in-history/the-swing-era-begins-with-benny-goodmans-triumphant-palomar-ballroom-performance> (accessed June 8, 2013). Manny Fernandez, “Where Feet Flew and the Lindy Hopped,” *New York Times*, March 12, 2006, <http://www.nytimes.com/2006/03/12/nyregion/12savoy.html> (accessed June 11, 2013).

¹¹⁴ Francois Marchand, “Vancouver’s Commodore Ballroom named one of North America’s 10 most influential clubs,” *Vancouver Sun*, July 8, 2011. <http://www.vancouversun.com/Vancouver+Commodore+Ballroom+named+North+America+most+influential+clubs/5068284/story.html> (accessed June 13, 2012).

including the Spanish Ballroom in the Olympic Hotel (1924, George B. Post & Sons and Bebb and Gould, altered) or the Wilsonian Ballroom in the Wilsonian Hotel (ballroom demolished) in the University District. *See figures 62-65.*

After the mid-1950s, some ballrooms closed and many fell into disrepair. The explosion in popularity of rhythm and blues and rock and roll in the late 1950s, and the dominance of those styles throughout the 1960s and early 1970s, revitalized many dance venues, with the Northwest developing its own nationally recognized bands such as Paul Revere and the Raiders, Merrilee Rush & the Turnabouts, It's a Beautiful Day, and the Jimi Hendrix Experience. Some ballrooms and dancehalls never adapted to the new music and continued to offer venues for dance forms other than rock and roll, including ballroom dancing, square dancing, or folk dancing.

4.5.5 Seattle's Jazz Scene, 1937-1951

The first recorded jazz performance in Seattle was in 1918, when Lillian Smith's Jazz Band played at Washington Hall to raise money for the NAACP.¹¹⁵ Although Washington Hall may have hosted the first jazz performance in Seattle, it was the Jackson Street nightclubs where jazz was most prominent. Jackson Street, on the eastern side of what is now the International Special Review District, was home to 34 nightclubs between 1937 and 1951.¹¹⁶ Geographically, Jackson Street connected King Street Station to the International District and the Central District, areas where residency was not restricted on basis of race, and which therefore had diversity in racial and cultural populations. The city had two musicians' unions, which were racially segregated until 1958: whites-only American Federation of Musicians (AFM) Local 76 and the largely black AFM Local 493.¹¹⁷ Quoting Amy Rolph of the *Seattle Post-Intelligencer*:

The Jackson Street jazz scene may sound romantic today, but it's important to remember that racial attitudes of the time influenced the public's perception of the music then. Like rock 'n roll in the 1950's, jazz was considered by many to be immoral. The abundance of vice and questionable activities in and around the clubs of Jackson Street caused many Seattleites consider the area unsafe.¹¹⁸

The other cultural factor enabling the rise of the jazz scene and the Jackson Street nightclubs was the entrenched police corruption in Seattle at the time, so that the police would look the other way when nightclubs served alcohol when Prohibition ended in 1933.¹¹⁹

The corner of 12th Avenue and Jackson Street was famous for E. Russell "Noodles" Smith's nightclubs, including Seattle's longest-running jazz club the Entertainer's Club, and the Alhambra which was eventually renamed the Black and Tan.¹²⁰ The term "Black and Tan" was shorthand for a location serving all races. The Black and Tan may have been Seattle's most well-known jazz nightclub, being instrumental in the early career of Ray Charles (who originally played at the Back and Tan under the name R. C. Robinson), and hosting jazz greats like Duke

¹¹⁵ Kaegan Faltys-Burr, "Jazz on Jackson Street: The Birth of a Multiracial Musical Community in Seattle," Pacific Northwest Labor & Civil Rights Project, University of Washington, 2009.

¹¹⁶ Cassandra Tate, "Rhythm & Roots: Birth of Seattle's first Sound," HistoryLink.org essay 3641, posted November 25, 2001, <http://www.historylink.org/File/3641> (accessed august 16, 2018).

¹¹⁷ Blecha, "The Showbox (Seattle)."

¹¹⁸ Amy Rolph, "Ask MOHAI: Was Seattle ever a jazz city?" *Seattle Post-Intelligencer*, September 3, 2010 <https://blog.seattlepi.com/thebigblog/2010/09/03/ask-mohai-was-seattle-ever-a-jazz-city/>

¹¹⁹ Ibid.

¹²⁰ Chris Ott, "Smith, E. Russell "Noodles, (? - 1952)," Black Past, <http://www.blackpast.org/aaw/smith-e-russell-noodles-1952>.

Ellington, Charlie Parker, Quincy Jones, and Patti Brown.¹²¹ Duke Ellington also played at the Showbox in April of 1940. *See figure 66.*

Other famous nightclubs included the Savoy Ballroom at 21st Avenue and E Madison Street which opened in 1941 and was later renamed Birdland in honor of legendary saxophonist Charlie "Bird" Parker; 411 Club at 411 Maynard Avenue S; the Washington Educational & Social Club at 23rd Avenue and E Madison Street; The black Elks Club on Jackson Street; the Blues-oriented Green Dot, later renamed the Rocking Chair Club, on 14th Avenue just off Yesler; the Ubangi at 710 Seventh Avenue South; the Two Pals; and the Congo Club.^{122,123}

One of Seattle's most famous jazz greats was Oscar Holden, who arrived in Seattle in 1919 with Jelly Roll Morton's band and stayed, playing in clubs around Seattle until his death in 1969.¹²⁴ Other famous performers to come to Seattle included Count Basie and Louis Armstrong, who also played at the Showbox.¹²⁵ Again quoting Amy Rolf:

Ironically, as the popularity of jazz grew, and talented performers like Oscar Holden established themselves in Seattle's smaller venues, Jackson Street clubs drew increasingly large and more diverse audiences. Yet, even during their heyday, when hosting big name acts like Duke Ellington, Count Basie, and Louis Armstrong, Seattle's jazz scene continued to maintain a low-light ambience, allowing their patrons – no matter how high profile – freedom from scrutiny.¹²⁶

Because of various racial restriction covenants around the city, jazz clubs were centered in the International District and the Central District, and in North Seattle outside the city limits. By the time the Fair Housing Act was passed in 1968, enabling minority populations to live and work in areas of Seattle outside the International District and Central District, rock 'n roll had supplanted jazz in popularity.¹²⁷ Dimitriou's Jazz Alley opened in 1979 in the University District, in 1985 moved to its present location at Sixth Avenue and Lenora. Jazz Alley is generally considered Seattle's premier jazz club.¹²⁸

4.5.6 Rock, Punk & Grunge in Seattle

Although it was the Grunge phenomenon that catapulted the Pacific Northwest music scene into the international spotlight in the early 1990s, Seattle had a robust rock 'n roll scene from the mid-1950s through the 1980s.

During the 1950s and 1960s, existing theaters were converted to accommodate both live theater and live music. Although the 1920s were the greatest years for downtown theater palaces in Seattle, most were dual venues that offered motion pictures and vaudeville performances. These converted theaters included the Moore Theater (1907, E. W. Houghton, City of Seattle Landmark), Robert C. Reamer's elaborate Fifth Avenue Theater (1926, Joseph L. Skoog, associate architect; closed 1972, restored and altered for live productions) in the Skinner Building (City of Seattle Landmark) located at 1308 Fifth Avenue; the 2,700-seat Orpheum Theater and six-story office building (1927, B. Marcus Priteca, destroyed 1967 for Westin Hotel)

¹²¹ Project K-Bar, "The Black & Tan Club, 1922-1966," Seattle's Most Interesting Bars, <http://peterga.com/kbar-blacktan.htm>

¹²² Tate, "Rhythm & Roots: Birth of Seattle's First Sound."

¹²³ Faltys-Burr.

¹²⁴ Stephanie Christensen, "Holden, Oscar (1887-1969)," Black Past, <http://www.blackpast.org/aaw/holden-oscar-1887-1969>

¹²⁵ Rolph.

¹²⁶ Ibid.

¹²⁷ Rolph.

¹²⁸ Dimitriou's Jazz Alley, "Club History," <https://www.jazzalley.com/www-home/history.jsp>.

at 1900 Fifth Avenue, the 3,000-seat Seattle Theater (1928, Rapp & Rapp with B. Marcus Priteca, renamed the Paramount Theater in 1930, City of Seattle landmark) at 911 Pine Street. **See figures 67-70.**

In the early- to mid-1950s, the Northwest produced a clutch of Rockabilly artists, including Sherree Scott and Seattle's Bonnie Guitar, whose song "Dark Moon" hit the national top 10 in 1957. Doo-wop bands active in this decade included the Barons, the Five Checks, The Gallahads, and The Fleetwoods, a trio from Olympia (Bonnie Guitar was their producer), who had two international number one hits in 1959: "Come Softly to Me," and "Mr. Blue." Venues to see popular music included many mentioned previously—the Avalon Ballroom, Eagles Auditorium, Parker's Ballroom—and newer venues like the Last Frontier in Ballard and the Dog House in Belltown.

On September 1, 1957 Elvis Presley played a concert at Sick's Stadium on Rainier Avenue. 15,000 fans attended the concert; urban legend claims that among the crowd was fourteen-year-old Jimi Hendrix. This concert was seen as a watershed moment, signaling the "beginning of rock & roll" in the Pacific Northwest. **See figure 71.**

The 1960s saw a surge in the number of local bands and their popularity. The Wailers (later The Fabulous Wailers) recorded the Richard Berry song "Louie Louie." The song quickly became a regional hit and then evolved into standard for local bands, recorded also by Portland bands the Kingsman and Paul Revere & the Raiders, among others. The Sonics, from Lakewood-Tacoma, were active from 1962-1967, are considered pioneers of punk rock, with a distorted sound and edgy subject matter.

The 1962 World's Fair meant many new concert and music venues were built: the Seattle Opera House, the International Bandstand, Mural Amphitheater (where, nearly thirty years later, an ascendant Pearl Jam would famously play), the Arena (later the Mercer Arena), the Playhouse Theater, and more. Apart from the formal, fair-associated concert halls, popular music halls during this decade included rockabilly club the Golden Apple (906 First Avenue) the House of Entertainment (1213 First Avenue), the Tradewinds (2505 First Avenue), the Four-10 (410 University Plaza), the Magic Inn (602½ Union Street), and Dave's Fifth Avenue (112 Fifth Avenue), and the A-Go-Go Tavern (101 Eastlake Avenue E). **See figure 72.**

The 1970s began with Jimi Hendrix playing his last concert in Seattle on July 26, 1970, at the same Sick's Stadium where Elvis had played thirteen years previously. Hendrix died less than two months after this concert. In 1971, more than 125,000 attendees came to the Seattle Center for Festival '71, later known as Bumbershoot. Whereas the World's Fair festivities more or less ignored local musicians and bands, Festival '71 featured almost exclusively local acts. Notable local artists active in the 1970s included queer glam rockers Ze Whiz Kids, hard rock band Heart, and punk band the Enemy. Popular music venues at this time included Whisk-A-Go-Go (formerly the A-Go-Go Tavern) and the Vault at Second Avenue and Union Street. The area's first punk-specific venue was the Bird (107 Spring Street) which made an inordinately large splash considering it was only open for two months—from March to May 1978—at its original location, and then an additional six weeks in the Odd Fellows Hall on Capitol Hill later that same year. **See figure 73.**

The alternative music publication The Rocket was founded in 1979 with a mandate to cover the local music scene. It was in the Rocket's classified section of May 1, 1988, that Kurt Cobain advertised for a drummer needed for a band he and Krist Novoselic were forming.

Local bands from the 1980s included the Young Fresh Fellows, the Fastbacks, Girl Trouble, the U-Men, Gorilla Gardens, and the Vogue. The Off-Ramp Café & Lounge (109 Eastlake Avenue E) was an important venue during this time for hosting bands from the budding grunge scene. The 1,400-seat Moore Theatre at 936 Second Avenue was an important venue for many theatrical musicals and concerts ever since. Perhaps the most legendary concert at the Moore was Sub Pop Records' sold-out "Lame Fest" on June 9, 1989, which spotlighted rising grunge stars Mudhoney, TAD, and Nirvana. *See figure 67.*

During the years that the erstwhile Showbox was hosting stand-up comedy routines, the Seattle music scene skyrocketed to international fame. Soundgarden and Alice in Chains had released their first albums in 1988 and 1990, and the Screaming Trees, Mudhoney, and Mother Love Bone were already established bands. Pearl Jam's debut album *Ten* was released in August 1997; less than a month later Nirvana released their sophomore album, *Nevermind*. In addition to—and in some ways in opposition to—the dude-heavy grunge pantheon, the riot grrrl movement was ascendant, producing bands like Bikini Kill, Bratmobile, and Sleater-Kinney.

Important venues during the 1980s and 1990s included the O.K. Hotel, the Crocodile Café, all-ages club Velvet Elvis, club-cum-laundromat Sit & Spin, Doc Maynard's in Pioneer Square, the Fenix & the Fenix Underground, RKCNDY. *See figure 74.*

4.6 Historical Architectural Context: Postwar Streamline Moderne Style¹²⁹

The subject building has been classified stylistically as being in the Streamline Moderne style, owing to its massing, scale, and both interior and exterior detailing.

The Streamline Moderne or Art Moderne Style is an outgrowth of modern architecture, and a later derivation of the Art Deco style generally used between 1930 and 1945, and is often identified by the following features:^{130,131}

- Smooth, rounded wall surfaces and rounded edges
- One-story buildings with flat roofs with a small ledge or string course at parapet or wall coping
- A horizontal, ground-oriented emphasis in composition, unlike the vertical trend of Art Deco
- Asymmetrical façades
- Smooth wall finishes, often stucco with a predominantly white color palette
- Horizontal grooves or lines in walls (sometimes fluted or pressed metal)
- Casement, corner, or ribbon windows arranged horizontally with metal frames
- Utilitarian, functional metals, such as aluminum, chrome, and stainless steel used for metal balustrades and trim
- Glass-block windows and walls, often curved and built into a curved wall
- Mirrored panels

¹²⁹ Text adapted from "Appendix A report: Mariner Apartments, 203 W Republican Street," Larry E. Johnson, March 2015.

¹³⁰ Thomas Paradis, "Art Deco and Moderne," *Architectural Styles of America and Europe*, <https://architecturestyles.org/art-deco>.

¹³¹ Hänsel Hernández-Navarro, "ART DECO + ART MODERNE (STREAMLINE MODERNE): 1920-1945," *Circa Old Houses*, <https://circaoldhouses.com/art-deco-art-moderne/> (accessed August 15, 2018).

