

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Dick Simonton's 4/3 Wurlitzer and interior view of the completely equipped theatre in his Toluca Lake Home.
See story on pages 6-9. *(Note: 4/36 - not 4/3)

Also in this issue:

THREE FULL PAGES OF WURLITZER LIST — *CHAPTER NEWS*
REVIEWS — ANNUAL MEETING ANNOUNCEMENT

Letters To The Editor

Sir:

Recently while reading a copy of THEATRE ORGAN the idea suddenly struck me that the A.T.O.E. might be of great help to KDUO. Every night from 11:00 to 12:00 p.m. we present a program entitled Nightcap, which features theatre organ music. We have had a great problem, however, in obtaining material for this program. We are wondering if perhaps you might either place our name in the THEATRE ORGAN magazine, or perhaps put us in contact with many of the people who are producing these records. We will appreciate anything you can do for us.

Sincerely,

A. Lonnie Henrichsen
Program Director
KDUO
3639 Eighth Street
Riverside, California

Sir:

Talk about coincidences -- here's one! I was just about to write you a letter this morning when Tibia arrived. Naturally, I had to go through it first and was struck by the increased amount of activity in the theatre organ world. This may be fairly surprising to some of the newer enthusiasts but I think that those of us who triggered some action a few years back had a notion that the theatre organ would open up a new world of interest throughout this great land. That it certainly has, and I hope to be around awhile at least and note with pride what is going on, even if I do not have the good fortune to "get in" on meetings, concerts, et cetera.

Your note in the magazine was very much appreciated, as were also the many cards and letters I received from friends in the organ world. I wish I could write each one separately but this would be impossible, and I hope that THEATRE ORGAN magazine may be the medium for expressing my thanks to all my friends.

Sincerely,

Mel Doner
466 Glenview Ct.
Winona, Minn.
(Former editor, official
A.T.O.E. Journal)

Sir:

I am looking for a photo of a Barton theatre pipe organ, or pipes, or some other interesting shot pertaining to the organ, suitable for the front of an L.P. jacket. Could you supply me with prints of such an item, in color or black and white? The size would have to be 12 x 12.

If you do not have any finished prints, do you have a single photo I could ob-

tain for this purpose to have a print made? In this case, the photo should be black and white.

Thank you for any help you may be able to give me.

Sincerely,

Robert L. Prine
233 Third Street
Baraboo, Wisconsin

(Ed. Note: Can any of our members help out on this request?)

Sir:

Keep up the good work on THEATRE ORGAN magazine. Have enjoyed it immensely, and feel that it provides the needed impetus to keep the theatre organ movement from dying or falling into disassociated groups.

Sincerely,

Brenton E. Tyler
24 Hallett Hill Rd.
Weston, Mass.

Sir:

After waiting for the recent edition of Theatre Organ for several months, I received my copy last Thursday. What a disappointment! What in the world is happening to the magazine?

The magazine is small enough as it is. Is it necessary to devote two whole pages to philosophizing by the editor and president? To me, the work on page 3 was meaningless, nothing to do with the theatre organ, and taking up valuable space from some other topic relative to our hobby. I had to search for the Wurlitzer shipment list. Ah! There it was! One whole page. Had pages 3 and 4 been devoted to this listing, we would be much farther on in a list which everyone is vitally interested in.

We are gradually adding more advertisements. Of course, they bring in revenue, but can't we increase the size of the journal to compensate? The make-up on page 10 was confusing, and the glaring error on page 9 under the picture was inexcusable. Doesn't our "paid staff" have any proof-readers, or do they just not read?

Speaking as a newspaperman, the journal has not measured up to previous standards, and I hope that downward trend will be rectified. I discussed this with several of the members in Buffalo yesterday, and they are far from satisfied. Among their suggestions:

- 1) Proof-reading of the entire make-up before final printing.
- 2) Cut out the two pages of philosophy and message by the president and editor. Devote the space to current news. Devote 1 page to current news of interest, separated by dots thusly..... Surely you must get many items which are denied appearance in the journal

because of space.

3) At least two pages should be devoted to the Wurlitzer shipment list. Much space can be saved by abbreviating. You are losing many spaces which can be used for installations. The list will never be finished if we don't make a better effort to improve its appearance.

4) Instead of placing your chapter activities on the inside front cover, use it for ads. Chapter activities can appear on two pages in the back. Here is suggested make-up:

Page 2 (inside cover) ads; pages 3 thru 7--one or 2 good feature articles with pictures; pages 8 thru 11--Wurlitzer list; pages 12 & 13, Chapter news, sundry news items; page 14--Letters to Editor; and page 15--ads. At the present time, the magazine seems to be in a state of flux. The fact that it takes so long to get it out can be offset by better make-up and improved format. More current news, more Wurlitzer list, no philosophy, occasional illustrated articles on organ rebuilding. You can't go wrong if you adhere to this outline.

Trust I haven't been too hard on you, Doctor, but I thought you would be interested in how the fellows feel in this area so things can be corrected and improved.

Yours for better Theatre Organ Journals,

Lloyd E. Klos
104 Long Acre Road
Rochester 21, N.Y.
Niagara Frontier Chapter



This photo of Lloyd E. Klos, writer of the above letter, came to Editor Ralph Bell recently, "with best wishes." Klos is pictured at 4/21 Wurlitzer in RKO Palace Theatre, Rochester, N.Y.

theatre organ

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JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

THE EDITOR NOTES . . .

The Signature

As each piece of music begins, it tells us something about what to expect. It does not suggest whether or not we shall like the music, though, and all we know is the key, the tempo, the rhythm and perhaps, we may glimpse the opening phrase.

When an officer is elected to the ATOE Board of Directors, we are faced with the same questions. We know the name of the selection, a few basic features, and we must await the performance to determine our opinion or pleasure. The officers are faced with similar problems. They intend to do those things that will please those by whom they were chosen, but how well one succeeds is measured in retrospect rather than at the moment. Mistakes seem to be easier to detect by the observer than other efforts. But that is to be expected. One need not look for praise for having done what he was supposed to do. For obeying the law one draws no comment.

This month marks another milestone in which the old is replaced by the new -- new officers, and a new editor. Which is a way of saying that you, the readers, may expect some changes, and these should be good ones. New ideas, fresh inspiration, and the enthusiasm that attends the beginning of any job combine here for our benefit.

But we do not wish to suggest policy for the coming issues, nor do we stand in position to predict with more accuracy than anyone else. In looking back over old issues of *The Tibia*, and later of *Theatre Organ*, I can follow my moods and thoughts just as easily as, I am sure, everyone who reads the editorial pages could do. But I had to read it.

Anyone who uses any medium of expression exposes himself to the curious and to the interested scrutiny alike. He has little chance to explain his attitudes because they are transparently displayed. Even when unaware himself, his true feelings are revealed unmistakably to others. And I have enjoyed this assignment immensely. There are many people whom I met this way

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who have become an integral part of my life. They have shared their joys and sorrows alike, and the pleasure was overwhelmingly dominant.

All of which means that it has been a great pleasure to have served you. For my successor I could wish nothing more than that he enjoy the same warmth of friendship that has come to me. I shall miss you all.

*Dr. Ralph M. Bell
M.D.*

LETTERS TO EDITOR

Sir:

I was very interested in the article on the Smith organ, since it was made locally about 5 miles away from the WurliTzer plant. What the story did not mention was that Smith made the first theatre organ of any consequence in Buffalo.

It was installed in Shea's Hippodrome Theatre about 1913-14 in the balcony. It was so loud that it had to be moved backstage. It was finally replaced in the mid 1920's by a WurliTzer. It is still doing yeoman duty in Holy Trinity Church in Niagara Falls. It is a 3 manual about 14 ranks, and louder than all gitout. One of its features is a wooden trombone such as Hope-Jones designed.

Regards,

Harvey K. Elsaesser
219 Currier St.
Buffalo, 12, N.Y.

Sir:

Got quite a kick out of seeing the Orpheum, Elkhart, Ind., listed on the Smith list, and it reminded me of the GENEVA organ formerly in the Var-

Please turn to page 5.

A.T.O.E.

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THEATRE ORGAN is a quarterly publication devoted to the interests of theatre organ enthusiasts, and to publishing of official notes and proceedings of the American Association of Theatre Organ Enthusiasts. All communications and material should be sent to THEATRE ORGAN, P.O. Box 167, Vallejo, California. Inquires and all materials intended for A.T.O.E. should be directed to the above address and will be correctly routed to the proper office.

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THE PRESIDENT'S COLUMN

by


**I AM PREJUDICED!**

I have been accused by some as being prejudiced in favor of the Wurlitzer Theatre Organ over other makes. Others have more than implied that I am prejudiced in favor of Theatre Pipe Organs over electronic organs. The accusation is, of course, quite right!

However, the inference that it is wrong to be prejudiced is quite incorrect and indefensible. An accuser would obviously be a person who did not agree with me, and further, most likely would be a person who owned one of the instruments he felt I was prejudiced against.

It is wholly right to have opinions, assuming that they are made after consideration of the facts involved. Also not to be overlooked are the pure and simple likes and dislikes of the individual. Opposed to this is the person who insists that what he has is best ONLY because he has it! To be without opinions is no doubt humanly impossible, and having opinions, one must necessarily be prejudiced.

However, in admitting I am prejudiced I do not infer that I do not respect the opinions and prejudices of others. While I happen to like Wurlitzer Theatre Organs, I can readily understand why others may have dissimilar tastes. I can also understand how they find enjoyment from their particular situation.

