

PIPES & Personalities

5/21 Wurlitzer to be Installed in Rhode Island

For 14 years, Byron Carlson painstakingly restored the 5/21 Wurlitzer which had been originally installed in Chicago's Marbro Theatre, one of three 5-manual organs Wurlitzer built. Purchased from the theatre in 1959, Carlson made the instrument a focal point in his St. Paul, Minnesota, home. With wife, Lillian, the enthusiast is to move to California, and offered the organ for sale at \$85,000. The successful buyer was the Ocean State Performing Arts Center in Providence, Rhode Island, and in January an eight-man crew dismantled the instrument and loaded it into two vans for its journey eastward. Shipping and installation will cost another \$30,000.

Providence is contributing \$50,000 in community-development money. A fund drive will, it is hoped, defray the remaining cost. The Wurlitzer is being installed in the former Loew's Providence Theatre, which had a 4-manual Robert-Morton. Maurice Cook, the Jovial Console Master, once had a stint there. Subsequently damaged in the hurricane of 1954, the Morton is in a private home. The Wurlitzer console is already (March 31) on the original elevator, blower and relays in place. Chambers have been re-plastered and re-painted. Plans call for the organ's playing this May, with a Halloween show to include a running of *Phantom of the Opera* in October.

LLOYDE E. KLOS

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Sigmund Krumgold Dies; Information Wanted for Biography

Two years ago, the Old Prospector contacted the great organ accompanist of silent films at the New York

Paramount, Sigmund Krumgold, in an effort to induce him to reveal facts of his musical career for a feature in THEATRE ORGAN. A note from SK said he'd try to get some facts together, as soon as he felt better. Time passed, and due to illness in Lloyd's family, he was not in a position to follow up on the request until recently. He was chagrined to learn that Krumgold passed away on April 11, 1981. There has been some material collected, principally from his sister, but not enough for a major feature. Anyone out there who can contribute? Does anyone remember seeing SK at the Paramount? Also, at least one picture will be needed to accompany the article. Write to: Lloyd E. Klos, 104 Long Acre Road, Rochester, New York 14621.

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Byrd Theatre Sold

The last "movie palace" left in Richmond, Virginia, the Byrd Theatre, was sold on February 26, 1982, by the heirs of the original owners. Walter J. Coulter and Charles Somma had jointly owned the theatre since it was built in 1928. The new owners, Samuel P. and Irma B. Warren, plan for it to continue as a movie house. The theatre has been designated a Virginia Historic Landmark. It has been operated since 1937 by Neighborhood Theaters, Inc.

MILES J. RUDISILL, JR.

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Los Angeles Chapter Sponsors First Organ Concert Series at Pasadena

Following four highly successful individual concerts on the 5/28 Moller theatre organ donated to the Pasadena Civic Auditorium by Mr. J.B. Nethercutt of San Sylmar, the LATOS Board of Directors has programmed the first series of concerts on the large Moller by three superstars of the organ world.

Gaylord Carter will inaugurate the series on Saturday, September 25 at 8:30 p.m., celebrating his sixtieth anniversary in show business with his Flicker Fingers presentation, *60 Years of Chasing*, composed especially for this series. He will also accompany the silent film *For Heavens Sake*, starring Harold Lloyd, an

hour-long comedy not seen by western audiences in recent years.

On Sunday, January 23 at 2:30 p.m., Dennis James will also accompany a silent film using a similar "chase" style to Carter's. Dennis recently appeared at West Coast consoles before capacity audiences viewing the silent film *Napoleon*.

Argentine-born Hector Olivera will display his mastery of the keyboards in his appearance Sunday, May 8, 1983, at 2:30 p.m. Frequently featured at national conventions, Hector will present a varied program ranging from Bach to rock.

All seating is reserved at Pasadena for the three concerts, ranging in price from \$25 loge, \$22 orchestra, \$20 balcony to \$14 main floor rear. Early purchasers of the series of three concerts will receive a bonus admission to an Invitational Performance by Lyn Larsen on the San Sylmar 4/35 Wurlitzer on Saturday, June 12, 1982, at 6:00 p.m. and 8:30 p.m. Individual admission to Pasadena concerts is \$8.50, with discounts available to groups of twenty or more. Inquiries should be directed to the Pasadena Box Office at 300 East Green Street, Pasadena, California 91101. Phone (213) 449-7360, or Chargeline for Mastercharge and Visa (213) 688-7380.