- Curved canopies
- Occasional circular porthole, oculus, round windows on main or secondary elevations
- References to the sea/the ocean, such as curves, horizontal vectors and lines, and light blue finishes like aquamarine, azure, baby blue, cyan, teal, and turquoise.

The Modern movement had its origins in Europe after World War I, with an underlying belief that advances in science and technology would generate a new form of architecture, free from the pervasive eclecticism based on revival forms. Modern architecture lent itself well to the use of modern materials, including glass, steel, aluminum, and concrete, as well as to new methods of construction. The possibilities of curtain wall construction utilizing steel frames and the freeform massing using ferro-concrete were explored by continental architects, as well as American modernist pioneers including Frank Lloyd Wright. By the 1920s, these experimentations produced two distinct branches of modern architecture: the steel and glass classicism, “International Style,” of the Bauhaus architects Walter Gropius and Mies van der Rohe, and the Béton Brut of Charles Edouard Jeanneret (Le Corbusier) and the “New Brutalism.”¹³²

The Art Deco style was born out of the 1925 *Exposition Internationale des Arts Decoratifs et Industriels Modernes* held in Paris in 1925.¹³³ Literature promoting the expo prohibited imitations, reproductions and counterfeits of ancient styles. The new style strove to meld artistic expression and the machine age in a complementary, forward-looking manner. Polychromy and the celebration of decoration were the chief tenets of the Art Deco style. The decoration often emphasized craft and decorative materials were often more expensive stone or metal, and new manufactured materials such as enameled steel products, glass products and aluminum. Innovations in glass technologies produced materials such as pigmented structural glass products with proprietary brand names of Vitrolux, Thermolux, and Vitrolite. New tempered and laminated glass products along with glass tiles and structural glass block became popular. After 1920, Aluminum production became cheaper, making it more popular for architectural applications, and in 1931 the construction of the Empire State Building (Shreve, Lamb & Harmon) using aluminum for both structural members and interior finishes demonstrated the potential of the metal for Art Deco and Art Moderne style buildings.^{134,135} **See figure 75.**

Art Deco is also a style of ornamentation with motifs found on cars, trains, kitchen appliances as well as buildings. These motifs were low-relief geometrical designs in straight lines, chevrons, zigzags and stylized floral or fountain shapes. The inspiration for these shapes came from Native art in the Americas and Cubism in Europe.¹³⁶

Some of the most famous examples of Art Deco Buildings in the United States are the Rockefeller Center (1940, Raymond Hood) and the Chrysler Building (1930, William Van Alen) in New York City. There are significant Art Deco historic districts in Miami Beach, Florida, Tulsa, Oklahoma, and a significant collection Art Deco buildings Los Angeles, including the

¹³² R. Furneaux Jordan, *A Concise History of Western Architecture* (Norwich, G.B.: Jarrold and Sons, 1969), p. 320.

¹³³ The term “art deco” did not come into widespread use in the architectural community until the 1960s.

¹³⁴ Hernández-Navarro.

¹³⁵ All About Aluminum, “Aluminum History,” https://www.aluminiumleader.com/history/industry_history.

¹³⁶ John C. Poppeliers and Allen S. Chambers, Jr, *What Style is It? A Guide to American Architecture* (Hoboken, NJ: John Wiley & Sons, 2003), pp. 120-26.

Streamline Moderne Coulter's Department Store (1938-39, Stiles O. Clements, demolished).¹³⁷
See figures 76-79.

Starting in the 1930s designers were interpreting popular styles that illustrated Futurism and technological advancement in areas of industrial design, interior design, and theater design. The Streamline Moderne style grew out of the Art Deco, but moved away from Art Deco's surface ornamentation and color towards a more "machine age" aesthetic. Streamline Moderne related more to the International Style than to the stylized forms of the earlier Art Deco.¹³⁸ Culturally, the shift can be explained by an economic decline, from the wealth of the 1920s to the austerity of the Great Depression, in which architectural high style was rejected in favor of the popular forms of industrial design. Designers such as Raymond Loewy and Norman Bel Geddes favored simpler, aerodynamic lines and forms in the modeling of automobiles, trains, and airlines, and translated the smooth surfaces, curved corners and horizontal emphasis to industrial products such as home appliances, clocks, and scales.¹³⁹ The style's functional ethos is described in Bel Geddes's treatise *Horizons*, published in 1932.¹⁴⁰ Other well-known designers of the Streamline style include Walter Dorwin Teague and Henry Dreyfuss.

The style was a more popular form of Modernism and was often applied to buildings such as gas stations, diners, movie theaters, factories, and all kinds of transportation buildings. More than 60 Greyhound bus stations were designed by William Arrasmith between 1937 and 1948, including the Cleveland station (1948, National Register). Other buildings exhibiting the popular style include the Blue Plate Building in New Orleans (1942-43, August Perez Jr., National Register), the Coca-Cola Bottling plant in Los Angeles (1939, Robert V. Derrah, National Register), the Normal Theater, Normal IL (1937, Arthur F. Moratz, National Register) and the Pan-Pacific Auditorium in Los Angeles (1935, Welton & Becket, demolished). **See figures 80-84.**

The style was exhibited at several world's fairs, including the Chicago's Century of Progress World's Fair of 1933-34, the Dallas Centennial Exhibition of 1936 and the San Francisco Golden Gate International Exposition of 1939.¹⁴¹ However, it may have been best exhibited in the 1939 New York Futurama World's Fair and General Motors' "World of Tomorrow" exhibit, designed by Norman Bel Geddes. **See figure 85.**

Both the Great Depression of the 1930s and World War II stalled the widespread acceptance of the stricter and more intellectual International Modern architectural movement in the United States. Most Modern examples built during the pre-war Depression era were designed in the Art Deco or Streamline Moderne styles, which served as a transition from eclectic architectural styles to those devoid of ornamental motif. A particular subset of these were constructed by the Works Public Administration (WPA), such as the San Francisco Bathers Building (1936, William A. Mooser II, National Register) and the San Pedro Ferry terminal (1941, Derwood Lydell Irvin). An example of PWA Moderne in Washington State is Bellingham High School (1938, Floyd Naramore, National Register). **See figures 86-88.**

Following the war, however, Modern architecture gained popularity and became the dominant style of architecture throughout the United States, until the postmodern period took over in the 1960s and 1970s. Although the International Style, primarily championed by Mies van der Rohe

¹³⁷ Los Angeles Conservancy, "Coulter's Department Store (Demolished)," <https://www.laconservancy.org/locations/coulters-department-store-demolished>.

¹³⁸ Hernández-Navarro.

¹³⁹ Alexandra Szerslip, *The Man Who Designed the Future: Norman Bel Geddes and the Invention of Twentieth Century America* (Brooklyn, NY: Melville House Printing, 2017).

¹⁴⁰ Norman Bel Geddes, *Horizons* (Boston: Little, Brown & Company, 1932).

¹⁴¹ Hernández-Navarro.

after his emigration to the United States, produced a number of buildings that became period icons, most Modern architecture was less strict and was adapted for various building types, while still emphasizing simplicity and clarity of form. Residential architecture, schools, churches, public buildings, hospitals, industrial complexes, social and fraternal lodges and halls, and other building types all experienced a shift from traditional architectural styles to Modern architecture, although in some cases (such as with some religious architecture) traditional styles were simply stripped down so that traditional elements were still present but in a sleeker, modernized way.

In Seattle, the Streamline Moderne style was not as prevalent as in some other cities, although it was applied to many small buildings such as Richfield gas stations, restaurants like Ivar's and SPUD Fish & Chips, and with the now-demolished Paramount Pictures Building of 1937. Some Seattle architects, such as Floyd Naramore, J. Lester Holmes, and R. C. Reamer, transitioned from revival and eclectic styles to designing Art Deco and Moderne buildings.¹⁴² **See figures 89-91.**

Of the currently listed 435 Landmarked buildings in Seattle in 2018, 17 of those are classified as Art Deco, Art Moderne, or Streamline Moderne styles,¹⁴³ and half of those could be classified in the later Art Moderne or Streamline Moderne subset of the style. These include:

- Fire Station #17, 101 NE 50th St (1930, unknown architect) **See figure 92.**
- Fire Station #6, 101 23rd Ave S (1931, George Stewart) **See figure 93.**
- Fire Station #41, 2416 34th Ave W (1932, Civil Works Administration for City of Seattle Department of Buildings) **See figure 94.**
- Seattle Art Museum at Volunteer Park/Seattle Asian Art Museum, 1400 Prospect Street (1933, Carl Gould) **See figure 95.**
- Seattle Center House, 305 Harrison Street (1939, Naramore & Young) **See figure 96.**
- Coca-Cola Bottling Plant, 1313 E Columbia Street (1939, Graham & Painter (John Graham Sr) with Jesse M. Shelton) **See figure 97.**
- Admiral Theater, 2343 California Avenue SW (1942, Marcus Priteca) **See figure 98.**

4.7 Building Designers

4.7.1 Bjarne Holten Moe (1904-1980)

Bjarne H. Moe was the architect of record for the 1939 major remodel of the subject building.¹⁴⁴

Bjarne H. Moe was born in Norway in 1904. He arrived in the United States in 1907 with his parents, Ole B. Moe, a carpenter, and Martha Moe. The family—parents and four children—lived in various places in the Pacific Northwest, including Vancouver, B.C., where two of the two youngest Moe children were born.¹⁴⁵ The Moe family was in Everett in 1920, where Bjarne, known as Barney, graduated from high school.¹⁴⁶ Barney was naturalized April 17 1924.¹⁴⁷ He entered the University of Washington in 1925 and was a member of the Washington Atelier Club for architecture students from at least 1926 to 1928 (contemporary with Paul Thiry). In

¹⁴² Susan Boyle, "Seattle Fire Station 6 Landmark Nomination Report," BOLA Architecture + Planning, 2005.

¹⁴³ Counting the Seattle Times complex as one building.

¹⁴⁴ Bjarne Moe, "Alterations to Building at 1420 First Avenue for Michael Lyons," architectural plans, October-December 1937, pp. 1-10.

¹⁴⁵ David Rash, email communication with Michael Houser, July 1, 2015.

¹⁴⁶ Michael Houser, "Bjarne Moe, 1904-1980," Department of Archaeology and Historic Preservation, March 2013, <https://dahp.wa.gov/bjarne-h-moe>.

¹⁴⁷ National Archives and Records Administration (NARA), *Indexes to Naturalization Records of the U.S. District Court for Western Washington, Northern Division (Seattle), 1890-1952 (M1232)*, Microfilm Serial: M1232, Microfilm Roll: 1.

1928 he was a member of the Alpha Delta Chapter of the Pi Kappa Phi fraternity at the University of Washington, listed under the class of 1929.¹⁴⁸ He only completed three years at the University, and after leaving in 1928 became a draftsman for Schack, Young & Meyers.¹⁴⁹ Around this time he was also known to be working as a draftsman for Frederick Anhalt and Robert Reamer of the Metropolitan Building Company. He is also known to have worked for architect Ludwig Solberg in Wenatchee, and Seattle architects Sherwood Ford, Charles Stanley, and Shack, Young & Meyers.¹⁵⁰ Moe obtained his state license to practice architecture in 1930, #L126. **See figure 99.**

Reamer and the Metropolitan Building Company were working on eight different projects during the period associated with Moe. These included two theater projects: the Majestic Fox Theater (1931, w/ Harold Whitehorse and Ernest Price, restored 2007, National Historic Register) in Spokane, Washington; and the Fox Theater in Billings, Montana (1931, altered).¹⁵¹ Working on these projects may have been where Moe began to be known as a theater architect.

Moe opened his own practice in 1932.¹⁵² In 1934 he designed a French eclectic-style house for Robin Welts in Mount Vernon, WA at 1301 S. 10th Street.¹⁵³ At least by 1936, "Barney" Moe was a member of the Northwest Film Club and served as the architect for the remodel of their clubroom.¹⁵⁴ One year later he changed the spelling of his first name to "Bjarne." He remained a well-known member of the Northwest Film Club until sometime after 1946. His earliest known theater projects include the 1935 remodel of the Roman Theater in Red Lodge, MT, and the Huff Theater in Coeur d'Alene, ID in 1936.¹⁵⁵ **See figures 100-102.**

By 1937, Moe was known as "a leading theater architect in the Northwest."¹⁵⁶ At that time, Moe employed Paul Gordon Carlson (1912-1987) as a designer/draftsman. Carlson was born in Seattle, the son of Swedish immigrants. He received a Bachelor of Architecture from the University of Washington in 1935.¹⁵⁷ His association with Moe lasted from 1935 to 1941.¹⁵⁸ He obtained his architectural license in 1938.¹⁵⁹

Moe garnered commissions for the Green Lake Theater and market building (now La Escuelita). The same year he designed the Ritz Theater in Ritzville, WA, and the Liberty Theater in Ellensburg.¹⁶⁰ He also had a commission by John Wilson for a market building in Green Lake.¹⁶¹ In 1938 he was associated with the remodel of the Capitol Theater in Walla Walla and was the architect for a new Liberty Theater for Charles Laidlaw in Dayton, WA. In 1939 he oversaw construction of the remodel of the Liberty Theater in Walla Walla and was the architect for the Bungalow Theater in St. Maries, ID, the Renton Theater, and the Lake City Theater.¹⁶² Moe was also involved in the Norwegian Commercial Club in 1938-39. He is listed as the architect for the

¹⁴⁸ Ancestry.com, U.S., *School Yearbooks, 1880-2013*.

¹⁴⁹ Ancestry.com, U. S. City Directories, Seattle, 1928

¹⁵⁰ Houser.

¹⁵¹ Ruth Quinn, *Weaver of Dreams: the Life and Architecture of Robert C. Reamer* (Gardiner, MT: Leslie & Ruth Quinn, 2004), p. 146.

¹⁵² Houser. *Seattle Times*, "Modernizing home becomes work of merit," April 11, 1946, p. 9

¹⁵³ Houser.

¹⁵⁴ Richard E. Hays, "Along Film Row," *Seattle Times*, December 22, 1936, p. 22.

¹⁵⁵ Houser.

¹⁵⁶ *Seattle Times*, "Theatre for Green Lake is assured: \$100,000 cost of undertaking," January 10, 1937, p. 42.

¹⁵⁷ David A. Rash, "Carlson-Eley-Grevstad," in *Shaping Seattle Architecture*, edited by Jeffrey Karl Ochsner (Seattle, WA: University of Washington Press, 2014), p. 426.

¹⁵⁸ Rash.

¹⁵⁹ *Seattle Times*, "Along Film Row," September 23, 1938, p. 25.

¹⁶⁰ Houser.

¹⁶¹ Houser.

