

Coming October 24...

A Tribute to Andy

Conversations with "The Crow"

A celebration of Andy Crow's theatre organ career



1971

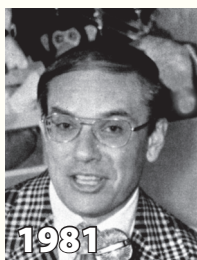
ANDY CROW's affiliation with PSTOS goes back to its beginnings when on December 15, 1961, he participated in the founding meeting of what today is PSTOS. The Post-horn, a hand-typed mimeographed 20-page predecessor to today's Theatre Organ, reported, "A festive mood filled the Mount Baker Theatre Tuesday night as 40 theatre organ enthusiasts organized an ATOE affiliate theatre organ club. Lovers of theatre pipe organ music from Astoria, OR., Vancouver, B.C., Seattle, Everett, Tacoma, Snohomish and Bellingham were present.



1973

Highlight of the evening was an hour long concert at midnight on the beautiful 10 rank Wurlitzer at the Mount Baker Theatre, featuring Andy's artistry. Members then held a pipe organ "jam session" and the air was filled with the varying modes of music that only a pipe organ is capable of creating....."

In the years since, Andy has become a living legend in the Northwest theatre organ world. He was awarded PSTOS Honorary Life Membership in 2005, a tribute long overdue.



1981

Andy will share his fascinating half-century of music experiences including his years at Rodgers Organ Company, touring as road manager for Virgil Fox, his association with Ted Alan Worth, his ownership of a theatre business complex in Olympia, part of which has become the Washington Center for the Performing Arts, and much more.

**And there will be music!
Don't miss it.**



**Music and recollections • Reception
Saturday, Oct. 24, 2:00 PM**

Bill Keller residence near Olympia

9914 Hampshire Ct. SE, Olympia 98513

\$10 per person

Seating limited, reservations PLEASE!

RESERVE NOW with Jamie Snell

206-525-5440

jamie@pstos.org

You will receive drive directions when you reserve.

PUGET SOUND PIPELINE

VOL. 26, NO. 10 – OCTOBER 2015

Published monthly by

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

Puget Sound Theatre Organ Society is a non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.

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PSTOS EVENT SPONSORS

2016 series

March 6—Simon Gledhill

Sponsored anonymously

May 15—Ken Double

Sponsored by Bob Zat

September 11—David Gray

Sponsored by Gil Drynan

October 16—Dave Wickerham

*Sponsored anonymously
in memory of R. W. 'Put' Putney*

Your \$500 sponsorship is tax deductible.

Contact Jon Beveridge at jon@pstos.org
to become a sponsor. If you prefer to remain
anonymous, just let Jon know.

PRESIDENT'S *Message*

Posing nine questions for you...

What a great concert we enjoyed with Martin Ellis September 27th! I heard very positive feedback about Martin's playing and musicianship, as well as his choices of music. There was a good variety of both old and new.



But my question is,

"WHY WEREN'T MORE PEOPLE THERE?"

The program planning committee has been struggling with this question for some time, and WANTS TO HEAR FROM YOU!

In the next few days you will receive by email a brief survey from PSTOS asking you to answer a few questions about your preferences. Your responses will be carefully studied and will provide much needed guidance as we begin planning for 2017.

Please note that the questions will be sent to you as a survey using "Survey Monkey."

So that you may be thinking about your answers, here are some of the questions you'll find in the questionnaire that will arrive in your inbox in a few days:

1 The number of "Pipe Organ Pops" concerts **I would attend** at CCA each year:

- ☐ One
- ☐ Two
- ☐ Three
- ☐ Four
- ☐ None

2 The number of informal events **I would attend** each year (private homes, HLCC, etc.) is:

- ☐ One
- ☐ Two
- ☐ Three
- ☐ None

3 My preferred day for an event is:

- ☐ Saturday
- ☐ Sunday
- ☐ Either is fine

4 Please tell us the two organists you would most like to hear at CCA in 2017:

- 1 _____
- 2 _____

5 For the 2016 "Pipe Organ Pops" Series at CCA **I plan to attend:**

- ☐ Simon Gledhill, March 6
- ☐ Ken Double, May 15
- ☐ David Gray, September 11
- ☐ Dave Wickerham, October 16
- ☐ None

6 If I do not attend an event, it's usually because:

- ☐ Conflict in schedule
- ☐ Health reason
- ☐ Distance to event/traffic
- ☐ Not interested in the artist
- ☐ Don't like the venue

7 Please indicate the type(s) of informal events **you would attend** in 2017.

- ☐ Program at a private home
- ☐ Program at HLCC
- ☐ Program at Kenyon Hall
- ☐ Program with catered meal at HLCC
- ☐ Silent movie at any of the above venues
- ☐ Open console at any of the above venues

8 I would like to hear more variety at concerts, i.e.,

- ☐ A vocalist and organ
- ☐ A pianist and organ
- ☐ A jazz group with organ
- ☐ Other: _____
- ☐ I prefer theatre organ only.