TOM NORMAN

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Warren Lubich Plays Six Concerts in England

In October of 1981 Warren Lubich returned to England for a six-concert tour, starting in London with the 4/21 ex-Trocadero Wurlitzer located in Edric Hall of the South Bank Polytechnic. This was a presentation by the Cinema Organ Society of England. Next on the concert list was a private studio near Leicester, owned by Alan and Veronica Trott, which houses a 3/11 Compton. The third stop was the Paramount Studio in Bolton containing a 3/10 Compton and a 4/11 Compton (ex-Liverpool Paramount), both of which can be played from the 4-manual console. This is where Warren made his English concert debut in 1980 just prior to the ATOS Convention.

The fourth program was in Blackpool for the Blackpool Keyboard Club, using an electronic instrument. It was just at the close of the

holiday (vacation) season and the annual "Illuminations" were all displayed along the Promenade, producing their delightful nighttime array of colorful scenes depicting everything from *Star Wars* to the cow jumping over the moon. Unfortunately, hurricane-force winds and rain from the Irish Sea were raising havoc with many of these large structures.

A return to London and a couple of days of sightseeing were next before concert number five on a 3/9 Christie with grand piano in the Garden Studio of Tony and Margaret Manning in Farnborough. The sixth and final concert was on the newly remanufactured and reinstalled 3/10 Wurlitzer in the concert hall in Worthing. Warren reports that it is a first class installation, complete with organ lift and a private dressing room for the organist in which tea and biscuits were provided (in silver service) during intermission — just one of the many expressions of British hospitality.

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Schröder Plays Wurlitzer at South Africa High School

Eric Schröder, ATOS member in Knysna, South Africa, played the 3/13 Wurlitzer organ in Wouter Kritzinger Hall of Knysna High School for an annual fund raising event on March 12. As Eric said, "Not that I play that well, it is just that most everyone else plays so badly, and at least I know where all the gadgets are on the console."

His familiarity with the instrument comes from the fact that he and friend Raymond Allen own the organ. They installed it in the high school in 1979, where it is on free

loan until 1985, at which time a new agreement will be worked out. The organ was built for the Metro Theatre in Durban in 1933.

Schröder and Allen also owned the 4/17 Wurlitzer from the 20th Century Cinema in Johannesburg, but sold it last year to a "swinging" church in Johannesburg. In the church the pipes are located in front of the congregation in a circular glass elevated chamber, with percussions displayed on a wall a la pizza parlor.

The two men will attend the '82 ATOS Convention in Detroit in July, and then tour the Pacific coast visiting organ installations.

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1982-83 Concert Series at The Kirk of Dunedin

In its fifteenth annual organ concert series The Kirk of Dunedin will again feature Terry Charles, curator of the organ, as soloist in five of the programs. Bene Hammel, Ashley Miller and George Wright will each play one program.

Terry Charles will lead off on October 14 and 15, 1982, with *S'Wonderful! It's My Fair Lady*. On November 11, 12 and 13 Bene Hammel, "a dazzling classical concertizer," will be the artist. Charles returns for *Christmas Fantasy* on December 2, 3, 4, 13, 14, 16 and 17, and *Latin Fiesta for Pipe Organ* on January 13, 14 and 15, 1983.

On February 10, 11 and 12, Ashley Miller will be the artist. Terry Charles will offer *A Sound of a Great Amen* on March 10, 11 and 12. George Wright returns to The Kirk on April 14, 15 and 16. The perennial favorite program *Requestfully Yours* will end the series on May 12

and 13, with Terry Charles again at the console.

Charles will again be the artist for the special summer concert *America the Beautiful*, on July 14, 1983 (not a part of the 1982-83 series).

Because of the great demand for tickets to The Kirk concerts, reservations should be made well in advance. Ticket information is available by calling (813) 733-9305 Monday through Friday from 10 a.m. to 2 p.m. ET.

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Organ Program Marks 20th Anniversary

April 20 marked the twentieth anniversary of the origin of perhaps the longest-running radio program, dedicated to the pipe organ, in the United States. This is *The Organ Loft*, a show of recordings and news pertaining to the King of Instruments, classical and theatre. It is heard on WLFH, Little Falls, New York, every Sunday afternoon. Impresario of this feature is Donald P. Robinson, who originated it and has produced it during its entire history. The Sundays in April were devoted to highlighting the best of *The Organ Loft* through the years. ATOS joins the myriad of fans to wish the program and its mentor another twenty years of success.

LLOYD E. KLOS

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First Organ Pops Series at Oakland Paramount

George Wright returns on November 13, 1982, to open a three-concert Pops Series on the 4/27 Wurlitzer in the Paramount Theatre of the Arts, Oakland, California.