¹⁶² *Seattle Times*, "Along Film Row," January 27, 1939, p. 16; July 31, 1939, p. 4; November 16, 1939, p. 30.

1939 Lutheran Church at Eighth Avenue N and John Street, just north of Denny Park.¹⁶³ **See figure 103.**

1940 was a busy year for Moe. He was the architect for the remodeled New Richmond Hotel Coffee Shop, the Empire Theater in Tekoa, WA, the Varsity Theater in the University District (O. A. Carlson contractor), and the Norwegian Evangelical Lutheran Church in Seattle.¹⁶⁴ That same year he purchased a house at 2650 W Dravus Street in Magnolia.¹⁶⁵ In 1941 he designed the Roxy Theater in Bremerton, WA.¹⁶⁶ **See figure 104-105.**

In 1945 he was the architect for an unbuilt theater project in South Bend, WA, and for the remodel of the Rainier Theater in Seattle.¹⁶⁷ In 1946-47, he was the architect for the new Liberty Theater in Lynden, WA, and Coy's Highline Theater in Highline, south of Seattle.¹⁶⁸ In 1949 Moe was the architect of the Crest Theater in Shoreline.¹⁶⁹ Moe is thought to have designed auditorium seating for the B.F. Shearer Co., a part of the National Theater Supply Company in Seattle.¹⁷⁰ Little else about his theater work is known until 1967, when he was the architect for the remodel of the Ridgmont Theater (demolished) at Greenwood Avenue N and N 78th Street.¹⁷¹ **See figures 106-107.**

4.7.2 Palmer Axel Nelson (1897-1961)

In 1941, draftsman Palmer A. Nelson drew up modifications to the cabaret entry, including adding bar seating, and alterations to the western tier lounge seating and the addition of more stairs leading down to the dance floor.¹⁷²

Palmer A. Nelson was born in St. Louis, Minnesota on March 21, 1897.¹⁷³ His family moved to Portland, Oregon around 1905. By 1930 Nelson had relocated to Seattle and was working as a hardware salesman.¹⁷⁴ In the 1940 federal census, he lists his occupation as "draftsman" for a "local architect."¹⁷⁵ In the 1950s, he listed his occupation as an engineer.¹⁷⁶ Nelson passed away on July 10, 1961, in Seattle.¹⁷⁷

4.7.3 Donald Neil McDonald, Sr. (1906-1964)

In 1941, Donald N. McDonald, Sr., architect drew a seating plan for the cabaret.¹⁷⁸ McDonald studied architecture at the University of Washington between 1924 and 1929. While studying he worked as a draftsman for several architects and was a senior architectural draftsman for the City

¹⁶³ Alan Michelson, "Bjarne Moe, Architect, (Practice)," Pacific Coast Architectural Database, <http://pcad.lib.washington.edu/firm/3435>.

¹⁶⁴ *Seattle Times*, "New Richmond Hotel Opens Coffee Shop: Modernization costs \$50,000," June 27, 1940, p. 10. *Seattle Times*, "Work Begins on 'Movie' Theater," July 19, 1940, p. 3.

¹⁶⁵ *Seattle Times*, "Residential Sales," September 8, 1940, p. 45

¹⁶⁶ Houser.

¹⁶⁷ Houser. *Seattle Times*, "Along Film Row," May 31, 1945, p. 19.

¹⁶⁸ *Seattle Times*, "Along Film Row," January 30, 1946, p. 13.

¹⁶⁹ Houser.

¹⁷⁰ Houser.

¹⁷¹ *Seattle Times*, "Remodeling of Theater," August 20, 1967, p. 115.

¹⁷² Seattle Department of Construction and Inspections, Permit #340623. This plan was probably used for determining exiting, and was not a redesign of Moe's original tiered seating.

¹⁷³ United States, "Palmer A. Nelson," World War I Draft Registration Card, June 5, 1918.

¹⁷⁴ United States Census Bureau, Fifteenth Census of the United States: 1930, Seattle, King, WA.

¹⁷⁵ United States Census Bureau, Sixteenth Census of the United States: 1940, Seattle, King, WA.

¹⁷⁶ R. L. Polk & Co., Seattle City Directory, 1955, p. 1026.

¹⁷⁷ United States Social Security Death Index, SSN 539-03-3032.

¹⁷⁸ Drawing on file at SDCI.

of Seattle between 1927 and 1929. McDonald's son, Donald Neil McDonald, Jr. was born in 1930. After leaving the university, he partnered with Vas Stimson until around 1938. In 1939 McDonald also worked on the Hotel Baranof in Juneau, Alaska and Tall's Travel Shop in downtown Seattle. By the 1950s, McDonald began to specialize in designing apartment buildings. His apartment projects include: Married Student Housing for Washington State University in Pullman, WA in 1957, eight known apartment buildings in Seattle between 1958 and 1960,¹⁷⁹ and Lakewood Park, a public housing project in White Center, in 1963. Other known projects by McDonald include the Tropic Motel in 1958 and the Proctor & Associates Office Building in 1962 in Bellevue,¹⁸⁰ and a single-family home in Woodridge Glen.¹⁸¹ Donald N. McDonald, Sr. died in 1964.

4.7.4 William J. Jones (1888-1974)

William J. Jones designed minor modifications to the cabaret entrance and store interiors in 1942.

William J. Jones was born in New York in July 1888. He moved to Seattle around 1910. Jones is known to have designed the Kenworth Motor Truck Company building (1928, 1275 Mercer Street) and the Warrington & Carskadden Desoto-Plymouth showroom (1928, 7601-7613 Greenwood Avenue N). He formed a partnership with Roy Chester Stanley around 1938.¹⁸² The partnership eventually evolved into the firm of Jones, Stanley & Steinhart in 1951.¹⁸³ Jones withdrew from the firm in 1952, and was largely retired after that, although he occasionally undertook small design projects. Jones passed away in 1974.

4.7.5 Carlson, Eley, Grevstad and Peterson (firm: ca. 1946 - ca. 1949)

The Seattle architectural firm of Carlson, Eley, Grevstad & Peterson designed alterations to the cabaret in 1946, including simplifying the seating to three tiers with the highest at the north and redesigning the stage. Paul G. Carlson signed the construction documents.¹⁸⁴

Carlson, Eley, Grevstad & Peterson operated as a partnership between 1946 and 1949, when it was succeeded the firm of Carlson-Eley-Grevstad. The firm consisted of a partnership of Paul G. Carlson (see previous section on Bjarne H. Moe), Frederick Richard Eley (1914-2001), Barney E. Grevstad (1913-1982), and probably Leslie H. Peterson (1911-2000).¹⁸⁵

¹⁷⁹ The apartment buildings are as follows: The Sands Apartments (1958), 700 E Mercer Street Apartments (1959), Belmont Tower (1959), Capri Apartments (1959), 1221 Minor Avenue Apartments (1960) on Capitol Hill, Seven Hundred East Mercer Street Apartments (1960), and the Laurelhurst Apartments (1960).

¹⁸⁰ Seattle Historical Sites Survey, "Summary for 500 Aurora Avenue," <https://web6.seattle.gov/DPD/HistoricalSite/QueryResult.aspx?ID=2147012343>.

¹⁸¹ *Seattle Times*, "Roomy Woodridge Glen Home," March 20, 1960, p. 40.

¹⁸² Alan Michelson, "Arden Croco Steinhart (Architect)," Pacific Coast Architectural Database (PCAD), <http://pcad.lib.washington.edu/person/4668> (accessed August 10, 2018).

¹⁸³ *Ibid.*

¹⁸⁴ Seattle Department of Construction and Inspections, City of Seattle Permit # 376054.

¹⁸⁵ Alan Michelson, "Carlson, Eley, Grevstad and Peterson, Architects (Partnership)," Pacific Coast Architectural Database (PCAD), <http://pcad.lib.washington.edu/firm/4277> (accessed August 14, 2018). Eley, Grevstad, and Carlson all worked for the Austin Company during World War II. Leslie H. Peterson received his Washington State architectural license in 1949.

4.7.6 Merrill S. Rich (1917-1998)

Merrill S. Rich designed alterations to the cabaret's kitchen in 1951.

Merrill Shackleton Rich was born in Tacoma on June 8, 1916. He graduated from the University of Pennsylvania with a Bachelor of Architecture in 1941 and obtained his Master's degree from the same institution in 1942. He worked for Seattle architect Victor Noble Jones between 1947 and 1951, before practicing independently between 1951 and 1954. During that period, he designed the Yakima Convalescent Home in Yakima (1954). He worked in partnership with William A. Trimble between 1954 and 1960, before being employed by the University of Washington's Facilities Planning and Construction Department between 1960 and 1980. Rich passed away on May 30m 1998.¹⁸⁶

4.7.7 Carlson-Eley-Grevstad (firm: 1949-1972)

The Seattle architectural firm of Carlson-Eley-Grevstad designed alterations to the cabaret in 1959 including replacement of the northern common wall with a new reinforced concrete block (CMU) wall and required adjustments to interior facilities. Paul G. Carlson signed the construction documents.

Carlson-Eley-Grevstad operated as a partnership between 1949 and 1972 (see previous entry on Carlson, Eley, Grevstad & Peterson). The firm designed the Everett Motor Theater, Everett (1950); renovations to the Fox Theater, Seattle (1950, demolished); Physics Building addition, University of Washington (1954-55, demolished, Norwegian Evangelical Lutheran Church addition, Seattle (1956, Now Denny Park Lutheran); Carlson-Eley-Grevstad office building, Seattle (1959, now Retail Lock Box), Mechanical Engineering Building, University of Washington (1955-59), Whitworth Elementary School addition, Seattle (1957-58), First Church of Christ, Scientist, Bellevue (1959-60), Fairmont Park Elementary School, Seattle (1962-64), Bagley Hall addition, University of Washington (1962-63), Electrical Engineering Building addition, University of Washington (1971-72, demolished).¹⁸⁷

4.7.8 EHA (Firm: 1977-2015)

EHA directed structural repairs to the building's roof between 1985 and 1986. John N. Mayer signed the construction documents. Ratti Fosatti Associates provided structural engineering services.

The Seattle architectural firm known as EHA (Emick and Howard Design, Incorporated) was founded by Jack Emick and Mindy Howard. The firm was originally a space planning and interior design firm, but with the 1992 merger with Paul Seibert & Associates, the firm evolved into a full-service architectural company.¹⁸⁸

¹⁸⁶ David Rash, "Rich Merrill Shackleton," in *Shaping Seattle Architecture*, Jeffrey K. Ochsner, ed. (Seattle, WA: University of Washington Press, 2014), p. 470.

¹⁸⁷ David Rash, "Carlson-Eley-Grevstad," in *Shaping Seattle Architecture*, Jeffrey K. Ochsner, ed., (Seattle, WA: University of Washington Press, 2014), p. 426.

¹⁸⁸ Alan Michaelson, "Emick and Howard Design, (Partnership)," Pacific Coast Architectural Database (PCAD), <http://pcad.lib.washington.edu/firm/3835> (accessed August 14, 2018).

4.7.9 Barnett Schorr Architects (firm: ca. 1986-?)

The Seattle architectural firm of Barnett Schorr Architects designed renovation improvements to the four retail store fronts of the subject building in 1986.

Barnett Schorr Architects was led by Barnett Schorr (1929-2016). Schorr was born in Pennsylvania in 1929 and graduated from Uniontown High School, Uniontown, Pennsylvania in 1947. After living in Sacramento in the 1950s, he moved to Seattle to attend the University of Washington, graduating with a Bachelor of Architecture in 1963 at the age of 34. Schorr's firms did a significant amount of historic preservation work, beginning in the 1970s. An early adaptive reuse project was the Ainsworth-Dunn Tuna Cannery at Pier 70 rehabilitation in Seattle, completed between 1970 and 1972.¹⁸⁹

4.7.10 Bryce P. Thomas

Bryce B. Thomas designed recent alterations to the second-floor cabaret including the addition of new stairs on the western side of the upper-tier section, alterations to the northeastern exit doors and new circular stairs leading down to the dance floor from the western seating area, and the addition of a greenroom in 1999.

Bryce B. Thomas received a Bachelor of Architecture at the University of Cincinnati in 1988. He presently heads BPT Architecture in Seattle.

4.7.11 David Hasson Architects

David Hasson Architects designed the current configuration of the four retail storefronts in 2009, obtained a permit to alter the second-floor nightclub in 1997, and obtained an emergency permit to repair a falling beam in 2005.¹⁹⁰

David Hasson (1939-) was a partner of Bittman, Sanders, Hasson & Associates between 1969 and 1979. Hasson later specialized in the design of adult entertainment venues including Fantasy Unlimited (2007).

4.8 Building Contractor, 1937-39 remodel: C. C. Cawsey (1865-1939)

Born in Canada in 1865, Charles C. Causey arrived in Washington State in 1887 and was working as a bricklayer in Seattle by 1899.¹⁹¹ He was a member the Master Builders Association and Associated General Contractors, for which he served as vice president in 1925.¹⁹² By 1912 he was well-regarded in the Republican party and being considered as a candidate for State Senate.¹⁹³ He served as vice president of the Builders Exchange in 1907.¹⁹⁴ He assisted with negotiations during the General Strike of both 1909 and 1919.¹⁹⁵ By 1909 he was responsible for the construction of the Seattle Library, the Lowman Building, Broadway High School, and the

¹⁸⁹ Alan Michaelson, "Barnett Paul Schorr," Pacific Coast Architectural Database (PCAD), <http://pcad.lib.washington.edu/person/1004> (accessed August 14, 2018).

¹⁹⁰ Seattle Department of Construction and Inspections, permits 694016, 6071000-CN, 6211758-CN.

¹⁹¹ Ancestry.com. 1920 United States Federal Census. Seattle, King County, Washington, Roll T625_1927, Page 6B, Enumeration District 155.

¹⁹² *Seattle Times*, "Wage Cut is Planned," January 5, 1921, p. 13. Advertisement, July 16, 1922, p. 78. "Purpose Is to Promote Adequate Service for Seattle home Builders," March 8, 1925, p. 25.

¹⁹³ *Seattle Times*, "Republican Solons May Be Nominated," September 8, 1912, p. 13.

¹⁹⁴ *Seattle Times*, "Builders Elect Officers," July 27, 1907, p. 7.

¹⁹⁵ *Seattle Times*, "History of the Building Strike," October 2, 1919, p. 19.

Lincoln Hotel.¹⁹⁶ His known work also includes the construction of Campbell Block,¹⁹⁷ The Pantorium Building,¹⁹⁸ and 4536 University Way (now known as the Geld Building, 1927, Schack Young & Meyers),¹⁹⁹ the interior of the Chauncey Wright Restaurant in 1919²⁰⁰.