How many times we have all heard it said that some particular organ is the world's biggest, or that it has the most pipes, or the greatest number of manuals, pistons, pedals, stops, and so on far into the night. Really, who cares? Why argue? If the point is important to the owner, it is one of his opinions.

By the above I do not mean that it is not desirable to debate certain matters in all earnestness. This is simply fellowship in action. I love to sit down on an evening with a group of organ bugs, and hash over points to ponder and wonder about, even if they involve some of my own opinions and prejudices. And often times, I am in the minority, and find myself drawn to the conclusion that what I thought was not so sure-fire - right after all. However, I will admit I am hard to budge -- it's not impossible, but quite difficult!

So, as I close this, my last column as your president, I do so with a plea to each and every person and group interested in organs as a hobby. Let us all remember that it's the hobby that's important - not your particular opinions on it! While it seems a little sad that we have to have divergent groups and organizations all trying to accomplish the same purpose, these are, nevertheless, the products of varied opinions and prejudices. Let us respect them for what they are trying to accomplish, rather than how they are trying to do it. Let us all try to work toward a common goal of fun, fellowship and enjoyment of our common interest. Yes, let's even bend our efforts toward getting together and consolidating our forces. As our directors have pointed out, A.T.O.E. is simply an organization of theatre organ enthusiasts -- anyone who desires to do so may take part, may serve or just sit. The more the merrier.

To the steady stream of visitors that have stopped by, it's been wonderful to have met you. To those who have not as yet done so, I hope that some day you can and that I will have a chance to meet you individually...one thing for sure, I will now have a lot more time to do it! To those who have helped me in my task as president in any way, by writing a letter, calling on the phone, or whatever, I wish to extend my heartfelt thanks. It's been a lot of fun -- and very rewarding.

But I repeat, and most important of all, IT'S THE HOBBY THAT'S IMPORTANT!

1961

ANNUAL MEETING
RICHMOND,
VIRGINIA
JULY 1, 1961

For details contact:

ERWIN YOUNG, Jr.
 Chairman of Arrangements

3825 Beatty Drive
 Alexandria, Virginia
 Phone: South 5-3550

Record Reviews

ORGAN FAVORITES ON THE WURLITZER PIPE ORGAN SEQUOIA LABEL, No. MLP 101. Larry Vannucci at the GOLDEN GATE THEATRE, S.F., WURLITZER.

While this record's jacket notes explain primarily the history of the bill at the Golden Gate Theatre from its early days through more recent times, little is said about the theatre's physical characteristics. Because they have a direct bearing on this recording, some comment is in order. The theatre appears to be not quite square, with the greatest dimension its width. This places the organ chambers quite far apart to the listener. The chambers were covered by very heavy velour drapes when the A.T.O.E. Chapter met in the theatre some months ago, and our guess is that the drapes were in place when the recording was made -- a guess made as a result of the sound of the recording. Nevertheless, Vannucci has something to offer and is not a Bay Area favorite without cause. The organ, a Style 240, has obviously had some changes made in its original pipe work (i.e., English Horn, etc.) and this adds interest to the combinations used throughout the recording. We look forward to more releases of Vannucci with pleasure, and recommend this record as an immediate addition to your collection.

THE ECHOING ANTIQUE SHOP, DULCET LABEL, No. ME6001. JIM MELANDER AT JIM GAINES 3 MANUAL WURLITZER.

Your enthusiasm will grow with this recording as it is given repeated hearings. The recording itself is probably quite natural and seems to lack any trace of artificial echo. At first this makes it sound flat, as one ear tends to become used to this addition (?) to most of the recordings released of late. The record jacket notes are most certainly to the point, for herein you will find some excellent arrangements well executed by the organist. The first number is a real slam-bang way-out introduction to the rest of the numbers which vary tastefully as each itself seems to require. You will find good piano rhythm, a Chopin selection, a March, lots of percussions including tuned sleigh bells and genuine enjoyment in this recent release...and what a setting for a console!!!!

GUS FARNEY AT THE FIVE MANUAL WURLITZER WARNER BROS. LABEL No. WS 1409. LARRY BRAY 5 MANUAL WURLITZER.

Here you will find an unusual collection of old tunes well played in Gus Farney's second release for Warner Bros. Side one starts off with *SOMETIMES I'M HAPPY* and sets the pace

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for most of the numbers on the record. *DOLL DANCE* is a chance to hear the English Horn and Tibia and *BABY, OH WHERE CAN YOU BE* is a real genuine Theatre Organ number if one could be so classified. Nice Piano in *PEG O' MY HEART* and hearty strings in *MELANCHOLY BABY*. You'll like *DILL PICKLE RAG* which is bright and jazzy whereas *NAUGHTY WALTZ* is noteworthy for the tasteful use of percussions. The ending number really caught the reviewer's fancy. *NATIONAL EMBLEM MARCH* is not the usual race to get to the end with full organ all the way, but is done in a real march tempo. The effect is majestic, and nobel with clean, crisp playing. The review copy, is stereo, is worthy of every collectors attention! Recording is clean and clear with a natural "feel" to it.

OPERETTA FOR THEATRE ORGAN EPIC LABEL, No. LN 3372. At the TOWER THEATRE, Phila, Pa. WURLITZER, LEONARD MACCLAIN

This review might well be entitled, "Better Late Than Never" or, "Its Never Too Late To Learn". This recording, issued some several years ago, was inadvertently included in our records to be reviewed, and it was with amazement that we sat through its two sides. A monaural recording, it stood up well with the stereo releases that were included in the same review session. But most important, the opinion was unanimous that herein is undoubtedly one of the truly fine recordings to be released in the past decade. The true theatre sound is so obvious as to need no mention, and is almost exquisite in what it does to the sounds of the organ! "Melody Mac" has on this record put down a group of numbers which to our knowledge appear nowhere else together. In this series you will find MacClain's many years of theatre organ playing shining through the combinations, phrasing, expression and sheer musicianship. If this record is not on your shelves, it should be, and you should make every effort to find it, to be sure you don't miss one of the really great organ music experiences possible to the hi-fi listener.

INTRODUCING THE FANTASTIC RAYMOND SHELLEY, recorded on the Giant Wurlitzer Theatre Organ-Fox Theatre, Detroit. COLUMBIA CS8393 CL1593.

This is a recording to make even the staunchest, most antistereo record collector have a complete breakdown into buying stereo equipment. Columbia's engineers deserve medals of honor for their recording of the great Wurlitzer in the Fox. Raymond Shelley was recommended for recording on the theatre organ by none other than E. Power Biggs who contributes generously to the rec-

ord jacket notes. The selections are for the most part standard, but Shelley lends his reknowned technical ability and wraps up this big Wurlitzer in a fashion that will have you playing this disc at least three times in succession. The stereophonic edition should be a must for anyone owning, or even contemplating stereo. The notes on the jacket are informative, giving a list of ranks and percussions and traps, rounding it up with a list of all those who helped restore the Fox Wurlitzer to perfect shape so that the recording could be made. If you want real Wurlitzer quality, and the spaciousness of the Fox reproduced in your living room, this deserves your consideration!

R.B.

LETTERS

(continued)

sity Theatre in Evanston, Ill. The organ was designed by Barnes, the famous organ designer and author of the many editions of the Contemporary American Organ.

This was a real gone job. I understand all the pipe work was Gottfried, so you can imagine what that Post Horn and French Horn sounded like! It had a floating Brass organ and a floating String organ . . . with two (!) 16' strings . . . at least, according to the stop list.

The most heartbreaking thing to report about all this is that last year the organ was put up for sale \$5,000, had no takers, and was torn out for junk. I never heard this instrument, but maybe you can come up with some readers who did. At any rate I'm sure those of your readers who are interested in odd stop lists and truly "different" installations will find this right down their alley!! To me it looks as though it were a real honey. Certainly well unified with plenty of couplers . . . plus the floating sections which could be had anywhere on the organ.

Also a note about the Gordon Kibbee Style List for Wurlitzer. I know of two Style 260-Specials which were 4 manual jobs, the Belmont and the Sheridan, both in Chicago, and listed as 260-Specials. Both had TWO tibias and TWO voxes plus the Brass Trumpet and a Brass Sax. Both had Piano. The Sheridan was 17 ranks, and I believe the Belmont was also. I have the specs on the Belmont if anyone might be interested.

As ever,

Bro. Andy
5000 N. Willamette Blvd.
Portland, Oregon

Sir:

The Librarian of Congress has requested me to acknowledge the gift (of THEATRE ORGAN, Spring, Summer, and Fall, 1960) which you have so generously made to the Library. We look forward to receiving future issues.

Sincerely yours,
Jennings Wood, Chief
Exchange and Gift Division
The Library of Congress
Washington 25, D.C.

ORGAN MUSIC ON TOLUCA LAKE

By Douglas Marion



Dick Simonton's Wurlitzer 4/36

The approach to the home is along a tree-lined street of quiet beauty. Unless you knew, you would be unaware of the nearby lake as you turned into the circular driveway. Your first impression would indicate a shake-roof western style home of average proportions. But if you examine it closely, you will note that an architect has here created an impression of quiet simplicity and unassuming beauty that does not quite overcome the feeling of expectancy and excitement you somehow seem to be feeling. For here is the North Hollywood home of Dick and Helena Simonton and their four children.