Eric Schröder at the console in Knysna High School.



Eric Schröder and Raymond Allen beside their 3/13 Wurlitzer console in Knysna High School.



The second concert in the series, on March 5, 1983, will feature John Seng. Both the Wright and Seng concerts will be on Saturdays at 8:30 p.m.

Bob Ralston will close the Paramount Organ Pops Series on Mother's Day, May 8, 1983, at 2 p.m.

Subscribers to the new series receive three concerts for the price of two. Subscriptions, on sale now, range from \$21.00 to \$11.00. Single tickets, not available until the fall, will be \$10.50 to \$5.50. Subscribers will be able to purchase, at a substantial discount, a recording of the George Wright premiere concert on the Paramount Wurlitzer and an illustrated book about the theatre. More information can be obtained by calling (415) 465-6400.

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Ohio Theatre, Cleveland, Being Restored

Workmen are hustling to meet a completion date of June 1 in the restoration of the Ohio Theatre, a major part of Cleveland's Playhouse Square. When completed the theatre will be the permanent home of the Great Lakes Shakespeare Festival and the Cleveland Ballet. The contractors have brought in skilled old-timers to repair and re-create the intricate plaster work on the ceilings and walls.

In addition to the Ohio Theatre, the Playhouse Square Foundation has included the State and Palace Theatres in its long range restoration plan. The Foundation is conducting weekend daytime tours of the theatres.

PAULETTE M. SZUHAY

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Vestal Press to Publish Junchen Book

According to Harvey Roehl of *The Vestal Press*, his firm has entered into an agreement with David Junchen to publish a book on "The Care and Feeding of Theatre Pipe Organs."

To quote from the tentative Preface of the book, "There has long been a need for a technical 'how to' book about pipe organs. Dozens of books have been written about organs, and many of them are excellent sources of information on the

romance, history, operation, and manufacture of the 'king of instruments.' But many practical problems of a technical nature have not been adequately addressed, and it is to this end that this book is dedicated."

Again, from the tentative Table of Contents:

- Chap. 1. The Mighty Wurlitzer
 - Chap. 2. The major theatre organ builders: Barton; Kimball; Marr & Colton; Moller; Robert-Morton
 - Chap. 3. The other theatre organ builders
 - Chap. 4. Wind supply; blowers; wind lines; reservoirs
 - Chap. 5. Tremulants
 - Chap. 6. Controls: consoles; relays; player mechanisms
 - Chap. 7. Mechanicals: chests; percussions; swell shades
 - Chap. 8. Pipework
 - Chap. 9. Contemporary suppliers (currently building organ parts)
 - Chap. 10. What a performer expects
- Glossary

Dave would very much like to have suggestions as to what should be included in the book, and they may be sent directly to him at 280 East Del Mar Boulevard, Suite 311, Pasadena, California 91101.

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"Showplace of the South" Changes Format

For over 54 years the Alabama Theatre in Birmingham was a movie theatre. The 2500-seat house opened December 26, 1927. It was (and is) equipped with a 4/20 Wurlitzer (Crawford Special), Opus 1783.

After a long struggle to keep the downtown theatre operating as a regular movie house, the owners have been forced into a change in operations. Since re-opening after a

brief closure in January, the theatre has been rented for special events and meetings. The owners plan to continue maintenance on the organ and use it for concerts.

Relations between Alabama Chapter and the theatre management are very good. The chapter has been asked to continue its work on the organ, and will be permitted to hold chapter meetings there, as well as renting the theatre for major public concerts.

For more information about the Alabama and its Wurlitzer, see THEATRE ORGAN for December 1973.

LARRY DONALDSON

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Selecting Music for the Silents

Mrs. Dolph Goebel, whose late husband's biography appeared in the November/December issue, tells us of watching the program *Hollywood Entertainment* on WOR Channel 9, New York, in January. As she was about to switch it off, a discussion began on how theatre organists chose their music to accompany the silents. The authority on this occupation was none other than Hall of Famer, Gaylord Carter. He explained how he and the late Chauncey Haines selected the perfect scores. "Needless to say," said Mrs. Goebel, "it held my interest as it brought back what Dolph explained to me a long time ago. He'd seldom use the score which was sent along with the picture, as he'd incorporate his own ideas and expressions which he felt were perfect for the scenes in the picture. He wanted the audience to enjoy the pictures, and that's what it was all about." Incidentally, Gaylord is observing his sixtieth year as a movie accompanist. Congratulations from all of us of the ATOS!

LLOYD E. KLOS

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