He was a member of the Arctic Club, and became a Shriner in 1913.²⁰¹ Cawsey died on May 30, 1939.²⁰²

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¹⁹⁶ *Seattle Times*, advertisement, February 14, 1909, p. 143.

¹⁹⁷ *Seattle Times*, "Building Contract Let," April 22 1923, p. 18.

¹⁹⁸ *Seattle Times*, "Contract is let for New Cleaning Plant," January 2, 1927, p. 66.

¹⁹⁹ *Seattle Times*, "Handsome New Building for University District," June 3, 1927, p. 20.

²⁰⁰ *Seattle Times*, advertisement, March 16, 1919, p. 20.

²⁰¹ *Seattle Times*, "Meeting Called for Tuesday to Increase Capitol Stock to \$250,000—Cheaper Labor and Material Considered," August 27, 1908, p. 5. "Novices will cross hot sands tomorrow," June 6, 1913, p. 4.

²⁰² Ancestry.com. *U.S. City Directories, 1822-1995*.

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- . "Dance Hall Regulation Going Before Council." May 3, 1917, p. 21.
- . "Demand Dance Vote." January 3, 1923, p. 7.
- . "Duke Ellington Arrives With His Orchestra." April 1, 1940, p. 18.
- . "Fire Causes \$15,500 Damage." February 6, 1971, p. 4.
- . "First Anniversary of Music Hall." November 23, 1935, p. 2.
- . "Former Teen Dance Hall Hit by Blaze." August 14, 1971, p. 24.
- . "Kistler's Dance Hall Ordinance." September 23, 1902, p. 8.
- . "M. M. Lyons Leases Site in 1st Avenue." September 5, 1937, p. 9.
- . "Michael M. Lyons." Obituary. August 3, 1965, p. 23.
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- . "Night Club Fire Quickly Put Out." August 27, 1944, p. 4.
- . "Night Notes." February 27, 1987, p. 6.

- "Pro Wrestling at Showbox Theater." October 26, 1975, p. 64.
- "Proprietor of Night Clubs in Divorced." March 11, 1944, p. 4.
- "Rendezvous to Open." July 23, 1939, p. 14.
- "Sally Rand Goes Into Third Week." November 7, 1939, p. 4.
- "Show Box Ballroom Makes Bow Tonight." October 3, 1946, p. 16.
- "Stage and Screen." November 25, 1973, p. 50.
- "Sunday Near-Beer Sale Up in Court." July 29, 1935, p. 2.
- "Theatres and their players." May 21, 1946, p. 11.
- "\$1,650 fee allowed Seattle Attorneys." March 11, 1939, p. 7.
- "Along Film Row." January 27, 1939, p. 16;
- "Along Film Row." January 30, 1946, p. 13.
- "Along Film Row." July 31, 1939, p. 4;
- "Along Film Row." May 31, 1945, p. 19.
- "Along Film Row." November 16, 1939, p. 30.
- "Along Film Row." September 23, 1938, p. 25.
- "Army Balloon Unit Wants to Organize Band." April 2, 1942, p. 2.
- "Boys' Band Will Hold Rehearsal." February 8, 1949, p. 4.
- "Builders Elect Officers." July 27, 1907, p. 7.
- "Building Contract Let." April 22 1923, p. 18.
- "Building Permits." August 19, 1943, p. 27.
- "Contract is let for New Cleaning Plant." January 2, 1927, p. 66.
- "F. R. Greene Estate Valued at \$287,954." October 21, 1937, p. 9.
- "Greene Estate to Kin." August 29, 1940, p. 16.
- "H.D.I.R. Band Will Play at Barracks." March 11, 1943, p. 8.
- "Handsome New Building for University District." June 3, 1927, p. 20.
- "History of the Building Strike." October 2, 1919, p. 19.
- "Jackson Street Market Planned." February 19, 1939 p. 26.
- "Johnny Kerns Music Center, 1903 3rd Ave." Classified advertisement. January 27, 1948, p. 8.
- "Meeting Called for Tuesday to Increase Capitol Stock to \$250,000—Cheaper Labor and Material Considered." August 27, 1908, p. 5.
- "Modernizing home becomes work of merit." April 11, 1946, p. 9
- "New Businesses." August 7, 1992, p. C12.
- "New Richmond Hotel Opens Coffee Shop: Modernization costs \$50,000." June 27, 1940, p. 10.
- "Newport Hotel, 1st Ave. Theater Sold." September 5, 1943, p. 23.
- "Novices will cross hot sands tomorrow." June 6, 1913, p. 4.

- . “Purpose is to Promote Adequate Service for Seattle Home Builders.” March 8, 1925, p. 25.
 - . “Remodeling of Theater.” August 20, 1967, p. 115.
 - . “Republican Solons May Be Nominated.” September 8, 1912, p. 13.
 - . “Residential Sales.” September 8, 1940, p. 45
 - . “Roomy Woodridge Glen Home.” March 20, 1960, p. 40.
 - . “Theatre for Green Lake is assured: \$100,000 cost of undertaking.” January 10, 1937, p. 42.
 - . “Wage Cut is Planned.” January 5, 1921, p. 13.
 - . “Women Cheer as Mayor Bans Beer in Home Areas.” March 5, 1934, p. 1.
 - . “Work Begins on ‘Movie’ Theater.” July 19, 1940, p. 3.
 - . Advertisement. February 14, 1909, p. 143.
 - . Advertisement. July 16, 1922, p. 78.
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Appendix 1

Figures

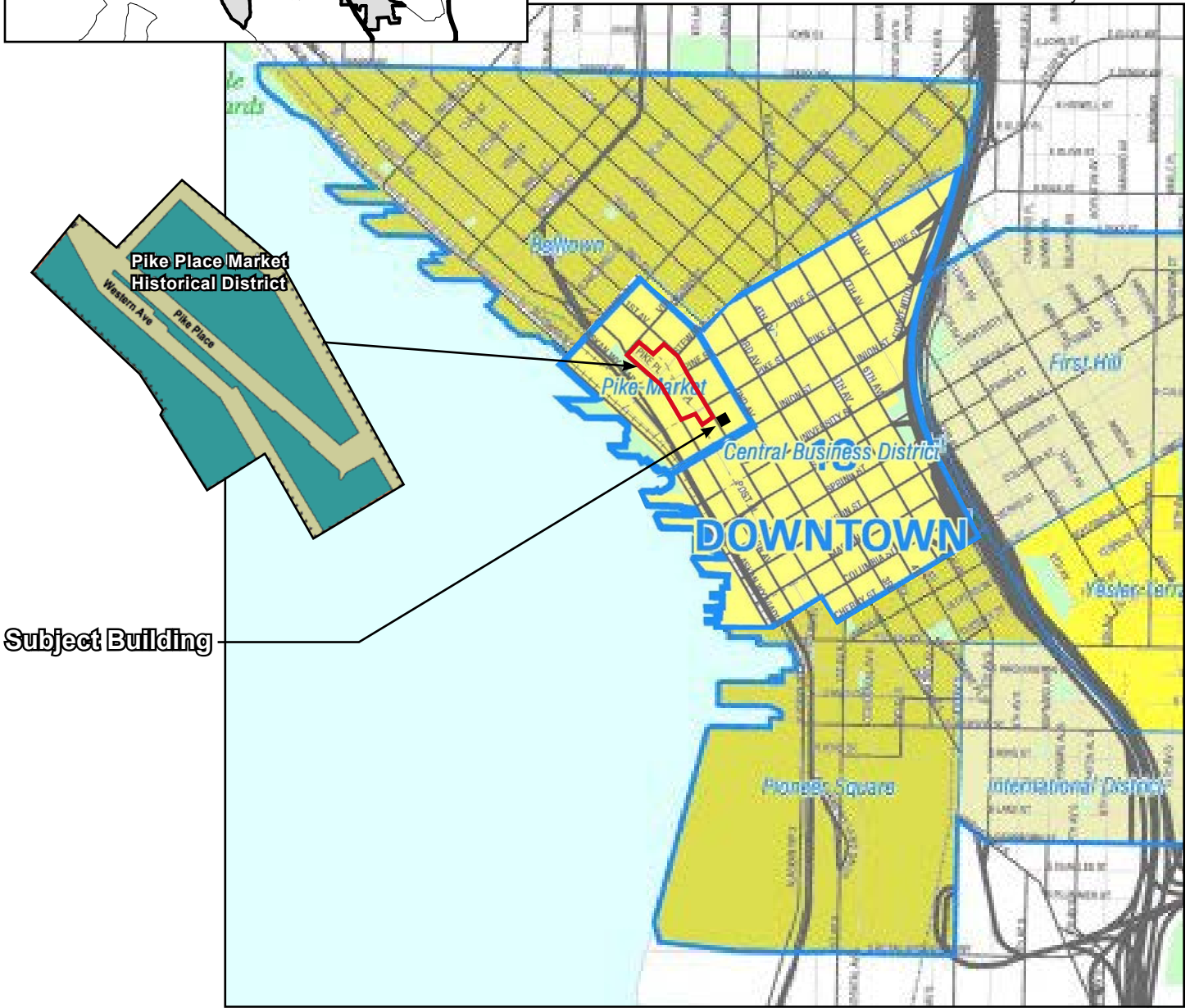
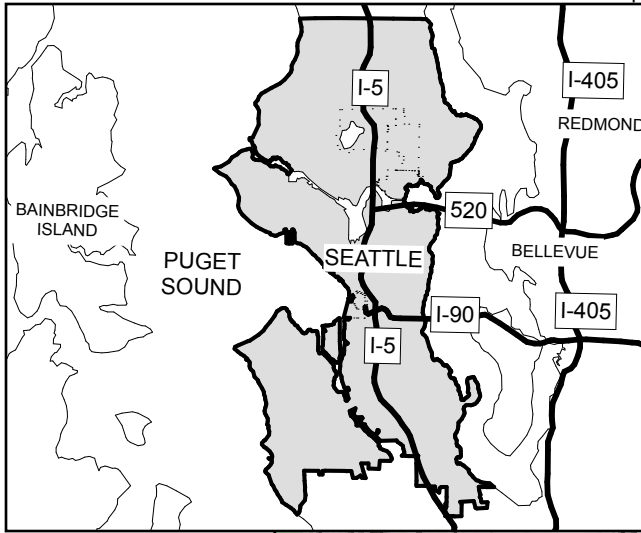


Figure 1 • Location Maps

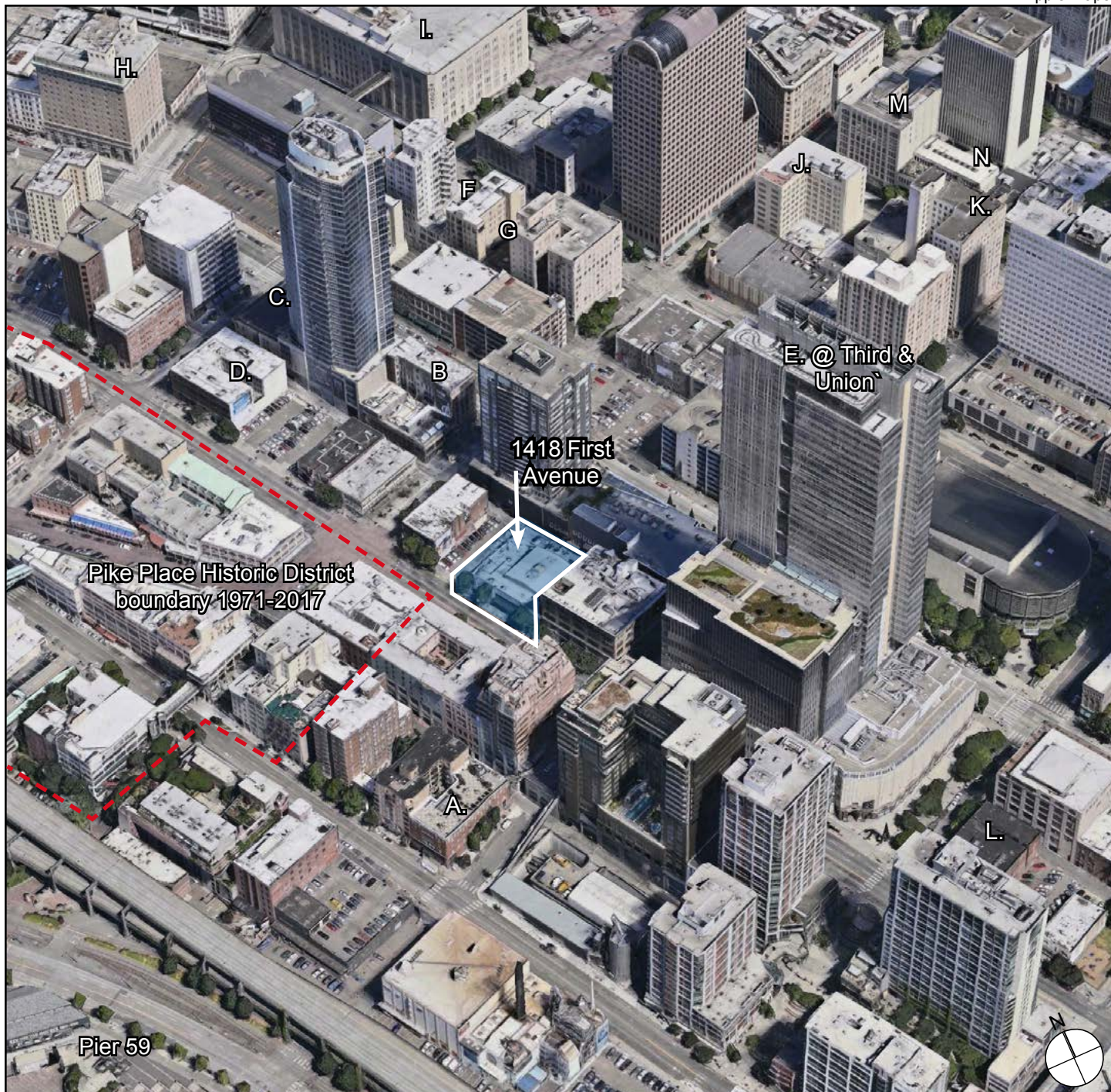


Figure 2 • Aerial View, City of Seattle Landmarks indicated with letters, identified below