As your host leads you through the foyer with its Peter Pan fountain, you approach a large sloped-ceiling living room, where your attention is immediately drawn to a four manual draw-knob console, the business end of the 65 rank Aeolian-Skinner concert organ installed at the end of the room. To your left, as you turn for a closer look and just above a door to the patio, is an eight rank Positiv division, with exposed pipework in a symmetrical arrangement.

At the end of a short hall, past the den, you turn down a circular staircase, lighted by a domed sky-light. At the bottom, a door is opened, and immediately in front of you across the room reposes a gleaming black 4 manual console — Wurlitzer! Later, you can't seem to remember crossing the room, but you can remember the row-upon-row of stop tablets! It is impossible not to be completely awe-struck as you feast your eyes on the hundreds of stops, with everything inscribed on them that you ever dreamed of, and many more you may

never have seen before. You find yourself reading stops so fast, you can't really digest those you just passed over!

After the first shock wave has hit you, you do begin to realize that you are in a tastefully decorated theatre auditorium. On your right is the stage with a red and white striped french curtain, and softly upholstered theatre seats in a soft grey extend back toward a projection room. In addition to the arc-light projector there are installed complete stereo recorders, play-back equipment, and a small but efficient work bench with several interest-whetting projects scattered about.

Then, as if drawn by a magnet too powerful to resist, you are back at that big, black, beautiful console. As if from afar, you hear someone say, "Well, lets turn it on" — and it takes on the breath of life. "Go ahead — try it!!!!" — Where do you start??? you find yourself wondering

How DID this all start?

Back in 1926, Dick Simonton was a young boy living in Seattle. He was attracted to the theatre organ when about 10, and spent many an hour in the theatres watching the organists turn out the sigh and sob music for the silents of the day. He studied piano for a couple of years, and finally found a job with a local organ installation and rebuilding concern. In those days, a Style D Wurlitzer could be had for a thousand bucks! But who had a thousand? He worked after school and on vacations at the rate of \$5.00 for a 60 hour week! He recalls spending HOURS changing stop tab engraving from TIBIA to Stopped Diapason — this to satisfy the organ buying church

committees! (Of course the pipes weren't changed — and many more than should didn't know the difference).

His interests turned to electronics when in high school, and he began working on theatre sound equipment. An electronic bass of 32' and 16' pitch was a device he built during this period, and with a working model he applied for a patent. During all this time, theatre organ music could be heard on records, and over live radio broadcasts. He remembers that his first organ record was Crawford's ROSES OF PICARDY, received on his twelfth birthday. Many hours were enjoyably spent listening to Ann Leaf and Eddie Dunstedter, the latter from KMOX which was picked up by Pacific Northwest stations.

The year 1938 found Simonton in Chicago with the W. W. Kimball Organ Company, where plans were being made to bring out an electric organ. When these plans did not develop, he returned to California, but only after discussing with the factory the building of a pipe organ for his planned-for home. In 1940 he acquired the Muzak franchise for southern California, and formed the company he now owns, Pacific Network, Inc.

En route to New York on his honeymoon in 1943, he stopped off at the Kimball factory and made final arrangements for the purchase of his first pipe organ. The war intervened, and delivery of a two manual seven rank classic type unit organ, was not made until 1945. It was the last organ to be delivered by the Kimball factory.

After much research, and knowing that he wanted a true theatre organ, Simonton arranged for the new home which now contains his two four-

theatre organ

manual organs. In 1952 it was completed, and he no sooner moved in than he and his family left for Europe. Dick had tentatively decided he wanted one organ with two consoles, one to play theatre style, and the other to do the classics. After visiting the Compton Factory in England, and other organs on the continent, he wisely decided that this idea was not what he wanted — it must be two separate organs.

Upon his return, he immediately started planning for both organs as separate projects. His search led him to many theatres and other supposed sources of theatre organs, but he was not long in finding what he wanted and arranging for the purchase. Both organ installations were underway at the same time, and perhaps it is a miracle that the tibias did not end up in the choir division of the concert organ! As a matter of fact, a brief mention of the AEolian-Skinner is in order at this point, even though it must be reserved as a separate story at a later date. As the instrument now stands it is made up of six divisions: -

Pedal - 8 ranks, Choir - 10 ranks, Great - 13 ranks, Swell - 20 ranks, Positiv - 8 ranks, Echo - '6 ranks, (electronic). It is a thoroughly complete American Classic Organ designed after the standards established by the late G. Donald Harrison of the AEolian-Skinner Organ Company. It has been just recently completed with the final tonal finishing of the pipe work by Don Gillespie of Boston, Mass.

The Wurlitzer 4/36 is made up primarily of two organs — Opus No. 2035 built March 1929 for Paramount Picture Studios, Hollywood. It was originally a 3 manual of 19 ranks designed for recording purposes and was installed on the scoring sound stage. James Nuttal was responsible for the design, installation and tonal regulation. It was used intermittently until 1931 when it was removed, crated and stored. In 1942 it was sold to NBC in San Francisco and installed there. While in the Bay area city it was broadcast by many prominent organists including George Wright, who served as staff organist for a time at the station. It was subsequently removed in 1953 to make room for a TV studio and at that time it was acquired by Simonton.

Installation started almost immediately, and additions to the organ came primarily from Opus No. 1732, a 3/8 Wurlitzer installed by the factory at Treasure Island, San Francisco, for the exposition of 1939-40. Other additions came from Opus No. 170 built for the Coliseum Theatre, Seattle, and from the Hope-Jones Organ built for St. Paul's Cathedral, Buffalo, New York. The four rank Vox Humana Chorus is from the Seattle Coliseum and is installed as an echo organ at the rear of the theatre. It includes a 4' rank, an 8' with 8' celeste, and a 16' C! rank that actually extends down to 16' C!

For months, as the organs and assemblies were received, the theatre looked like an organ factory store-room without apparent rhyme or reason. One had to gingerly thread his way through the maze of boxes, parts, chests, reservoirs, cable, percussion instruments and the like to get from one end of the room to another. Gradually, however, and with painstaking care the organ was being installed in the two chambers behind the stage. When it was determined that something was amiss, out it came for re-installation based on improved plans. At times it seemed as if the work had stopped; the pile of parts seemed to be growing larger rather than smaller as one might expect. But each part was finally properly located, and the duct-work and wiring were beginning to reach completion.

No great to-do was heard when the blower was first turned on, as there remained the task of leak chasing, pressure regulation, etc. With still much to do, work progressed at a steady pace with every effort directed toward an installation as near technically perfect as possible. Even at this stage, removal of a component part and re-installation was done to make it just right.

The triple-bolster console is an impressive creation which was executed by Bill Bunch using the console shell and combination action and manuals from the St. Paul Cathedral organ. The bolster and combination-pneumatic assembly were fashioned by hand with painstaking emphasis to detail, following closely the measurements and design established by the Wurlitzer factory. It is complete with all new stop tablets, engraved to the exact organ specifications.

As of today, work still is progressing on final details of the organ. Preliminary tonal regulation has been done for the entire organ. Final work is now underway on this phase of the finishing, and even as late as a month or two ago, some re-arrangement was being undertaken to eliminate "bugs" that had shown up in the completed organ.

Those who have not heard the organ would wonder how it might sound. Even many who have heard it, but whose impressions were gained several months ago, might well ask the same question. For much has transpired since then. The organ has many wonderfully soft and lovely combinations available. The Muted String, Quintadena, Dulciana and their celeste ranks make possible some of the most delicate tonal shadings imaginable. On the other hand, the reeds have power and fire to satisfy the whims of the most ardent exponent of the "blast 'em out of their seats" school!

Here has been created a really magnificent theatre organ. Many persons have stopped by to try their hand — amateurs and professionals alike — during the various stages of comple-

tion. As of this writing, it is Jesse Crawford who is giving the organ the workout it deserves — and if ever an organ was built for an organist here is the prime example. What's to come? Just you wait and see!

As you are brought back to the present, and find yourself thoroughly enjoying your surroundings, you cannot help but marvel over the fact that theatre organ enthusiasts are so dead in earnest in their desire to promote and encourage the preservation of the theatre organ. Not as a competitor to their close relative, the concert organ, but as a distinctive musical form in its own right!

In Simonton's home, notable among the activities centering around the theatre with its fine Wurlitzer have been the showing of some of the silent movie classics of several decades ago. With Gaylord Carter doing the interpretive accompaniment at the organ, Dick has shown *BEAU GESTE*, *THE BIG PARADE*, etc., to name just a few, to capacity audiences. At the most recent such affair, which was by invitation only, Oliver Wallace was the guest of honor. Wallace is musical director of the Walt Disney Studios, but will perhaps be better remembered for his early-day work with the then new form of theatre instrument introduced in the Pacific Northwest, the Wurlitzer Theatre Organ. It was Wallace who gave Crawford his first insight into the possibilities of the Theatre Organ as an interpretive instrument. For in those early days Crawford was just starting his career as a Theatre organist.

Dick, incidentally, is a member of the Hollywood Film Archives Committee which is planning a multi-million dollar silent film archive near Hollywood Bowl. It is planned to equip the theatre itself with a fine example of the Wurlitzer art in the form of a 3 manual 19 rank late model Wurlitzer. At a recent board meeting, A.T.O.E. pledged itself to assist in this aspect of the Archive to the fullest extent possible.