9 I like hearing the following kinds of music at theatre organ concerts:

- ☐ Jazz and Broadway standards
- ☐ Music from recent shows & movies
- ☐ Rock, rock 'n' roll, etc.
- ☐ Classical
- ☐ Religious
- ☐ Other: _____

Thank you in advance for helping your program planning team plan the kind of programming that's right for you. And watch for the survey from PSTOS very soon.

...Jeff Snyder, President

PSTOS

Coming Events

► Tribute to ANDY CROW Remembering Andy's lifetime of dedication to the theatre organ.

This event was originally planned in 2013 but was canceled due to Andy's health. We are happy to be able to reschedule it!



Sat., Oct 24, 2 PM
Bill Keller home, Olympia

► HOLIDAYS at HALLER —Our own JAMIE SNELL will headline the day with "Old Fashioned Christmas Fun, Music and Grand Singalong!"

Our annual PSTOS holiday celebration returns to HLCC with music, food, fun, and camaraderie.



Sun., December 6, 2 PM
Haller Lake Community Club

Coming in 2016

March 6
SIMON GLEDHILL, CCA

May 15
KEN DOUBLE, CCA

July 17
PAUL QUARINO
Merlyn Johnson home, Tacoma

September 11
DAVID GRAY, CCA

October 16
DAVE WICKERHAM, CCA

December 4
Holiday party, HLCC



Halloween Special

THE CABINET OF DR. CALIGARI

Directed by Robert Wiene

Accompaniment composed by Wayne Horvitz and performed by Wayne Horvitz Ensemble

(No organ accompaniment for this movie)



Monday, October 26, 2015

Doors open at 6 PM • Show at 7 PM

General Admission Seating • \$10 (not including fees)

The Paramount Theatre

911 Pine Street • Seattle, WA 98101

Considered the quintessential work of German Expressionist cinema, *Das Cabinet des Dr. Caligari* tells the story of an insane hypnotist (Werner Krauss) who uses a somnambulist (Conrad Veidt) to commit murders. Written by Hans Janowitz and Carl Mayer with direction by Robert Wiene, this classic horror film features a dark and twisted visual style, with sharp-pointed forms, oblique and curving lines, structures and landscapes that lean and twist in unusual angles, and shadows and streaks of light painted directly onto the sets.

Join us after the film for CineClub, a community discussion in The Paramount Bar about the film, covering silent film trivia questions and exploring silent film in general. CineClub host is Jane K. Brown, Joff Hanauer Distinguished Professor for Western Civilization Emerita at the University of Washington. She is a former President for the Goethe Society of North America and a leading expert on German cinema.

PAGES FROM THE PAST... *Treasures from the Archives*

After 50 Years, Reviving the Opulence of a Faded Brooklyn Beauty

Vincent Laforet/The New York Times, April 2015



The Brooklyn Paramount Theater, shown in 2001, was used as a gymnasium by Long Island University. Despite other renovations, the ceiling was kept intact.

Just two months after the reopening of a sumptuous, gilded, Jazz Age movie palace on Flatbush Avenue comes word that another sumptuous, gilded, Jazz Age movie palace will reopen—on Flatbush Avenue Extension.

Last week, the board of Long Island University approved a 49-year lease of the former Brooklyn Paramount Theater—which served for a half century as a gymnasium and all purpose hall—to a company headed by the developer Bruce C. Ratner and the Russian investor Mikhail D. Prokhorov, who are partners in the Barclays Center and the Brooklyn Nets.

In two or three years, Mr. Ratner and Mr. Prokhorov are to reopen the renovated hall for live entertainment, once again as the Brooklyn Paramount. It will keep company with the Kings Theater, in the Flatbush neighborhood, which reopened Feb. 3 with a performance by Diana Ross.

Completed in 1928, the Paramount was a 4,144-seat French Baroque fantasy in Downtown Brooklyn. When it closed in 1962, it was exceeded in size only by Radio City Music Hall. Like the music hall, the Paramount had an orchestral Wurlitzer organ, though the theatre was better known in the 1950s and 60s as the local epicenter of rock 'n' roll.

Miraculously, the Wurlitzer has survived, under the care of the New York Theater Organ Society. In an audio clip on The New York Times' website, you can hear Dan Minervini, a young member of the society, raise the rafters with Give My Regards to Broadway.

The Wurlitzer was not the only thing spared in 1963, when the theatre was turned into the home court of the Blackbirds basketball team. Though landmarks were being demolished left and right in Manhattan, Long Island University preserved as much as possible

of the Paramount's original interior, by Rapp & Rapp, the firm that designed the Paramount on Times Square.

The raked orchestra section was flattened to create a playing floor that aligned with what had once been stage level. But above the battery of mercury-vapor lamps, you could still see—90 feet overhead—a riot of filigree domes, twisting guilloches, scrollwork and statuary. The latticework ceiling, which once framed extravagant lighting displays, was intact.

The Blackbirds got a new home in 2006 with the opening of the Steinberg Wellness Centre just east of the Paramount. That left the Paramount without a principal use. "For many years, we talked about what this space could be," Gale Haynes, the chief operating officer and legal counsel at the university, said last week. But limited finances kept any big dreams at bay.