- | | |
|--|--|
| <p>A. 84 Union Building/U.S. Immigration Building (84 Union Street)</p> <p>B. The Eitel Building (1501 Second Avenue)</p> <p>C. J. S. Graham Store/Doyle Building (119 Pine Street),</p> <p>D. Colonnade Hotel/Gatewood Apartments (107 Pine Street)</p> <p>E. The Mann Building (1411 Third Avenue)</p> <p>F. The Olympic Tower (217 Pine Street)</p> <p>G. The Fischer Studio Building (1519 Third Avenue)</p> | <p>H. Josephinum /New Washington Hotel (1902 Second Ave)</p> <p>I. The Bon Marche (300 Pine St)</p> <p>J. The Joshua Green Building (1425 Fourth Avenue)</p> <p>K. 1411 Fourth Avenue Building (1411 Fourth Avenue)</p> <p>L. Brooklyn Building (1222 Second Avenue)</p> <p>M. Liggett Building/Fourth & Pike Building (1424 Fourth Avenue)</p> <p>N. The Great Northern Building (1404 Fourth Avenue)</p> |
|--|--|



Figure 3 • View A - viewing south on First Avenue



Figure 4 • View B - viewing north on First Avenue

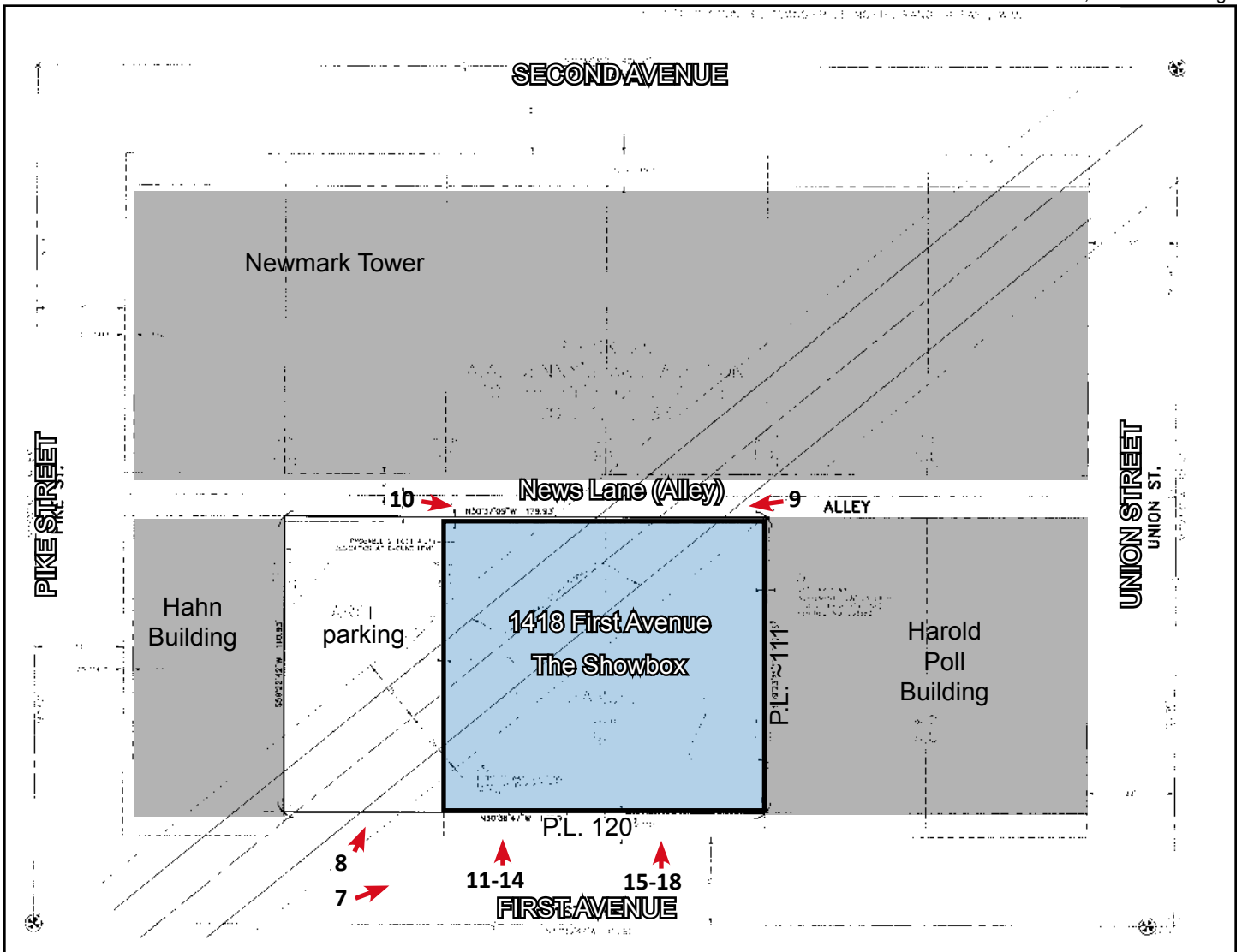


Figure 5 • Site Plan, ALTA survey & exterior photo key



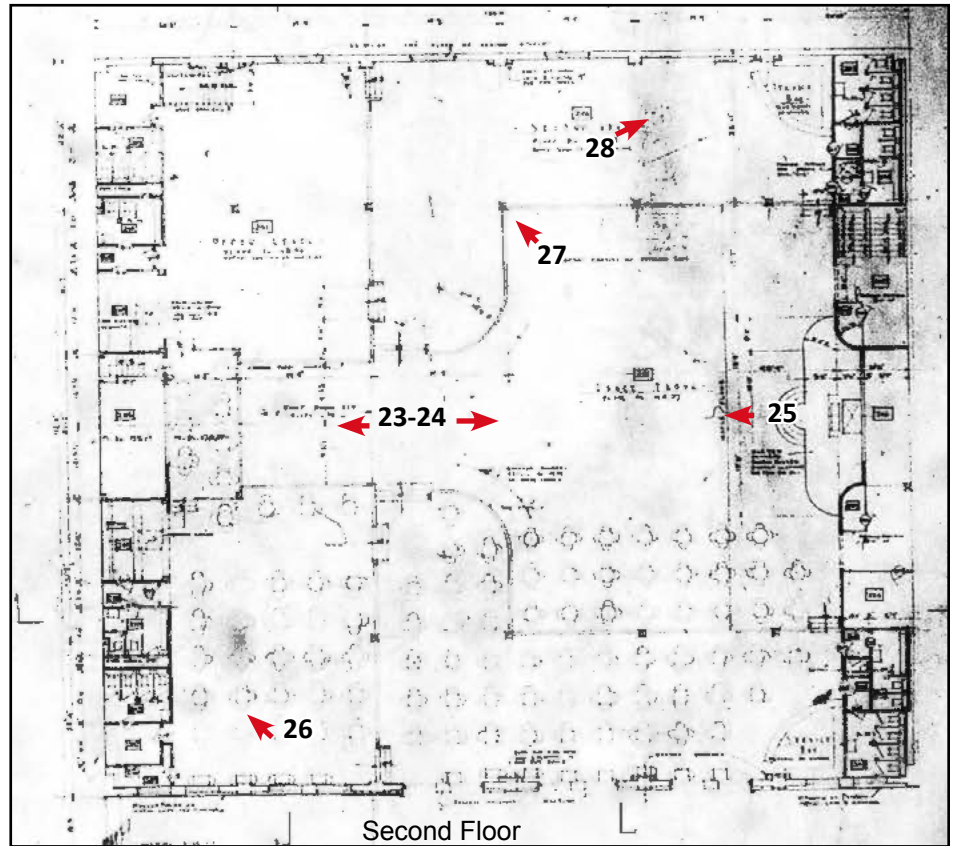
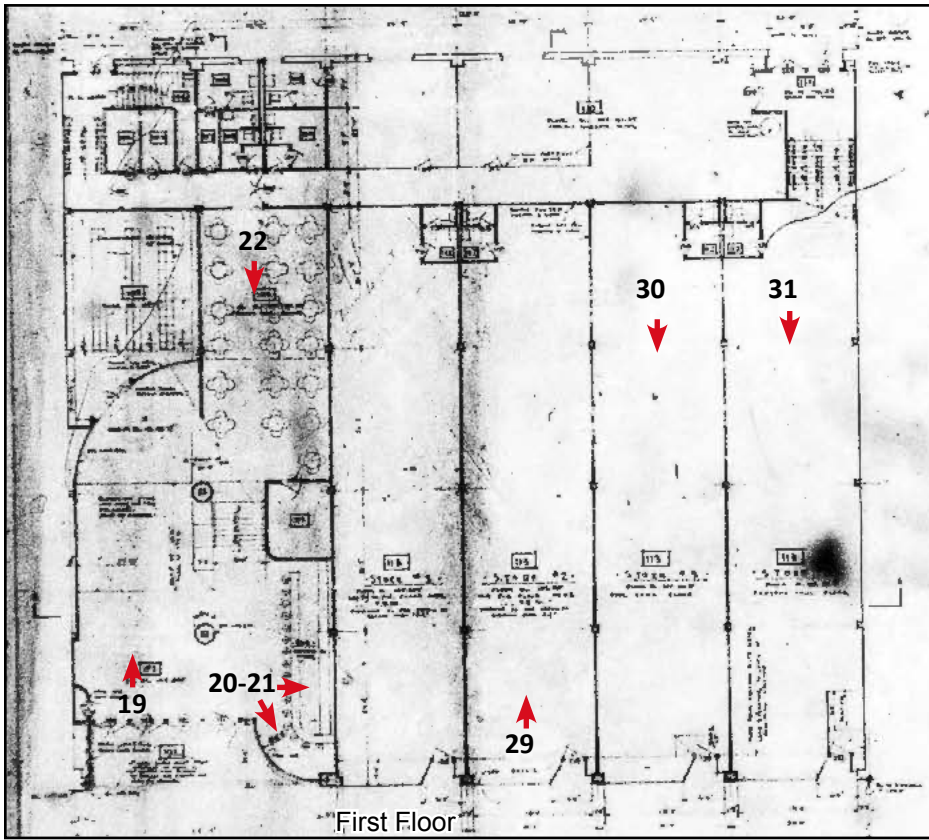