* * * * *

Regretfully now it is time to leave.. the several hours have passed all too quickly. But there is always the hope that you may once again return to the Simonton home on Toluca Lake and enjoy the sharing of a rich experience — and most certainly a determination to head for home at once and start tearing out walls and floors for you might know what!



Positiv division of Simonton's concert organ.

Specifications of the Richard C. Simonton Wurlitzer Theatre Organ

MAIN CHAMBER*	Compass	Pipes	Pres.	Pedal	Pedal - 2nd	Accomp.	Accomp. 2nd T.	Great	Great 2nd T.	Bomb.	Bomb. 2nd T.	Solo
Tibia Clausa	8'-2'	85	10"	8		8-4	-2	16-8-4-2 2/3-2		16-8-4		8-4
Tuba Horn	16'-4'	85	15"	16-8		8		16-8	16-8	16-8-4		8-4
Clarinet	16'-4'	85	10"	16-8		8		16-8		8		8
French Horn	8'	61	10"			8		8				8
Viol D'Orchestre	8'-2'	85	10"	(8)	One Stop	8-4		8-4	-2	(8)		8
Viol Celeste	8'-2'	85	10"	(8)	Tablet	8-4		8-4		(8)		8
Concert Flute	16'-2'	97	10"	16-8		8-4-2 2/3-2		16-8-4-2 2/3-2-1 3/5				8
Vox Humana	8'	61	6"			8-4		16-8				8
Muted Viol	8'-2'	85	10"			8-4		8				
Muted Viol Celeste	8'-2'	85	10"			8-4		8				
Open Diapason	16'-4'	85	10"	16-8		8-4		16-8-4		16-8		8
Salicional	8'-4'	73	10"			8-4		8-4				
Lieblich Gedeckt	8'-4'	73	10"			8-4		8				
Dulciana	8'	61	10"			8		8				
Musette	8'	61	10"			8		8				8
Unda Maris	8' (tc)	49	10"			8						
Bourdon (electronic)				32								
SOLO CHAMBER*												
Kinura	8'	61	10"			8		8				8
Orchestral Oboe	8'	61	10"			8		8				8
Krumpholtz	8'	61	10"			8		8				8
Horn Diapason	16'-4'	85	10"	16-8		8-4		8-4				
Quintadena	8'	61	10"			8		8				8
Oboe Horn	16'-8'	73	10"	16		8		8		8		8
Brass Trumpet	8'-4'	73	10"	8		8		8	16-8	16-8-4	16	8
English Horn	8'	61	10"			8		8				8
Solo String	16'-4'	85	10"	16-8	One Stop	8-4	(8)	16-8-4	(8)	8		8
Solo String Celeste	16'-4'	85	10"	16-8	Tablet	8-4	(8)	16-8-4	(8)	8		8
Tibia Clausa	16'-2'	97	15"	16-8		8		16-8-4-2 2/3-2-1 3/5	16-8	16-8-4		16-8-5 1/3-4-2 2/3-2-1 3/5-1
Solo Vox Humana	8'	61	10"			8-4		16-8				8
Saxophone	8'	61	10"			8		16-8		8		8
Quintadena Celeste	8' (tc)	49	10"			8		8				
English Post Horn	16'-4'	85	15"	16-8	16-16PIZZ	8	8-4	16-8	16-8		16	8
Tuba Mirabilis	8'-4'	73	15"	8		8		16-8	16-8	16-8-4	16	8
Bombarde (electronic)				32								
ECHO CHAMBER												
Vox Humana	16'	61	6"					16				
Vox Humana	8'	61	6"					8				
Vox Humana Celeste	8'	61	6"					8				
Vox Humana	4'	61	6"					4				
PERCUSSION CHAMBER												
Marimba		49				x	x	x				x
Marimba Harp S.S.						x		x				x
Master Xylo S.S.		37					x	x				x
Glockenspiel		37					x	x				x
Orch. Bells (Re-it)								x				x
UNENCLOSED PERCUSSION CHAMBER												
Chrysoglott (Vibraharp)		49				x		x		x-xoct.		x-xoct.
Cathedral Chimes		25		x			x	x		x		x
Small Xylophone (Re-it)		37										
Tuned Sleigh Bells		25						x				
Bass Drum				x								
Kettle Drum				x	Traps							
Cymbal				x	2nd T.							
Crash Cymbal				x	on							
Snare Drum						x						
Tambourine						x						
Castanets						x						
Chinese Block						x						
Triangle							x					
Tom Tom						x						
Sleigh Bells (untuned)						x						
Sand Block						x						
Finger Cymbals						x						
Maracas						x						
COUPLERS												
Acc				8		16-8off-4				8		
Great				8-4			4	16-8off-4		16-8		
Bomb				8				16-8 -4				
Solo				8		8	8-8PIZZ	16-8	8-8PIZZ	16-8		16 4
EXPOSED IN THEATRE												
Steinway "B" Grand	16'-4'	85		16-8		8-4	8	16-8-4				

theatre organ

Spring, 1961

One Stop Tablet

VIBRAHARP CONTROLS - Stops on front rail
Dampers On
Vibrato On

TREMULANTS
Main Tibia Solo
Main Tibia Main
Solo Vox Humana Solo
Solo Vox Humana Main
Tuba Vox Humana Chorus (echo)
Brass

SWELL PEDALS
Crescendo - adjustable
General - affecting all swells
Main
Solo
Percussion
Echo

PISTONS
Pedal - 10 (operated by second touch of Accomp Pistons)
Accomp - 10
Great - 10
Bombarde - 10
Solo - 10
Generals - 10 (operated by second touch of Great Pistons)

SPECIAL CONTROLS
Accomp to Pedal 8' Reversible
Great to Pedal 8' Reversible
Bombarde to Pedal 8' Reversible
Solo to Pedal 8' Reversible

(Operated by special piston under each manual)

SPECIAL TOE STUDS
All Tremulants Off
All Tremulants On

The following are drawn only by the register crescendo on the Great manual
Clarinet 4'
Viol Celeste 2'
Muted Viol 2'
Muted Viol Celeste 2'

NOTES

All pipe work is Wurlitzer, except as follows: -
Bombarde and Bourdon 32' is Electronic
Chrysoglott and Vibraharp are Deagan Magnaharp
Tuba Mirabilis is Willis
French Horn is Skinner
English Horn (Cor Anglais) is Willis
Musette is Marr & Colton
Lieblich Gedeckt is Hope-Jones
Cathedral Chimes is Deagan Magnachime
Piano is Steinway "B" - 6' 10" Grand
Blower is Orgoblo 25 H.P.
Action Current by Orgaletra 50 Amp.

	1st T.	2nd T.
Pedal	36	3
Accomp	66	18
Great	83	13
Bomb	32	3
Solo	43	
Trem		11
Chryso		2
Vox Echo		4
Totals	260	54
Total all stops - 314		



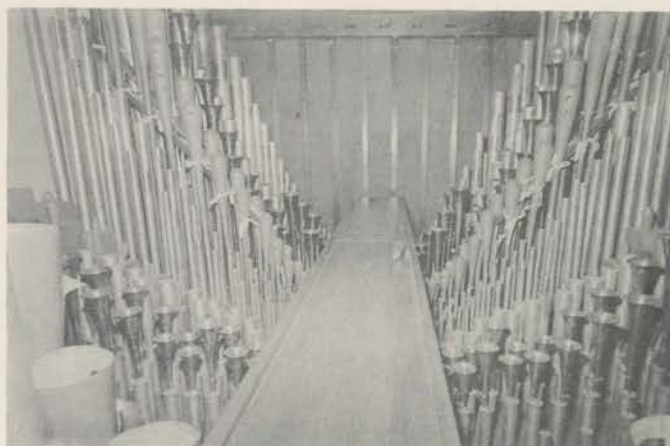
Dick Simonton, past ATOE President, holding very rare vox humana pipe, low C of the 16' octave echo chamber! (ccc)



Oliver Wallace, Dean of Theatre Organists, and Musical Director for Walt Disney productions, shown at the Simonton organ. Photo taken recently when he was guest of honor at a silent picture showing.



Close-up of Bolster showing three tiers of stops and pneumatics, specially built from Wurlitzer plans.



View of solo chamber looking toward the shutters. Main chamber arrangement is identical in layout of manual chests.