PAGES FROM THE PAST... *Continued*

Enter Mr. Ratner and the Forest City Ratner Companies, The Times' development partner in its headquarters building at 620 Eighth Avenue, who expressed interest in the theatre. "He has a vision of restoring it to its grandeur," said Kimberly R. Cline, the president of the university.

Dr. Haynes declined to discuss the rent that is to be paid by the operating partners. She and Dr. Cline emphasized that Mr. Ratner and Mr. Prokhorov have the deep pockets to do what needs to be done, that students would have access to the theatre as an educational resource, and that students and faculty members would receive free or discounted tickets to events there.

Exactly what kind of venue it will be, and how it will look, have yet to be decided. The renovation is expected to cost about \$50 million. The theatre will have 2,800 seats, but could accommodate as many as 3,500 people, standing and sitting.

"This 3,500-capacity theatre provides us with the opportunity to work with emerging artists and new artists, and to develop some artist loyalty," said Brett Yormark, the chief executive of the Nets and of the Barclays Center, who will oversee business operations at the Brooklyn Paramount.

At the time it closed in 1962, the Paramount was exceeded in size only by Radio City Music Hall. Though the theatre severed its



Dr. William T. Lai, left, athletic director, and Roy Rubin, basketball coach at Long Island University, watched as maple flooring was laid in 1963, as the theatre was converted into a gymnasium.



connection with Paramount Pictures 53 years ago, the university has successfully registered "Brooklyn Paramount" as a federal trademark for purposes including the presentation of live music concerts, shows, plays and sports; not movies or movie making.

What Paramount thinks of this is anyone's guess. Repeated requests for comment from the company and its parent, Viacom, have gone unanswered.

Besides keeping the name, the new operators will also retain the decorative details and the mighty Wurlitzer. Lighting displays behind the latticework ceiling will resume, this time with LEDs, said Hugh Hardy of H3 Hardy Collaboration Architecture. The large marquee will be rebuilt. The grand lobby will remain a student cafeteria, as it has been since the early 1960s, but will also serve patrons of concerts and other events.

Mr. Hardy and his firm are well known for spectacular restorations of Radio City Music Hall and the New Amsterdam. The Brooklyn Paramount is a different matter. "It's not a restoration, it's a reconstruction," Mr. Hardy said, of "an imagined landscape of memory and experience."



Martin Ellis Saves the Day! By Jamie Snell. Photos by Jamie Snell and Jeff Snyder.



After an introduction by emcee Bob Zat, Ellis opened the program with a highly rhythmic version of “Man of La Mancha,” followed by comments in his relaxed and modest style, including a hope that he could live up to the standards of John Atwell. From the start, the audience was impressed by his high level of musicianship, displayed in a variety of genres: mainly jazz and Broadway standards like “Misty,” “Nice Work if You Can Get It,” and “Don’t Rain on My Parade”; classical (the first movement of J.S. Bach’s “Organ Concerto in A minor,” based on a Vivaldi concerto); and songs from recent movies and musicals,

The sunny afternoon of September 27 was one of expectation, delight, and only a hint of regret as Martin Ellis performed a memorable final concert of the PSTOS 2015 subscription series on the CCA 3/25 Kimball-Wurlitzer. Ellis, a top-tier organist based in Portland, shuffled his calendar to perform in place of Australian organist John Atwell, whose visa was inexplicably delayed. The 80+ audience members were understandably disappointed that Atwell was not able to perform the concert as originally planned. But Ellis saved the day in fine fashion with a concert notable for both quality and variety. Many thanks to him for agreeing to step into this difficult situation and prepare an excellent concert on short notice.



Martin talks about the next number



A video camera and screen made it possible to observe Martin’s fingers and technique

including “Let it Go” from Frozen and a medley from Wicked. Following a standing ovation, Ellis encored with a rousing rendition of a theatre organ classic, Josef Wagner’s “Under the Double Eagle.”

Martin Ellis is a classical and theatre organist, pianist, and music arranger, and an active face in the Portland music scene. He has performed in many of the major theatre organ venues throughout the US, including the Sanfilippo Palace de Musique in Chicago, Milwaukee’s Piper Music Palace, and Uncle Milt’s Pipes and Pizza of Vancouver, WA. He has long been a member of Trio Con Brio with Donna Parker and Jonas Nordwall, presenting concerts featuring three organs played simultaneously. As a classical organist, he has served as assistant organist/choirmaster at Second Presbyterian Church in Indianapolis, organist for the Indianapolis Symphony Orchestra, and senior staff arranger and keyboard artist for the Indianapolis Children’s Choir. Ellis has toured in most countries of Europe and throughout the United States. He is currently co-music director and organist for Rose City Park Presbyterian Church in Portland.

The organ sounded better than ever, thanks to the much-appreciated efforts of Greg Smith, Russ Evans, Bob Zat, and Mike Bryant. Many thanks also to the CCA crew and to PSTOS volunteers Susan Buchholz, Barb Graham, and others for refreshments, Jon Beveridge for ticket sales, and many others for setup and all the other details needed for a successful event such as this.



Those who attended enjoyed an outstanding program