Figure 6 • Interior photo key, overlaid on original 1937 plans

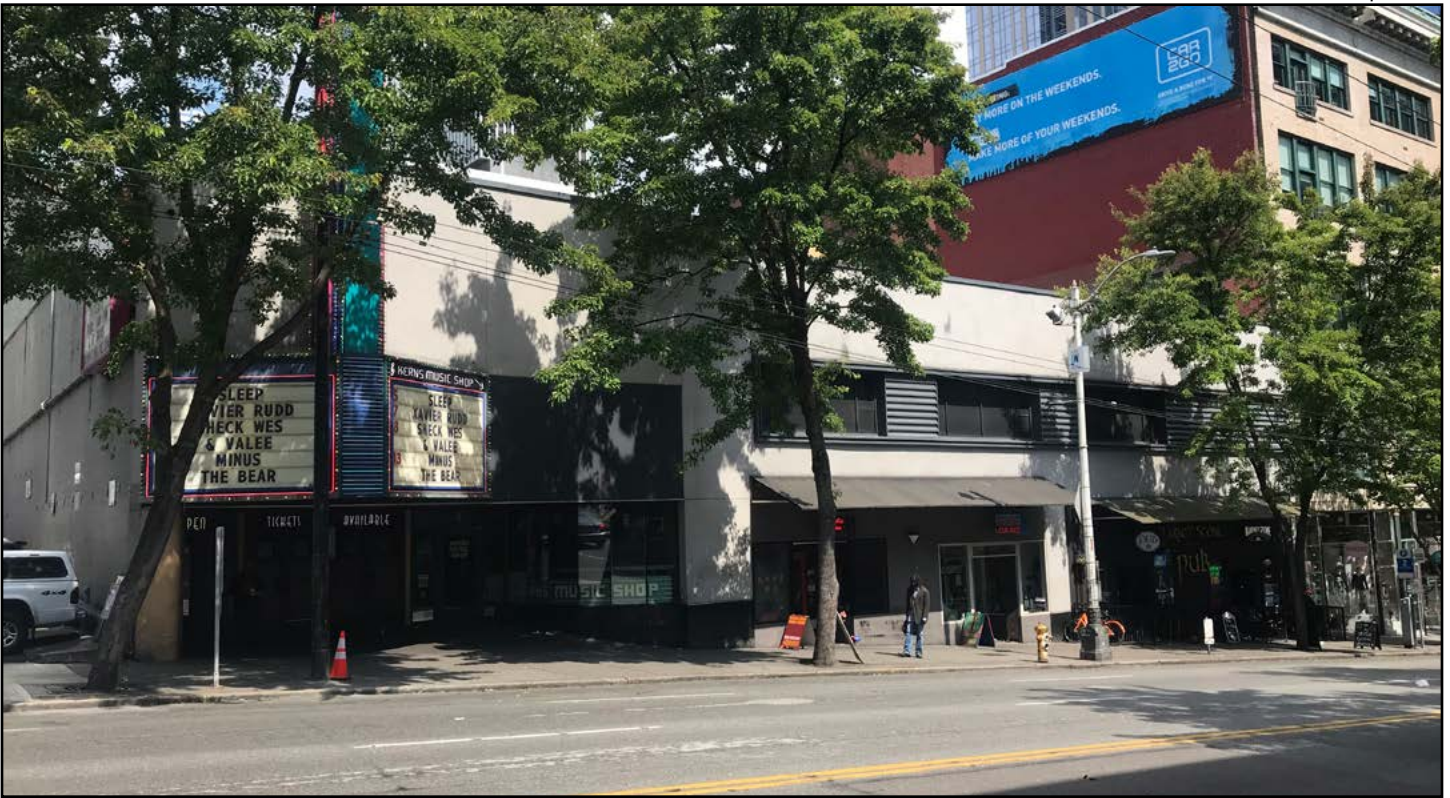


Figure 7 • The Showbox, First Avenue façade



Figure 8 • The Showbox, northern façade



Figure 9 • The Showbox, eastern (alley) façade



Figure 10 • The Showbox, eastern (alley) façade



Figure 11 • The Showbox, northern end of First Avenue façade



Figure 12 • The Showbox, detail at venue entry, First Avenue façade



Figure 13 • The Showbox. detail at venue entry, First Avenue façade

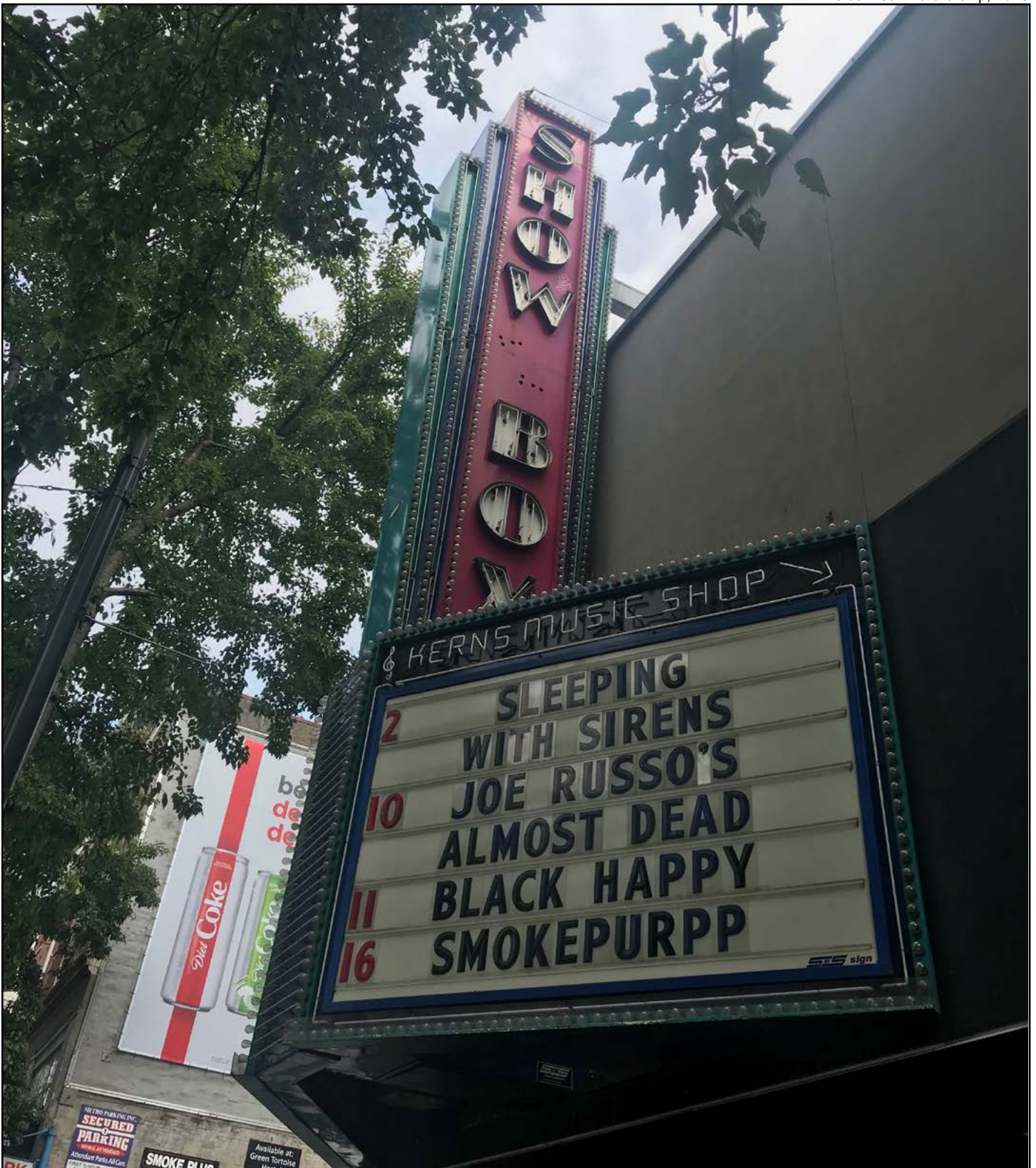


Figure 14 • The Showbox, marquee



Figure 15 • The Showbox, southern end of First Avenue façade



Figure 16 • The Showbox, detail at First Avenue façade



Figure 17 • The Showbox, storefront at First Avenue façade



Figure 18 • The Showbox, storefront at First Avenue façade



Figure 19 • The Showbox, interior at entry



Figure 20 • The Showbox, interior, Kerns Music Shop bar



Figure 21 • The Showbox, interior, Kerns Music Shop bar

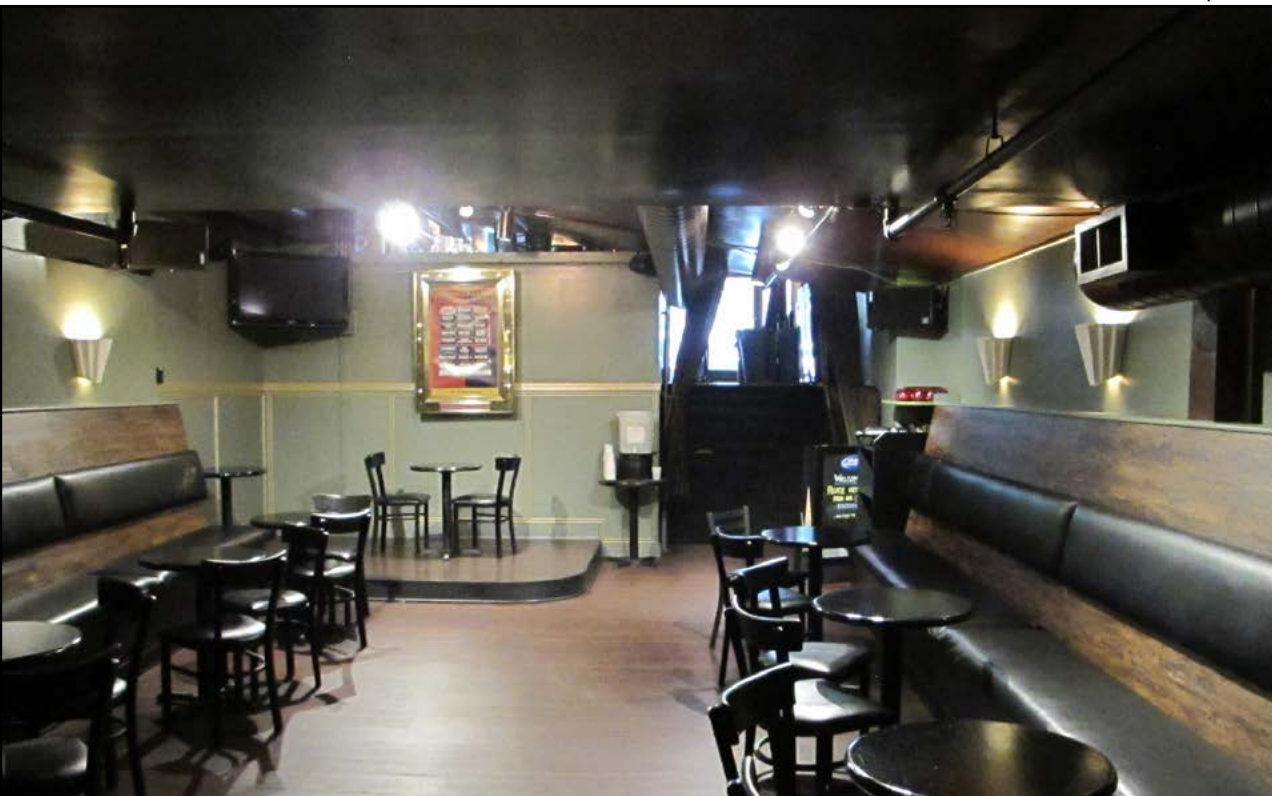


Figure 22 • The Showbox, interior, Kerns Music Shop bar



Figure 23 • The Showbox, viewing north from venue toward ticket booth



Figure 24 • The Showbox, viewing south toward stage



Figure 25 • The Showbox, viewing north from stage toward nightclub entry



Figure 26 • The Showbox, viewing north at northwestern bar



Figure 27 • The Showbox, detail of column



Figure 28 • The Showbox, viewing toward southeastern bar



Figure 29 • Palace Jewelry & Loan (1420 First Avenue), interior



Figure 30 • The Blarney Stone Pub & Restaurant (1416 First Avenue), interior



Figure 31 • The Blarney Stone Pub & restaurant (1416 First Avenue), interior



Figure 32 • Front Street from Frye's Opera House, ca. 1885



Figure 33 • Building at corner of First and Pike, ca. 1903



Figure 34 • Sanitary Public Market, ca. 1910



Figure 35 • A scene at the Public Market, ca. 1910



Figure 36 • Corner Market at Pike Place, ca. 1915



Figure 37 • Traffic at First Avenue and Pike Street, 1919



Figure 38 • J. C. Penney at Second Avenue and Pike Street, 1937



Figure 39 • First Avenue, between Union and Pike streets, 1972



Figure 40 • Central Market Building (later the Showbox), lower right of photo next to Regent Hotel (demolished), 1937



Figure 41 • Central Market Building, lower left of photo, next to Harold Poll Building, 1937

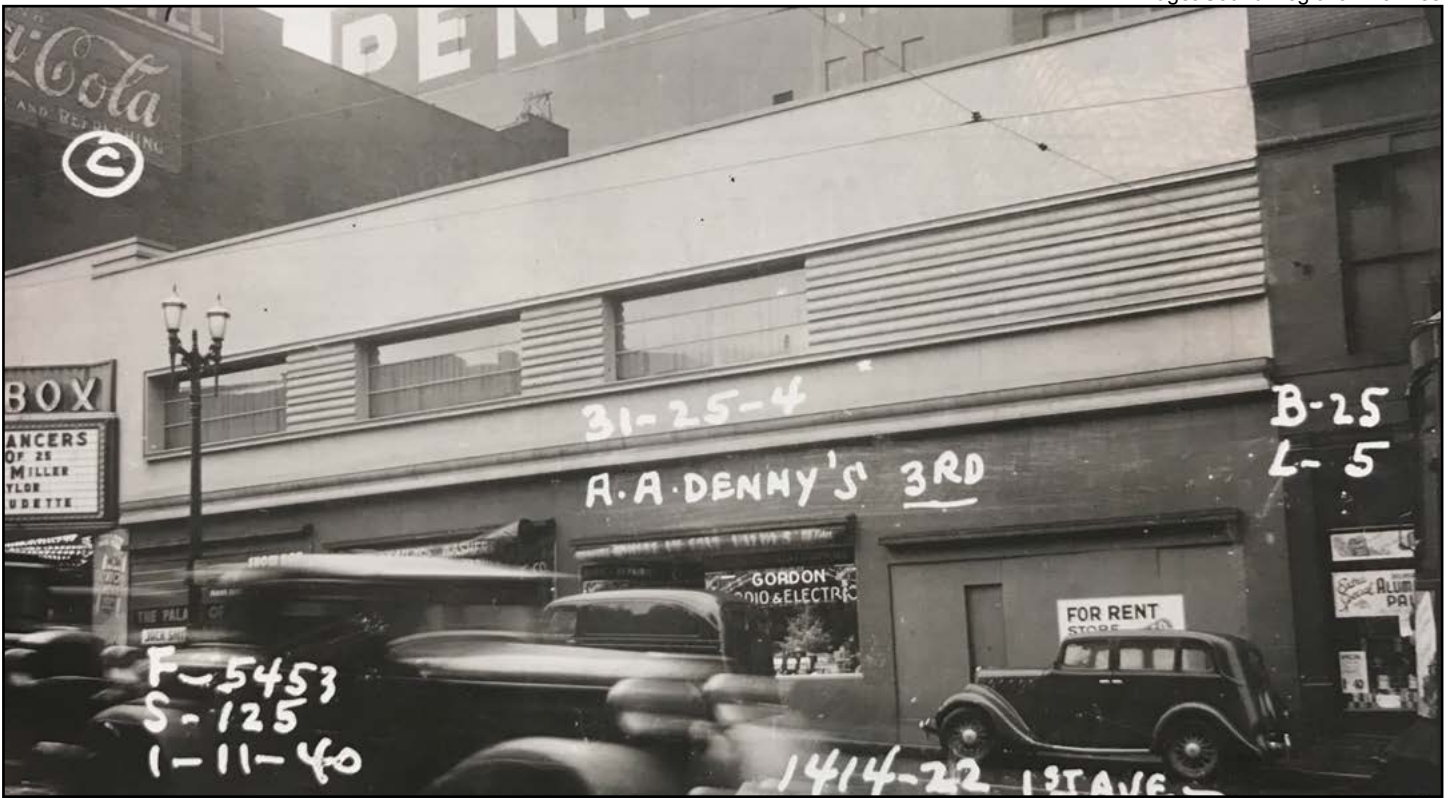


Figure 42 • Subject building, King County Tax Assessor photo, 1940

MOHAI 1986.5.2039.1



Figure 43 • Dancing at the Show Box, 1940

Seattle's Smartest Ballroom
NEW Show Box
 FIRST NEAR PIKE - MA. 9884

*** OPENS** *DANCE TO THE MAGIC RHYTHM OF*
Tonite *Gary Nottingham*
AT 8 P.M. **IN PERSON**
 his **ORCHESTRA**
 and **ENTERTAINERS**
featuring **NADIA CANNON**
YVONNE AND HER TRUMPET
FRED **DITTO**

DANCING NIGHTLY
 (EXCEPT MONDAY)
FROM 8:45

Delightful Refreshments!