WURLITZER FACTORY SHIPMENT LIST

CONTINUED FROM LAST ISSUE

1304	E	Paterson, N.J. Regent	3/27/26	1352	3 Man	Palatka, Fla. 1st. Bap. Ch.	5/29/26
1305	Spec.			1353	E	Petersburg, Va. Bluebird Th.	5/29/26
	260	Chicago, Ill. Howard	3/29/26	1354	B	Larkins, Fla. Riviera Th.	6/ 5/26
1306	F	Springfield, Mo. Electric	3/30/26	1355	D-X	Austin, Texas Queen Th.	6/ 8/26
1307	Spec. F	Indianapolis, Ind. Tivoli	3/31/26	1356	109	Pittsburg, Kan. Midland Th.	6/ 8/26
1308	235	Los Angeles, Calif. Carthay Center	4/ 1/26	1357	E-X	Knoxville, Tenn. Riviera	6/ 9/26
				1358	F	Birmingham, Eng. West End Th.	6/ 9/26
1309	F	Chicago, Ill. Hollywood	4/ 2/26	1359	3 Man.	Chicago, Ill. Drake Th.	6/ 9/26
1310	H	Reading, Pa. Colonial	4/ 3/26	1360	D	Montgomery, Ala. Strand Th.	6/12/26
1311	F	Fruitvale, Calif. Foothill	4/ 5/26	1361	108	Jamestown, N.Y. Majestic Th.	6/12/26
1312	Spec.			1362	B-X	Willow Grove, Pa. Rothwell Th.	6/12/26
	105	Los Angeles, Masonic Lodge	4/ 9/26	1363	135	Franklin, N.J. Franklin Th.	6/12/26
1313	3 man.			1364	D	San Francisco, Cal. Polk St. Th.	6/14/26
	E	Haines City, Fla.	4/ 8/26	1365	108	Warren, R.I. Lyric Th.	6/16/26
1314	B	Pittsburg, Pa. Wm. Penn.	4/ 9/26	1366	109-C	Pittsburg, Pa. Model	6/18/26
1315	Spec.	(we believe its Oriental Th.)		1367	Sp. H	Johnstown, Pa. State Th.	6/18/26
	4 Man.	Chicago, Ill. Marx	4/12/26	1368	B	Gastonia, N.C. Lyric Th.	6/20/26
1316	E	Cincinnati, Ohio Store	4/13/26	1369	109	Brooklyn, N.Y. Cumberland Th.	6/20/26
1317	F	Sunderland, England	4/14/26	1370	B	Alamosa, Colo. Legion Th.	6/22/26
1318	D	Chicago, Ill. Crown	4/15/26	1371	105	New Bern, N.C. Athena	6/22/26
1319	D	Buffalo, N.Y. Store	4/16/26	1372	B	New York, N.Y. Ave. "B"	6/25/26
1320	216	Oakland, Calif. Senator	4/17/26	1373	Rep.	Detroit, Mich. Zeller house	6/25/26
1321	Spec.	Milwaukee Riverview	4/19/26	1374	B	Minneapolis, Minn. Grand Th.	6/26/26
1322	F	Coconut Grove	4/20/26	1375	135	Brooklyn, N.Y. Heights Th.	6/28/26
1323	260	Boston, Mass. Scolly Square	4/22/26	1376	B	New York Rivington Th.	6/28/26
1324	235	Memphis, Tenn. Palace	4/23/26	1377	S/4M	St. Louis, Mo. Ambassador Th.	6/29/26
1325	F	Miami Florida, New Theatre	4/24/26	1378	Sp.	Lockport, N.Y. St. Peters	6/30/26
1326	E-X	Harrisburg, Pa. Regent	4/26/26	1379	Sp.	Lake Worth, Fla. 1st Christ.	6/30/26
1327	Spec. H	Portland, Ore. Hollywood	4/27/26	1380	4 M.	Portland, Ore. Broadway Th.	7/ 3/26
1328	H	New Bedford, Mass. Empire	4/27/26	1381	235	Philadelphia, Pa. Frankfort Th.	7/ 3/26
1329	Spec.			1382	160	New York, N.Y. Interboro Th.	7/ 6/26
	4 man	Chicago, Ill. Sheridan	4/30/26	1383	B	Nutley, N.J. Franklin Th.	7/ 7/26
212	Rep'd			1384	235	St. Petersburg, Fla. Paramount Th.	7/ 8/26
	135	Lawrenceburg, Ind.	4/28/26	1385	D	Pittsburg, Pa. Studio	7/ 9/26
1330	E-X	Little Rock, Ark. Capitol	5/ 1/26	1386	D	Jersey City, N.J. Tivoli Th.	7/ 9/26
1331	E-X	Austin, Texas Majestic	5/ 4/26	1387	B	Winona, State	7/10/26
1332	D-X	Tampa, Fla. Franklin Th.	5/ 5/26	1388	4 M.	Seattle, Wash. 5th Ave. Th.	7/13/26
1333	Spec.	Richmond, Va. 5th Bap. Ch.	5/ 6/26	1389	H	Albany, N.Y. New Mark Th.	7/13/26
1334	F	Monterey, Cal. Monterey Th.	5/ 7/26		D Addts.	Taylorville, Ill. Capitol Th.	7/14/26
1335	D-X	Galveston, Tex. Queen Th.	5/ 9/26	1390	F	Brooklyn, N.Y. Bushwick Th.	7/15/26
	Robert			1391	3 Man. H	Greensburg, Pa. New Manos Th.	7/17/26
	Morton	Olney, Illinois Arcadia Th.	5/ 8/26	1392	D	Kansas City, Mo. Neptune Th.	7/17/26
1336	H.O.	Los Angeles, Calif. Store	5/12/26	1393	260	Atlanta, Ga. Keiths Th.	7/19/26
1337	B	Kansas City, Mo. Baier Th.	5/13/26	1394	B	Metro-Goldwyn - Madeleine	7/20/26
1338	B	McAlester, Okla. Palace Th.	5/14/26			New York, N.Y. - France	7/20/26
1339	B	Seattle, Wash. Uptown Th.	5/14/26	1395	190	York, Pa. Jackson Th.	7/20/26
1340	D	Ft. Lauderdale, Fla. Sunset Th.	5/15/26	1396	Ch.	Dayton, Ohio. M.E. Ch.	7/21/26
1341	260	Cleveland, O. Palace Th.	5/18/26	1397	Sp. B	Twin Falls, Idaho Idaho Th.	7/21/26
1342	E-X	Joplin, Mo. Hippodrome	5/19/26	1398	E-X	Racine, Wis. Rialto Th.	7/22/26
	Add.	Buffalo, N.Y. St. Pauls	5/19/26	1399	H	Woonsocket, R.I. New	7/23/26
1343	F	London, Eng. Finsbury Th.	5/21/26	1400	E	New York, N.Y. Palestine Th.	7/24/26
1344	E-X	Pittsburg, Pa. Sheridan Th.	5/22/26	1401	Sp. B.	Minneapolis, Minn. Rialto Th.	7/26/26
1345	E-X	Pittsburg, Pa. Harris Th.	5/24/26	1402	3 M.	Duluth, Minn. Garrick Th.	7/26/26
1346	Spec.	Opp., Alabama Bap. Ch.	5/25/26	365	75	Louisville, Ky. Lyric Th.	7/27/26
1347	E-X	Johnson City, Tenn. Majestic Th.	5/26/26	1403	H	New York Uptown Th.	7/27/26
1348	3 Man. H	Philadelphia, Pa. Plaza Th.	5/27/26	1404	3M.	St. Paul, Minn. Capitol Th.	7/28/26
1349	235	Boston, Mass. Loews Th.	5/28/26				
1350	B	Rochester, Minn. Lawler Th.	5/28/26				
1351	5 Man	Detroit, Mich. Metropolitan	5/29/26				