Easy PRICES
NIGHTLY (EXC SAT.)
 Ladies 75c * Gentlemen \$1.00
SATURDAYS
 Ladies \$1.00 * Gentlemen \$1.25
 INCLUDING ALL TAXES

UNDER NEW MANAGEMENT

Figure 44 • The Show Box, advertisement in Seattle Times, 1946



Figure 45 • The Show Box, marquee advertising Duke Ellington, 1940

Courtesy Seattle Public Library, 00150



Figure 46 • Viewing south on First Avenue, 1956

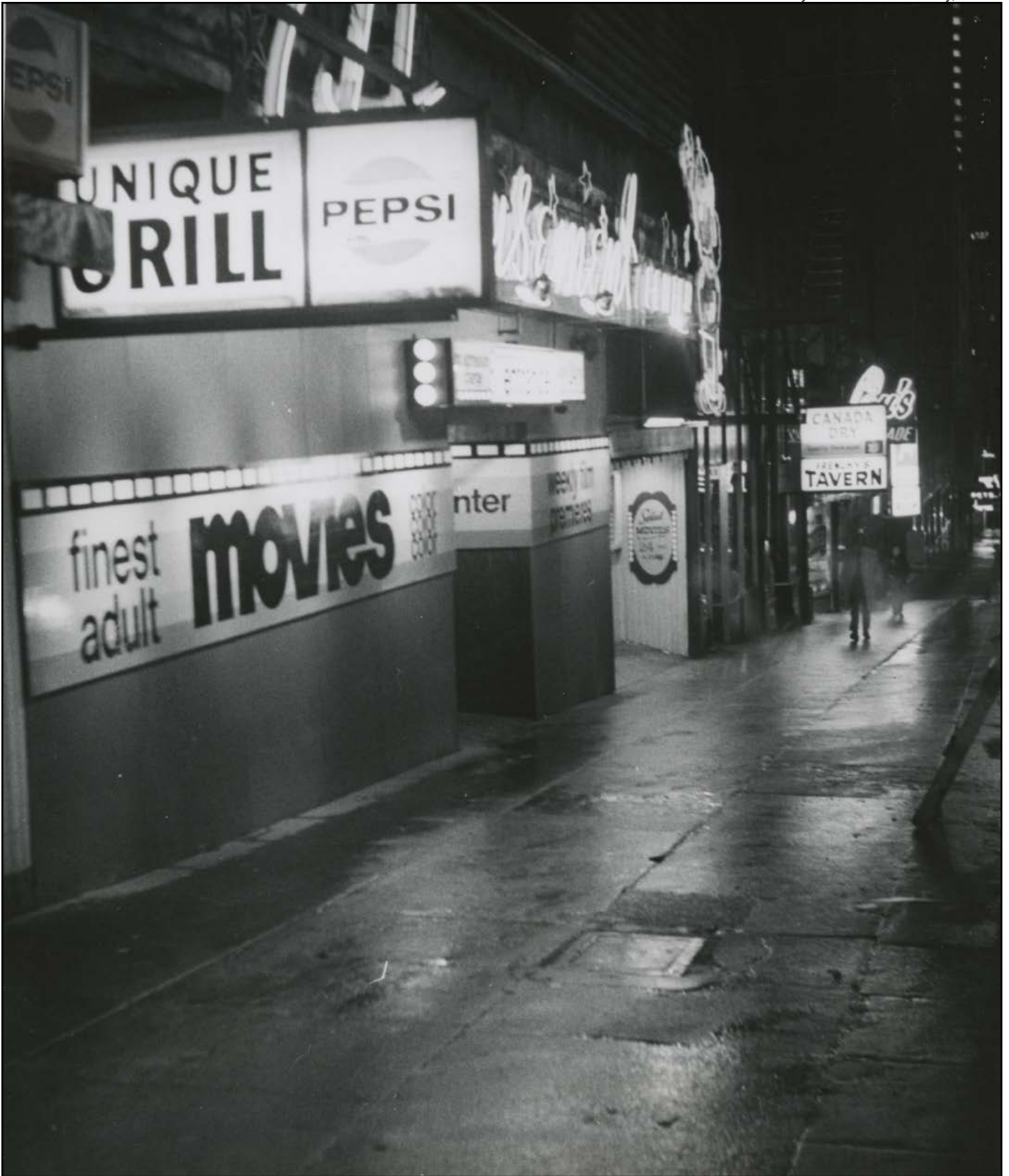


Figure 47 • Amusement Center Arcade and Unique Grill, 1975

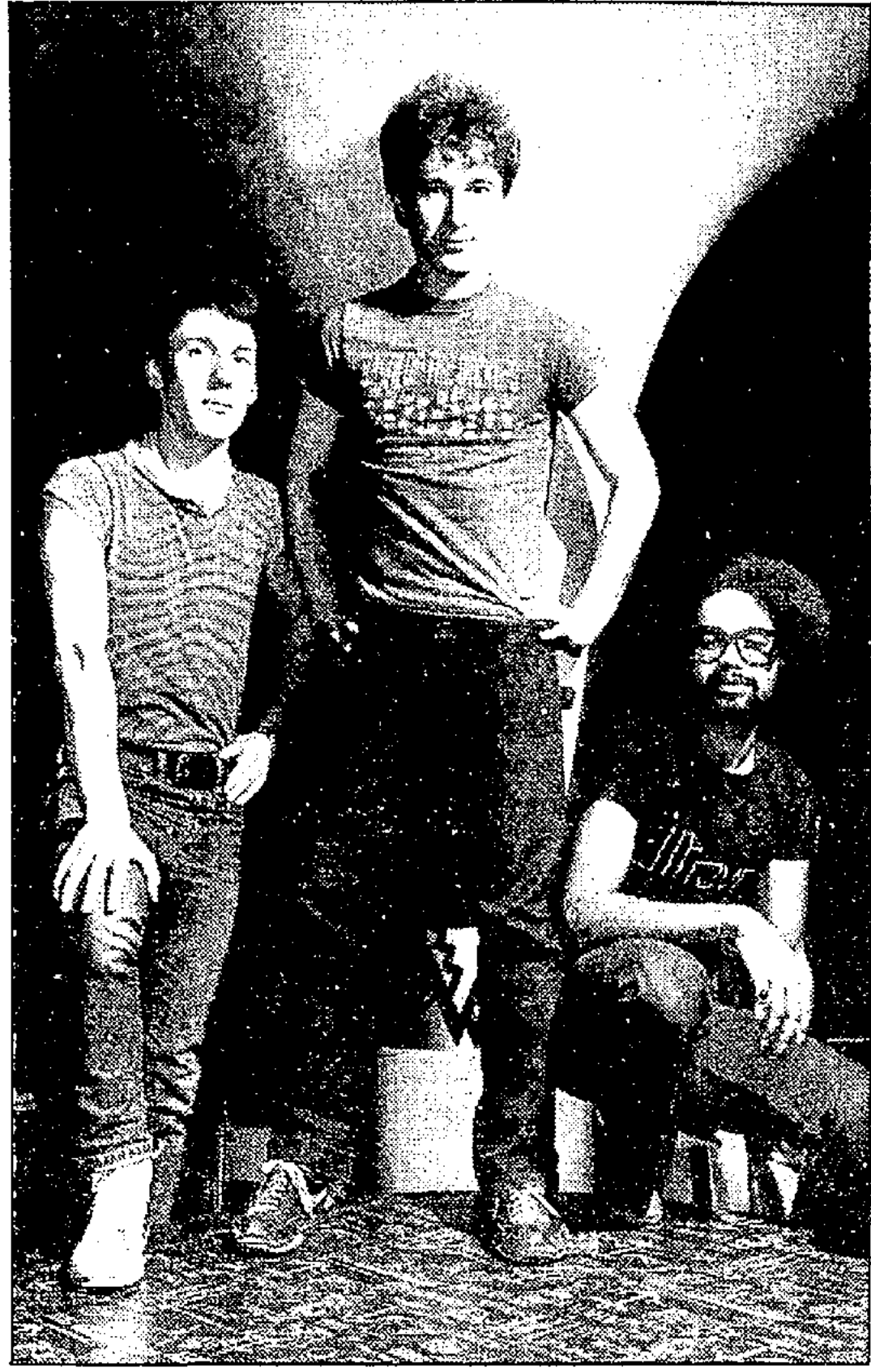


Figure 48 • Modern Productions: Carlo Scanduzzi, Jim Lightfoot, and Terry Morgan, three of the four partners

Pete Kuhns



Figure 49 • Iggy Pop performing at the Showbox, 1981

Art Chantry



Figure 50 • Showbox concert poster, 1980

Matt McVay for the *Seattle Times*



Figure 51 • James Brown at the Showbox, 1980



Figure 52 • Viewing south on First Avenue, 1981



Figure 53 • King County Tax Assessor photo, ca. 1986

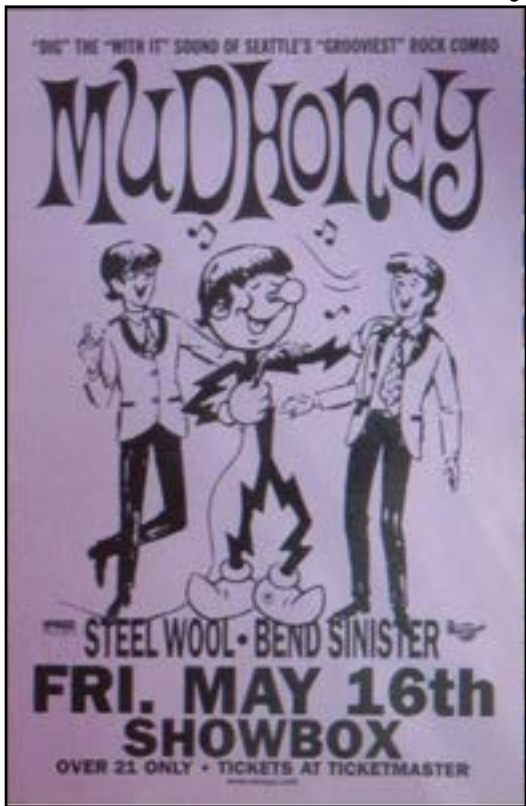


Figure 54 • Showbox concert poster, 1997

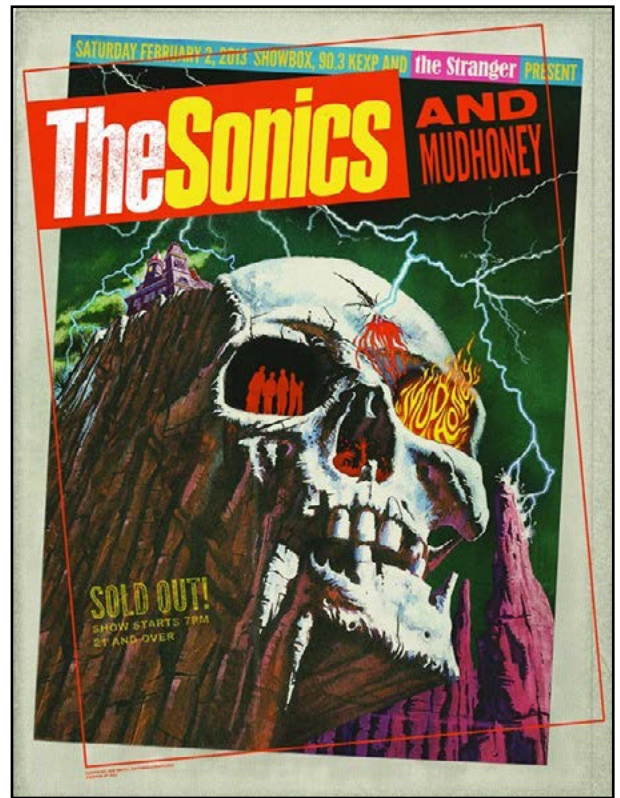


Figure 55 • Showbox concert poster, 2013



Figure 56 • Mike Lyons with Dorothy Olson, n.d.



Figure 57 • The Standard Theater (formerly the Alhambra Theater, 1884) on Second Street between Washington and Main streets



Figure 58 • Pantages Vaudeville Theater, northeastern corner Second Avenue and Seneca Street, 1904



Figure 59 • Seattle Pantages Theater, 1300 Third Avenue (1913-15, Marcus Priteca, later the Rex and the Palomar theaters, destroyed 1967), ca. 1936

Derran Ludd



Figure 60 • Luna Park Dance Pavilion, West Seattle ca. 1910



Figure 61 • Dreamland, Seattle, ca. 1908



Figure 62 • Trianon Ballroom, 2505 Third Avenue, Seattle, ca. 1935



Figure 63 • Encore Ballroom, 1214 E Pike Street, Seattle



Figure 64 • The Spanish Castle, Kent Des Moines Road, n.d.

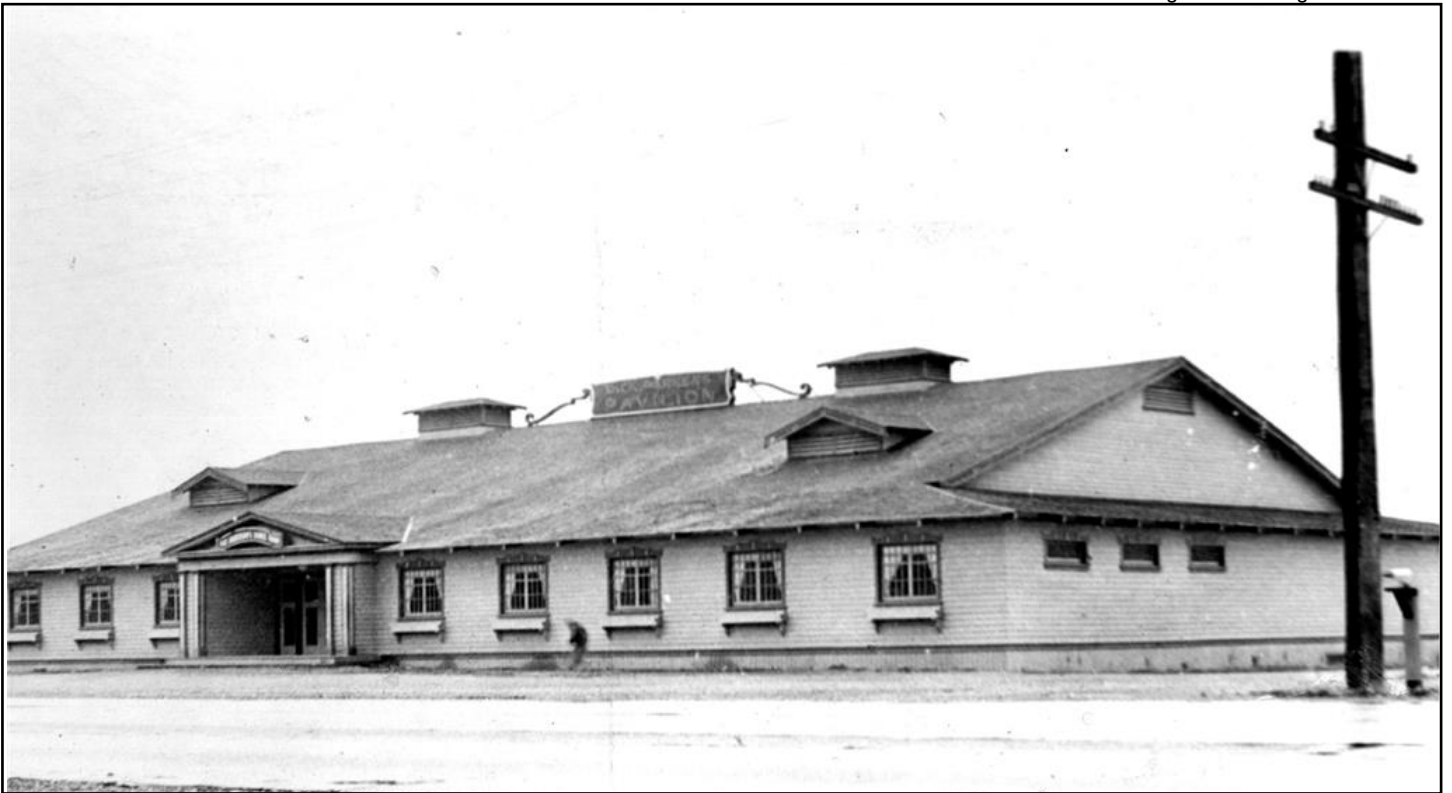


Figure 65 • Dick Parker's Pavilion, 17001 Aurora Avenue N, ca. 1937



Figure 66 • The Black & Tan Club, 1937



Figure 67 • Moore Theater (1907, E. W. Houghton, City of Seattle Landmark)