1405	Sp. H.	Cambridge, Mass. University	7/29/26	1464	H	Troy, N.Y. Proctor's Th.	9/30/26
1406	260	New York, N.Y. Fox 14th	7/30/26		Addt.	Church, Buffalo, N.Y.	
1407	260	Columbus, O. Keith Th.	8/ 4/26			Lafayette Presbyterian	9/30/26
1408	B	London, England Palladium Th.	8/ 5/26	1465	109	Brockport, N.Y. Strand Th.	10/ 1/26
1409	B	Tarentum, Pa. Harris Th.	8/ 6/26	1466	E-X	Miami, Fla. Flagler Th.	10/ 2/26
1410	E	Long Island City Sunnyside Th.	8/ 7/26	1467	H	Yonkers, N.Y. Proctors Th.	10/ 5/26
1411	D	Springfield, Mo. Gillios Th.	8/ 9/26	1468	190	Cranford, N.J. Cranford Th.	10/ 6/26
1412	108	Albany, N.Y. Eagle Th.	8/ 9/26	1469	3 M.	Schenectady, N.Y. Proctors Th.	
1413	E-X	E. Orange, N.J. Harrison Th.	8/10/26				10/ 7/26
1414	Sp. B.	Minot, N. Dakota Minot Th.	8/10/26	1470	E-X	Rochester, N.Y. Madison Th.	10/ 8/26
1415	H	Ambridge, Pa. Prince Th.	8/11/26	1471	D	San Francisco, New	10/ 9/26
1416	B	New York, N.Y. Pastime	8/12/26	1472	E	Reading, Pa. Parks Th.	10/12/26
1417	H	Morristown, N.J. Capitol Th.	8/13/26	1473	260	San Antonio, Texas Famous Pl.	
1418	D	Jersey City, N.J. Rialto Th.	8/14/26				10/14/26
1419	H	New York, N.Y. Apollo Th.	8/16/26	1474	Spec.	South Bend, Ind. New	10/14/26
1420	F	Bronx, N.Y. City Royal Th.	8/17/26	1475	F	Auckland, New Zealand	10/15/26
1421	F	Baltimore, Md. Parkway Th.	8/18/26	1476	B-X	Logan, Ohio Pythian Th.	10/16/26
1422	235	Baltimore, Md. Century Th.	8/19/26	1477	H	Brooklyn, N.Y. Strathmore Th.	
1423	H	Mt. Vernon, N.Y. Proctor's Th.					10/18/26
			8/20/26	1478	E	Pueblo, Col. New	10/19/26
1424	Sp. B.	Peckville, Pa. Favini Th.	8/20/26	1479	B	Grandview, Ohio Grandview Th.	
1425	Sp. B.	Biscayne Pk. Miami Shores					10/19/26
		Biscayne PkTh.	8/21/26	1480	109	Coatesville, Pa. Powers Th.	10/20/26
1426	Sp. B	Jessup, Pa. Favini Th.	8/21/26	1481	109	Lowell, Mass. Capitol Th.	10/20/26
1427	3 M.	Salem, Ore. Capital Th.	8/23/26	1482	H	Wellington, N.Z. Wellington Th.	
1428	B	Batavia, N.Y. Bellinger Th.	8/23/26				10/21/26
1429	F	Tampa, Fla. Tampa Th.	8/24/26	1483	B	Hopewell, Va. Marcelle Th.	10/22/26
1430	H	Newark, N.J. Palace Th.	8/25/26	1484	H	Cleveland, O. Regent Th.	10/22/26
1431	Sp.	East Aurora, N.Y. Blzg. Star	8/26/26	1485	B	Brooklyn, N.Y. Duffield Th.	10/23/26
1432	Sp.	Dayton, O. Eagles Lodge	8/26/26	1486	Sp. F	Camden, N.J. Whitman Th.	10/23/26
1433	B	Belmont, Mass. Strand Th.	8/27/26	1487	F	Cleveland, O. Dennison Th.	10/25/26
1434	H	Queens Boro, N.Y. Woodside Th.		1488	H	Palm Beach, Fla. Sunrise Th.	10/26/26
			8/27/26	1489	B	Columbus, O. Southland Th.	10/27/26
1435	Sp. B.	Boston, Mass. Elks Lodge	8/28/26	1490	260	Buffalo, N.Y. Kensington Th.	10/27/26
1436	H	Brooklyn, N.Y. Leader	8/28/26	1491	Sp.	Boston, Mass. Statler Hot.	10/27/26
1437	Spec.	Boston, Mass. Elks Lodge	8/20/26	1492	3 M.	Worcester, Mass. Capitol Th.	10/28/26
1438	Sp. B.	Mankato, Minn. State	8/30/26	1493	190	Frederick, Md. Crandall Th.	10/28/26
1439	210	Los Angeles, Cal. Chotiners Th.		1494	Sp.	Sandusky, O. Schade Th.	10/28/26
			8/30/26	1495	F	Charlotte, N.C. New	10/29/26
1440	E-X	Dunkirk, N.Y. Capitol Th.	9/ 2/26	1496	E	Tulare, Cal. New	10/30/26
1441	105	Fordson, Mich. Fordson	9/ 2/26	1497	H	Brooklyn, N.Y. Prospect	10/30/26
1442	H	New York, N.Y. 58th St. Proctors				Deduct Boston, Statler Hotel	
			9/ 7/26	1498	B	Palm Beach, Fla. Garden Th.	11/ 2/26
1443	E-X	Joplin, Mo. Electric	9/ 8/26	1499	190	New York, N.Y. Jerome Th.	11/ 4/26
1444	B	Morgantown, W. Va. Strand Th.		1491	Sp.	Boston, Mass. Statler Hot.	11/ 5/26
			9/ 9/26	1500	Sp. B	Homestead, Fla. Avacado	11/ 6/26
1445	Sp. B.	Lebanon, N.H. Town Hall	9/ 9/26	1501	235	Houston, Tex. New	11/ 8/26
1446	E-X	St. Joseph, Mo. Electric	9/11/26	1502	D	Jersey City, N.J. Cameo Th.	11/ 9/26
1447	190	Kearny, N.J. Kearny Th.	9/11/26	1503	Sp. B	Washington, Ind. Indiana Th.	11/ 9/26
1448	Spec.	Tooele, Utah. Tooele Th.	9/13/26	1504	109	Palmerton, Pa. Park Th.	11/10/26
1449	B	Seattle, Wash. Montlake Th.	9/14/26	1505	Sp. B	Coral Gables, Fla. University Th.	
1450	Sp. B.	Minneapolis, Minn. Strand Th.	9/15/26				11/10/26
1451	Spec.	Dayton, O. ?agman Me Church		1506	E	Bronx, N.Y. New	11/11/26
			9/15/27	1507	108	McComb, Miss. State	11/12/26
1452	E-X	Huntington, Ind. Jefferson Th.	9/16/26	1508	D	Columbus, O. Garden Th.	11/15/26
1453	105	Ecorse, Mich. Ecorse Th.	9/16/26	1509	D	Rochester, N.Y. State	11/16/26
1454	H	Concord, N.Y. new	9/18/26	1510	109	Covington, Ky. Lyric Th.	11/17/26
1455	25	Philadelphia, Em. Ref. Ch.	9/18/26	1511	H	Cleveland, O. Broadvue	11/18/26
1456	H	New York, N.Y. 125th St. Th.	9/21/26	1512	Spec.	Pawtucket, R.I. High School	11/19/26
1457	H	New York 5th Ave. Th.	9/23/26	1513	D	Cumberland, Md. Liberty Th.	11/19/26
1458	Sp.	New York, N.Y. Paramount Th.		1514	E	Boston, Mass. Bijon Th.	11/20/26
			9/25/26	1515	E-X	Corona, L.I. New	11/22/26
1459	E	Baltimore, Md. Palace Th.	9/27/26	1516	F	Walla Walla, Wash. Legion Th.	
1460	H	Albany, N.Y. Grand Th.	9/27/26				11/23/26
1461	D	Providence, R.I. Columbus Th.		1517	B	West Orange, N.J. Lewallyn Th.	
			9/28/26				11/24/26
1462	D	Philadelphia, Elite Th.	9/28/26	1518	D	Jersey City, N.J. Capitol Th.	11/26/26
1463	F	Baltimore, Md. Valencia Th.	9/29/26	1519	B	Bound Brook, N.J. Brook Th.	11/26/26

1520	Spec.	Madison, Wis. Strand Th.	11/27/26
1521	B	Red Lion, Pa. New	11/27/26
1522	109	Troy, Ohio. Jewel Th.	11/29/26
1523	H	Sacramento, Cal. Majestic Th.	11/29/26
1524	Spec.	N. Tonawanda, N.Y. Rivera Th.	11/29/26
	Addts.	Miami, Fla. Tivoli Th.	11/ 7/26
1525	H	Brooklyn, N.Y. Stillwell Th.	11/ 7/26
1526	B	New York, N.Y. Park West Th.	11/ 8/26
1527	B	Tenafly, N.J. New	11/ 8/26
1528	B	Greencastle, Ind. Opera House	11/ 9/26
1529	B	Bronx, New York Mt. Eden's	11/ 9/26
1530	Sp. B	Birmingham, Eng. Lozelle's	11/10/26
1531	D	Los Angeles, Cal. Wallotte Th.	11/10/26
1532	Sp. B	Eau Gallie, Fla. Van Croix	11/10/26
1533	F	Buffalo, N.Y. Tonawanda St.	11/11/26
1534	R-5	Evanston, Ill. McCrath Th.	11/11/26
1535	E	Richmond, Ind. New	11/13/26
1536	F	Belfast, Ire. Classic	12/15/26
1537	Sp. B	Welch, W. Va. Welch	12/15/26
1538	Sp. 260	New York, N.Y. Hippodrome Th.	12/16/26
	Addts.	Hamilton, O. Rialto Th.	12/17/26
1539	E	Baltimore, Md. State	12/17/26
1540	H	New York, N.Y. Park Lane	12/18/26
1541	260	Hollywood, Cal. Chinese Th.	12/20/26
1542	B	Chicago, Ill. Drexel	12/22/26
1543	Spec.	Chicago, Ill. Gunn School of Music	12/23/26
1544	Spec.	Chicago, Ill. Gunn School of Music	12/23/26
1545	Sp. 235	San Jose, Cal. New	12/24/26
1546	Sp. B	Kansas City, Mo. S. Troost	12/28/26
1547	235	Detroit, Mich. Uptown Th.	12/30/26
1548	Addts. E	Miami, Fla. University Th. Somerville, Mass. Capitol Th.	12/30/26
1549	E	Maplewood, N.J. New	1/ 7/27
1550	108	Logan, Utah Grand Th.	1/ 8/27
1551	190	Bonx, N.Y. New	1/10/27
1552	E	Muncie, Ind. New	1/11/27
1553	E	Brooklyn, N.Y. Tiffany Th.	1/12/27
1554	E	Jacksonville, Fla. Riverside Th.	1/13/27
1555	260	New York Lexington Th.	1/14/27
1556	H	Brooklyn, N.Y. New	1/15/27
	Additions	St. Louis, Mo. Missouri Th.	1/15/27
1557	D-X	Newport, R.I. Opera House	1/18/27
1558	215	Bellingham, Wash. Mt. Baker Th.	1/19/27
1559	105	Arcadia, Fla. Star Th.	1/19/27
1560	E	Massillon, O. Lincoln Th.	1/20/27
1561	Sp. F	Cleveland, O. Heights Th.	1/21/27
1562	105	Columbus, O. Dixie Th.	1/22/27
1563	Sp. 3M	Chicago, Ill. Gunn School	1/26/27
1564	109	Chicago, Ill. Sch. Mus.	1/26/27
1565	3	Lakeland, Fla. Lakeland Th.	1/27/27
1566	E	Detroit, Mich. Temple Th.	1/27/27
1567	Sp. B	Raleigh, N.C. Capitol Th.	1/28/27
1568	235	Newark, N.J. Stanley Th.	1/28/27
1569	260	Jacksonville, Fla. New	1/31/27
1570	Spec.	Buffalo, N.Y. Cranada Th.	2/ 3/27
1571	Sp. 4M	Omaha, Nebr. Rivera Th.	2/ 4/27
1572	F	Milwaukee, Wisc. Ventian Th.	2/ 5/27
1573	D	Attleboro, Mass. Bates Th.	2/ 7/27

1574	Spec.	Wichita, Kan. Ch. Christ	2/ 8/27
1575	Sp. B	Danville, Ky. Kentucky Th.	2/ 9/27
	Additions	Massillon, O. Lincoln Th.	2/ 9/27
1576	Sp. B	Derby, Conn. Com. Hall	2/10/27
1577	B	Nazareth, Pa. Broad St.	2/11/27
1578	B	Bainbridge, Ga. Callahan	2/14/27
	Additions	Schenectady, N.Y. Proctors	2/19/27
	Additions	New York, N.Y. Paramont	2/21/27
1579	R-5	Milwaukee, Wis. WHAD Th.	2/25/27
1580	F	Bremerton, Wash. Rialto Th.	2/25/27
1581	Sp. B	Youngstown, O. Strand Th.	2/25/27
1582	Spec.	Winterhaven, Fla. St. Paul's Ep. Ch.	2/26/27
1583	Sp. B	Columbus, O. Innis Th.	2/26/27
1584	E-X	Rochester, N.Y. Liberty Th.	2/26/27
1585	3 M	Ballard, Wash. Bagdad Th.	3/ 3/27
1586	D	So. Boston, Mass. City Pt.	3/ 5/27
1587	5 M	Chicago, Ill. Marbro Th.	3/ 6/27
1588	3 M	Watertown, N.Y. Olympic Th.	3/ 8/27
1589	E	Belleville, Ill. Lincoln Th.	3/ 9/27
1590	F	Cleveland, O. Union Square	3/10/27
1591	Sp. F	Grand Island, Neb. Capitol Th.	3/11/27
1592	Sp.	Chicago, Ill. Avalon Th.	3/12/27
1593	F	Ocean City, N.J. Strand Th.	3/16/27
1594	E-X	Hamilton, O. Palace Th.	3/17/27
1595	Sp. F	Syracuse, N.Y. Eckel Th.	3/18/27
1596	190	Cloversville, N.Y. Glove Th.	3/18/27
1597	B	Philadelphia, Pa. York Th.	3/19/27
1598	Sp. F	Camden, N.Y. W. Whitman	3/22/27
1599	B-X	McKees Rocks, Pa. Orpheum Th.	3/24/27
1600	E-X	Media, Pa. Media Th.	3/25/27
1601	Sp.	Chicago, Ill. Com. Center	3/25/27
1602	B	Brooklyn, N.Y. 40th St. Th.	3/25/27
1603	235	St. Joseph, Mo. Missouri Th.	3/26/27
1604	Sp. B	Newport, Ky. Strand Th.	3/29/27
1605	D	Eureka, Cal. Rialto Th.	3/29/27
1606	Sp. B	Oxford, O. Oxford Th.	4/ 5/27
1607	H	Ridgewood, L.I. New	4/ 6/27
1608	E	Brooklyn, N.Y. Concord Th.	4/ 7/27
1609	E	Kingston, N.Y. Broadway Th.	4/ 8/27
1610	108	Pittsburg, Pa. Bellevue Th.	4/ 8/27
1611	F	Philadelphia, Pa. Poplar Th.	4/ 9/27
1612	235	New Rochelle, N.Y. Loews Th.	4/13/27
1613	190	Brooklyn, N.Y. Marboro Th.	4/14/27
1614	E-X	Houston, Texas Kirby Th.	4/15/27
1615	B	Philadelphia, Pa. Carrick Th.	4/16/27
1616	Sp.	Buffalo, N.Y. Grt. Lakes Th.	4/16/27
1617	D	Provo, Utah Paramont Th.	4/18/27
1618	E-X	Norwich, N.Y. Colonial Th.	4/19/27
1619	235	Fort Worth, Texas Ft. Worth Th.	4/20/27
1620	216	Los Angeles, Cal. Garrick Th.	4/22/27
1621	D-X	Dayton, O. Classic Th.	4/23/27
1622	R-5	Washington, D.C. Livingston Th.	4/25/27
1623	E-X	Auburn, N.Y. Palace Th.	4/25/27
1624	E-X	Little Falls, N.Y. Rialto Th.	4/26/27
1625	E-X	Detroit, Mich. Granada Th.	4/27/27
1626	D	San Francisco, Cal. San Bruno Th.	4/27/27
1627	D	Marysville, Cal. Marysville Th.	4/27/27
1628	E-X	Herkimer, N.Y. Liberty Th.	4/28/27
1629	7	De Ridder, La. m.e. Ch.	4/28/27

(Continued in Next Issue)

CHAPTER ACTIVITIES

OHIO VALLEY

The Ohio Valley Chapter met in late March in Millville, at the Shady Nook Steak House, owned by Chapter vice chairman Stan Todd. A "pop" concert in Cincinnati at some future date was discussed. Noteworthy guests included E.J. Quinby, and Pat Gillick, well known in the area as a former theatre organist. After the meeting was adjourned, those present were entertained at Todd's 3-manual Hammond by John Strader, Glen Merriam, Herb Wottle and Bill Wayne.

NIAGARA FRONTIER

This Chapter's second 1961 meeting was held April 9 in Rochester, N.Y., at the R.K.O.-Palace Theatre, with two organists featured - Tom Grierson and his protege, Don Scott. The organ, a 4/20 Wurlitzer installed in 1928, has been consistently kept in A-1 condition by Daniel Schultz, since a restoration job last summer.

The April 9 concert was the result of popular demand by the members who wanted an encore performance by Tom Grierson, following his well-received effort last August. And they were well rewarded.

Following his work, Tom introduced Scott, a young fellow from Canandaigua, who has literally worshipped at the Grierson shrine for years. He played gay tunes which were popular in the Twenties and later, and his performance indicated that he will be heard from at future A.T.O.E. meetings.



The Niagara Chapter held an informal March meeting in the John Spalding home. The 66 members and guests included Mrs. David Marr, an honorary member, and widow of the late David Marr of Marr & Colton. Entertainment was provided by Dr. Edward Bebko, a theatre organist at Radio City, New York, in the 1930's, known professionally as Eddie Baker. Above, Dr. Bebko is seated at console, Mrs. Marr on his right. The Spalding organ is a 3/9 Marr & Colton.



A short business meeting was held, electing Irving Toner to the office of vice president. This was made necessary by the resignation of Myron Limburg as president, and the moving up to the top position of vice president Heino Olandt.

EASTERN MASSACHUSETTS

The Eastern Massachusetts Chapter's last fall concert was held in the Stoneham Town Hall, where there reposes the ex-WNAC 2/14 Wurlitzer. Al Winslow, local president, played two solid

hours of movie accompaniment liberally interspersed with song slides for a group of over 350 people. What is remarkable is that Winslow nearly severed his left arm below the elbow with a Skilsaw last July, and was told that he would never play again. He played in November with no sense of feeling in his left hand, and limited mobility, but has today improved to the point where after having some scar tissue removed, he has regained most of the feeling and action in his hand.

Eastern Massachusetts members' projects are now in various states of playing condition, says Brenton E. Tyler. Tyler himself recently moved from Waltham to Weston, Mass., and had to dismember his 3/7, a four-year labor of love, and move it. He hopes to soon start reassembly operations. Don Phipps' 4/20 Morton is being set up and wined. He is re-leathering the chests, all single rank, which is a big job. Chuck Whitehead's 2/8W (Codman Sq., Boston) is all set up and operating nicely. Len Alpert's 3/13 W (Leow's, Schenectady, N.Y.) is operating well. And a new member, Joe Lavecchia, recently purchased the WMEX 2/6 Wurlitzer for his home.

PUGET SOUND

The Spring meeting of the Puget Sound Chapter was held April 9 in the home of Howard Burr, in Seattle, Washington. Guest artist was Reginald Stone, staff organist at Radio Station CFAX in Victoria, B.C. Stone, who hails from the British Isles, where he used to play for the "silents", had some interesting experiences to relate.

T.O.S.A. NEWS

Word received from John Clancy and V.J. Arnold of the Theatre Organ Society of Australia indicates the start of a new semi-official mimeo sheet called THE VOX. The first issue just received features news notes, and writings by Alden Miller of Minneapolis and Lou Marder of Los Angeles.

A.T.O.E. members interested should write to V. Julian Arnold, Editor, 67 New Street, Brighton Beach, S 5, Melbourne, Australia. No U.S. subscription rates are quoted.

LAND O LAKES

At the March meeting of the Land O Lakes Chapter, members enjoyed tapes made at Riny Delzer's home earlier in the year, with Eddie Dunstedter at the Minnesota Theatre Organ.

The April meeting was held in the Minneapolis Arena, location of the sole surviving "Mighty Wurlitzer" still in use in its original location in the twin cities. It is a 2/7 organ that is a delight to hear. Says Don Taft, secretary, "It's worth the trip just to hear those post horns!"

POTOMAC VALLEY

A new member of the Potomac Valley Chapter is Robert B. Bruce, the owner of a 16-stop Estey reed organ, which he says gives surprisingly good results. Bruce has been interested in the organ since as a small boy in Iowa he used to watch the operation of a Smithplayer-organ in a local theatre.