University of Washington Libraries, CUR1514



Figure 68 • Fifth Avenue Theater (1296, Robert Reamer with Joseph Skoog for the Metropolitan Building Company)



Figure 69 • The Orpheum Theater (1927, B. Marcus Priteca, demolished 1967)

Courtesy Ron Phillips via pauldorpat.com



Figure 70 • Seattle Theater (1928, renamed Paramount Theater in 1930, Rapp & Rapp with B. Marcus Priteca)



Figure 71 • Sicks' Stadium, Seattle



Figure 72 • Century 21 Exposition fairgrounds, 1962



Figure 73 • The A-Go-Go, later the Off-Ramp

pinterest



Figure 74 • The O.K. Hotel

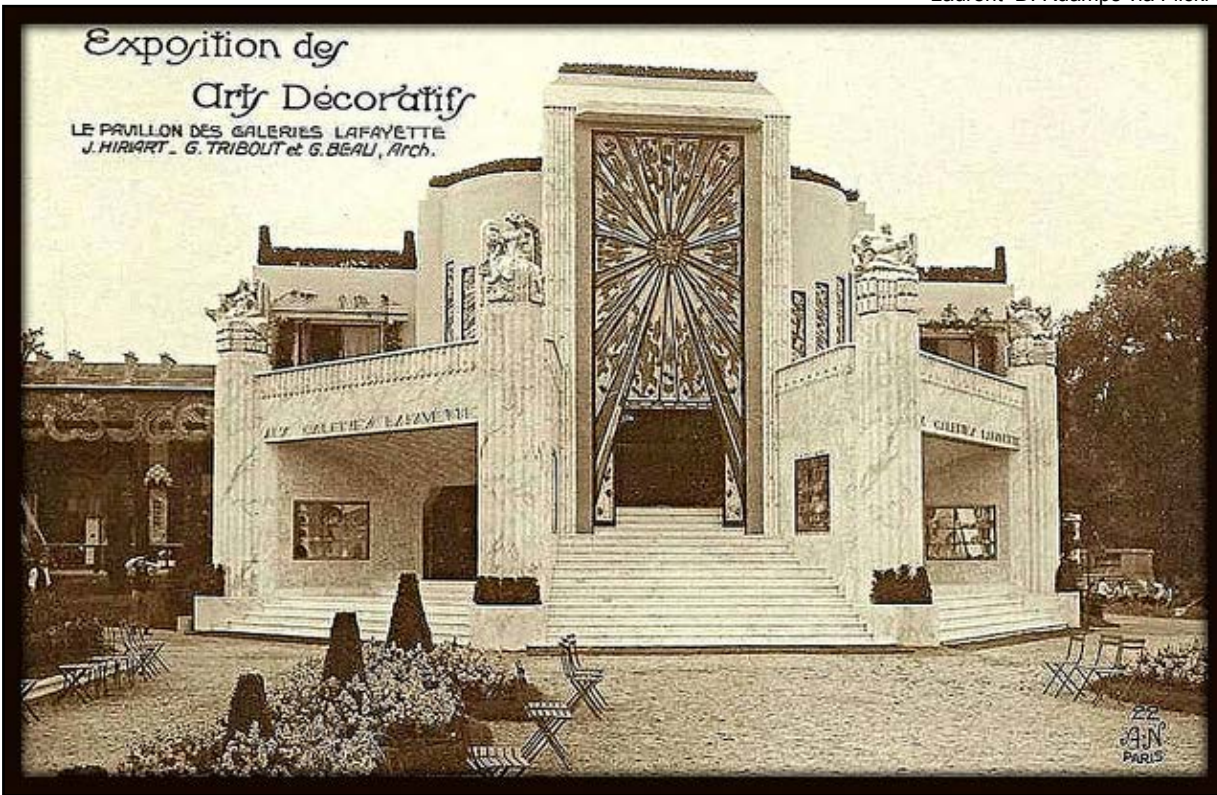


Figure 75 • 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes, Pavillon des Galeries Lafayette, Paris, France (1925, Joseph Hiriart, Georges Tribout, & Georges Beau)



Figure 76 • Empire State Building (1931, Shreve, Lamb & Harmon)



Figure 77 • Top of Rockefeller Center (1940, Raymond Hood)



Figure 78 • Art Deco historic district, Miami Beach



Figure 79 • Coulter's Department Store, Los Angeles (1938-39, Stiles O. Clements, demolished)

Colin Rose, 2007



Figure 80 • Greyhound Bus Terminal, Cleveland, OH (1948, William Strudwick Arrasmith, National Register)



Figure 81 • Blue Plate Building, New Orleans (1942-43, August Perez Jr., National Register, now Blue Plate Artists Lofts)



Figure 82 • Coca-Cola Bottling Plant, Los Angeles (1939, Robert V. Derrah, National Register)



Figure 83 • Normal Theater, Normal, IL (1937, Arthur F. Moratz, National Register)

Marvin Rand, Historic American Buildings Survey



Figure 84 • Pan-Pacific Auditorium, Los Angeles (1935, Welton & Becket, former National Register, demolished)

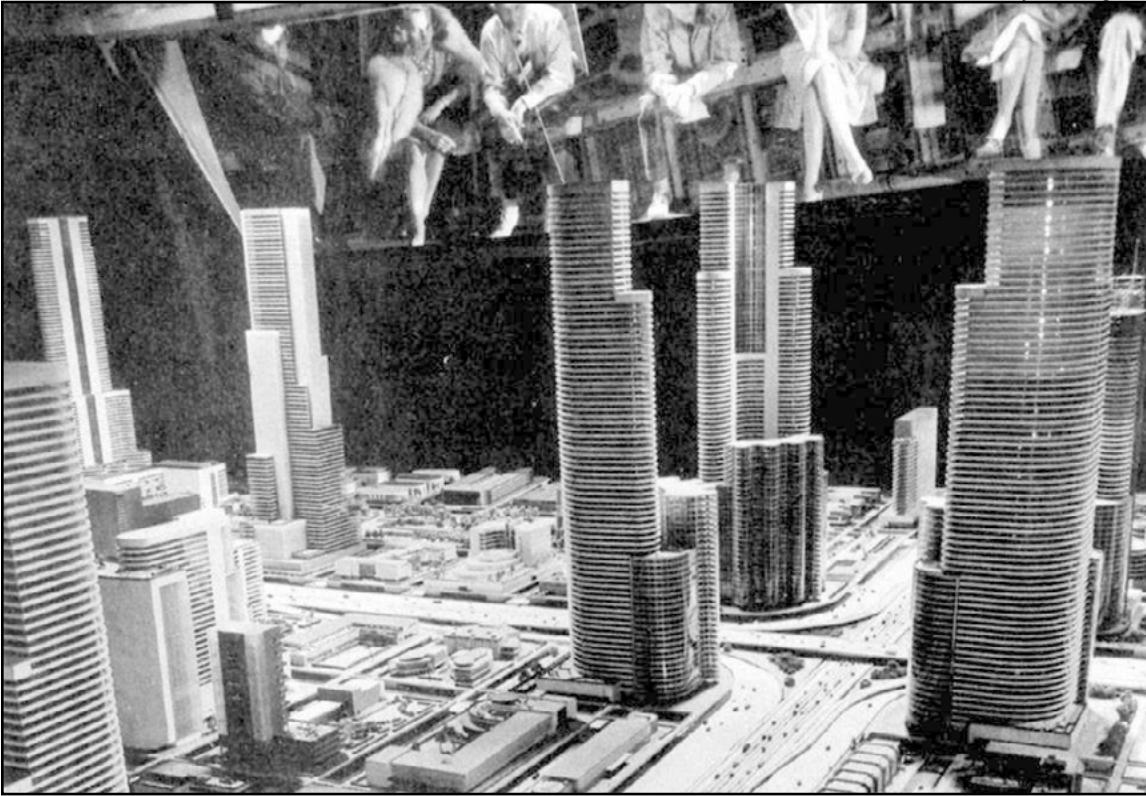


Figure 85 • Futurama and the World of Tomorrow exhibit, designed by Norman Bel Geddes, 1939 World's Fair, New York

San Francisco Chronicle, 1948



Figure 86 • San Francisco Bathers' Building (1936, William A. Mooser II, National Register, now National Maritime Museum)



Figure 87 • San Pedro Municipal Ferry Building (1941, Derwood Lydell Irvin)

livingnewdeal.org



Figure 88 • Bellingham High School (1938, Floyd Naramore)



Figure 89 • Ivar's (Pier 54 location, now demolished)

Paul Dorpat



Figure 90 • SPUD Fish 'n' Chips (Alki Location, now demolished)



Figure 91 • Paramount Pictures Building (1937, demolished)

Joe Mabel, 2007



Figure 92 • Fire station #17, 101 NE 50th St (1930, architect unknown, City of Seattle Landmark)



Figure 93 • Fire station #6, 101 23rd Ave S (1931, George Stewart, City of Seattle Landmark)



Figure 94 • Fire station #41, 2416 34th Ave W (1932, Civil Works Administration for City of Seattle Department of Buildings, City of Seattle Landmark)



Figure 95 • Seattle Art Museum at Volunteer Park/Seattle Asian Art Museum, 1400 Prospect Street (1933, Carl Gould, City of Seattle Landmark)

Seattle Public Library, 00223



Figure 96 • Seattle Center House, 305 Harrison Street (1939, Naramore & Young, City of Seattle Landmark)



Figure 97 • Coca-Cola Bottling Plant, 1313 E Columbia Street (1939, Graham & Painter [John Graham, Sr] with Jesse M. Shelton, City of Seattle Landmark)

Paul Dorpat



Figure 98 • Admiral Theater, 2343 California Avenue SW (1942, B. Marcus Priteca, City of Seattle Landmark)



Figure 99 • Bjarne Moe, n.d.

Seattle Times, 4/11/32, p. 9

BRICKS USED TO MODERNIZE OLD HOME

MODERNIZING OF HOMES BECOMES WORK OF MERIT
Seattle Architect Shows How to Plan House With Foundation of old Building and...

Amateur Flower Growers Building Garage Gardens
Amateur gardeners in some eastern cities are interested in a new way of indulging their hobby without loss of ground area. Some one has conceived the idea of making the family garage into a two-story affair, with automobile space on the first floor and a greenhouse on the roof. With solid brick or tile walls and a masonry slab over the car space, a... and some...

Figure 100 • Residential rendering by Bjarne Moe, published in the *Seattle Times*, 1932



Figure 101 • Robin Welts House, Mount Vernon, WA (Bjarne Moe, 1934)

cinema treasures.org



Figure 102 • Huff Theater, Coeur d'Alene, ID (Bjarne Moe, 1936, altered)



Figure 103 • Green Lake Theater & Market building (Bjarne Moe, 1937, altered)

Joe Mabel, 2008



Figure 104 • Varsity Theater, 4329 University Way NE (Bjarne Moe, 1940, O. A. Carlson, contractor, remodeled)



Figure 105 • Empire Theater, Tekoa, WA (Bjarne Moe, 1940)



Figure 106 • Crest Theater (Bjarne Moe, 1949, altered)

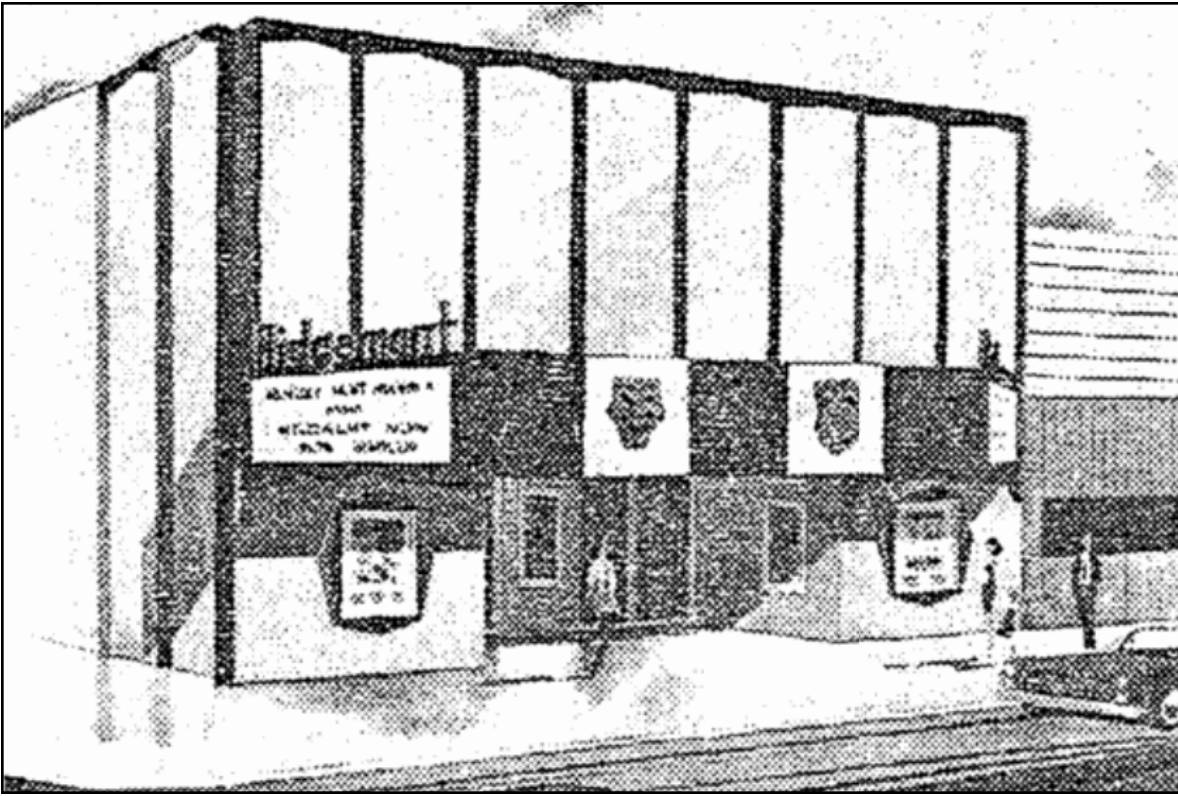


Figure 107 • Ridgemont Theater remodel design (1967, demolished), Greenwood Avenue N & N 78th Street