He later attended Parsons College, in Fairfield, Iowa, as a science major. A theatre there had a two-manual Smith. Bruce got acquainted with the manager, and ended up playing daily before the shows. While at Parsons, he serviced the three-manual Austin on the campus.

While in the Navy, and stationed in Australia, he played organs in several of the theatres to his heart's content on Sundays, when no shows are given there.

The Potomac Valley Chapter had a pleasant and entertaining meeting in the home of Mr. and Mrs. Erwin Young late in March. The occasion was the unveiling of Young's very fine installation of his seven-rank Wurlitzer from the Harrisburg Loew's Theatre. An outstanding program of arrangements was presented by Jimmy Boyce.

CLASSIFIED ADS

Classified ads are accepted at the rate of ten cents per word per issue. A ten percent discount allowed if remittance accompanies your order.

Head your ads: "WANTED", "SWAP" "FOR SALE", etc. Send your ad to: Theatre Organ, Adv. Mgr., 4438 Camden St. Oakland 19, Calif.

SPECIAL OFFER to ATOE MEMBERS
No charge for your first ten words.

WANTED

ROTOGRAVURE NEWSPAPER sections going back to 1920, featuring theatre pipe organ installations in movie palaces, civic auditoriums, radio broadcasting studios, residences; also clippings from newspapers, magazines, catalogues, advertisements, encyclopedias, books, etc. on orchestral unit pipe organs and Hope-Jones history. Information on T.O. dispositions. Alden Miller, 3212 - 34th Avenue South, Minneapolis 6, Minn., U.S.A.

FOR SALE

CUSTOM MADE HI-FI LP Records. 10 inch LP at \$4.50 post free. Many rare European organs available and organists not now playing. Private and commercial records from 1926 onwards, many recorded in Theatres, Ballrooms 1950-60. Lo-Fi up to 1955 includes many rarities. Enquiries, swaps, to: - Derrick Marsh, 52 Hest Bank Lane, Hest Bank, Lancaster, England.

WURLITZER PIPES and percussions -- also some miscellaneous parts -- for full information, contact H.C. Wottle, 2846 Madison Road, Cincinnati 9, Ohio.

Spring, 1961

BAY AREA

Within the past two months Bay Area Organ Enthusiasts have had almost undreamed of opportunities to hear Theatre Organs in most of the prominent theatres. In San Francisco, both the Fox and the Paramount Theatres have recently had organ concerts. In Oakland, the Paramount Theatre has had several concerts. It is hoped that one day soon we may be able to again hear the long dormant San Francisco Orpheum Robert Morton, a 4 manual 28 rank of late vintage.

The purpose of this review is to recognize not the organists (this will be done in later editions) but the theatre officials who have made these events possible and successful! They have had the vision and foresight as well as the enthusiasm necessary to promote Theatre Organ concerts. To be perfectly frank, none of these concerts have been complete sell-outs. As a matter of fact, a few have barely made expenses. But, fortunately, most of them have been very successful, and we in A.T.O.E. extend to the staffs of these theatres our most sincere thanks. Without their complete cooperation, none of these wonderful events would have been possible.

Representing the San Francisco Fox Theatre are John Klee, Northern Calif-



Klee



Appel

ornia Division Supervisor, and Robert Appel, Managing Director. These two forwardthinking men are responsible for the excellent concert presentations made at the theatre by George Wright and Dave Quinlan with others planned for future dates. They have unquestionably led the field in theatre organ concerts in this area.

Gordon D. Stoddard, house manager

NIAGARA FRONTIER CHAPTER PLANS TORONTO WEEK-END

A bulletin just received announces a meeting of the Chapter in Toronto where Quentin MacLean and Horace Lapp will be featured organists. Included in the plans are visits to Royal York Hotel which has a 5 manual, 110 Rank Casavant, the Odeon - Carlton Theatre's 19 Rank Hillgren-Lane organ and the Maple Leaf Gardens' 5 manual, 21 Rank Wurlitzer (mostly). The program starts at 8:30 Saturday, June 10th, and continues throughout the day, ending at the Maple Leaf Gardens. The following day, Sunday, the group will visit the Canadian Broadcasting Studio G 3

of the Paramount Theatre in Oakland, continued the theatre organ activity re-activated in San Francisco in the East Bay Area. He is an enthusiast, and has arranged for a number of performances at the theatre over the past year and a half.



Representing the R.K.O. Golden Gate Theatre is Mark Alling.

In a recent conversation with the editor, Mr. Alling recounted a report



Alling

given by his companies division manager for the Rochester, New York, area, who stated that reception to the Tom Grierson concerts has been magnificent, and that most of the house managers present were understandably disappointed in that the organs formerly in their theatres had been removed, thus negating the possibility of this activity. Mr. Alling is to be complimented for leading the way in his company in the re-activation of interest in the Theatre Organ.

Earl Long is District Manager for A.B.C. - Paramount Theatre, San Francisco, Calif. The recently held concert in the Paramount Theatre was under his sponsorship, and made available the 1921 Style 285 Wurlitzer for the first time in over 20 years. A complete report of this affair will be soon forthcoming.

Gentlemen, we salute you! All too often forgotten in the blaze of the spotlight on the console, these men deserve the respect and appreciation of every A.T.O.E. member. It is our sincere hope that the example set may be emulated throughout the country by enterprising theatre managers. Our best wishes to the continued success of these theatre concerts and to each of those who are behind the scenes doing so much of the work!

manual 14 rank Legge Theatre Organ.

From the announcement, this will be a well planned meeting worthy of the support of every A.T.O.E. member who can attend. Contact the Chapter Secretary, Mrs. Laura Thomas, 3534 Bowen Road, Lancaster, New York, for details and reservations.

NOTE

Omitted from the Sequoia Records advertisement in the Winter 1960-61 issue of THEATRE ORGAN was the price of the Larry Vannucci record. This record is priced at \$3.98 monaural, \$4.98 stereo. Write to Studio Records, 2032 Broadway, Oakland, Calif., to order record. On California orders, include 4% sales tax.

Renwick Recordings, Inc.

42 Renwick Street
New York City, New York

AN OPEN LETTER TO ORGAN ENTHUSIASTS EVERYWHERE

Are you tired of hearing record shop clerks say, "Sorry, we don't have that particular organ record, but I'll try to get it for you."? Have you had your fill of plastic sealed records which, according to the jacket are terrific pipe organ releases, but when played at home for the first time prove to be electronic? Are you disgusted with second rate pressings, poorly engineered recordings, sparse and inaccurate record jacket notes? Have you hoped that someday, someone would produce truly fine organ recordings featuring many of the truly great but as yet unrecorded organists and organs as well as more of those whose releases have seemed to have disappeared?

Renwick Records is pleased to announce a series of forthcoming record releases which are designed especially for the discriminating organ enthusiast!! No effort is being spared to insure that every musical taste will find fulfillment in these new and fresh recordings of some of the finest contemporary organists, both in America and in Europe, playing many of the world's finest examples of every type of organ, theatre, classic and electronic! Renwick Records, Inc., has been formed to bring to organ enthusiasts the finest organ music possible on the modern L.P. recording. These releases will be available on a direct mail basis only. You are invited to send in your name and address, without obligation, of course, in order to be on our mailing list. The first release due on September 1, 1961, will be made on the former Paramount Studio Wurlitzer, now enlarged to 4 manuals and 38 ranks and also playable from the famous Roxy 5 manual console.

This first recording will be announced by mail only, and you are urged to send in your name and address now to avoid being uninformed about these exciting new records. Many other releases are to follow, and you will want to be kept informed on all of them!

Future records to be made will be selected by panels of recognized organ authorities in both the theatre and classical fields. Organs never before recorded will be used in many of the selections, featuring organists known to most of us by name only. To assist in selecting future program material, Renwick Records has appointed Judd Walton, of Vallejo, California, as the West Coast representative.

Renwick Records, Inc., is now dedicated to this task. We are proud to be associated with organ enthusiasts the world over, and will attempt to carry out this assignment to your complete satisfaction!

Renwick Records, Inc.,
Richard E. Loderhose,
President and Sole Owner
42 Renwick Street
New York City,
New York

Announcement

1961 Annual Meeting of the Members of the American Association of Theatre Organ Enthusiasts

SAT., JULY 1, 1961

RICHMOND, VIRGINIA

FIRST MEETING: 3:00 P.M.: MOSQUE, RICHMOND



Leonard MacClain at Wonamaker organ, Philadelphia.

PROGRAM:

Saturday afternoon -- Mosque
Call to Order
First Afternoon Concert
Intermission
Second Afternoon Concert
Intermission
Third Afternoon Concert
Adjourn
Saturday evening -- Hotel Jefferson
Annual Banquet and Business Meeting
Election of Honorary 1961 Member
Saturday night -- Byrd Theatre
Evening concert featuring a full-
length silent picture with
organ accompaniment.
Jam Session until ????

The Officers and Board of Directors of A.T.O.E. are pleased to announce that Leonard MacClain of Philadelphia and Gaylord Carter of Hollywood are two of the prominent theatre organists who will be heard in concert at our Annual Meeting. Confirmations had not been received at press-time on our other guest artists, and they will be announced at the Annual Meeting.

All members are urged to attend the meeting, which will be the outstanding theatre organ event in the entire world during 1961!

Registration will be held at the Mosque starting at 2:00 p.m., and continue throughout the meeting.



Gaylord Carter at Vaughn Wurlitzer, Los Angeles.