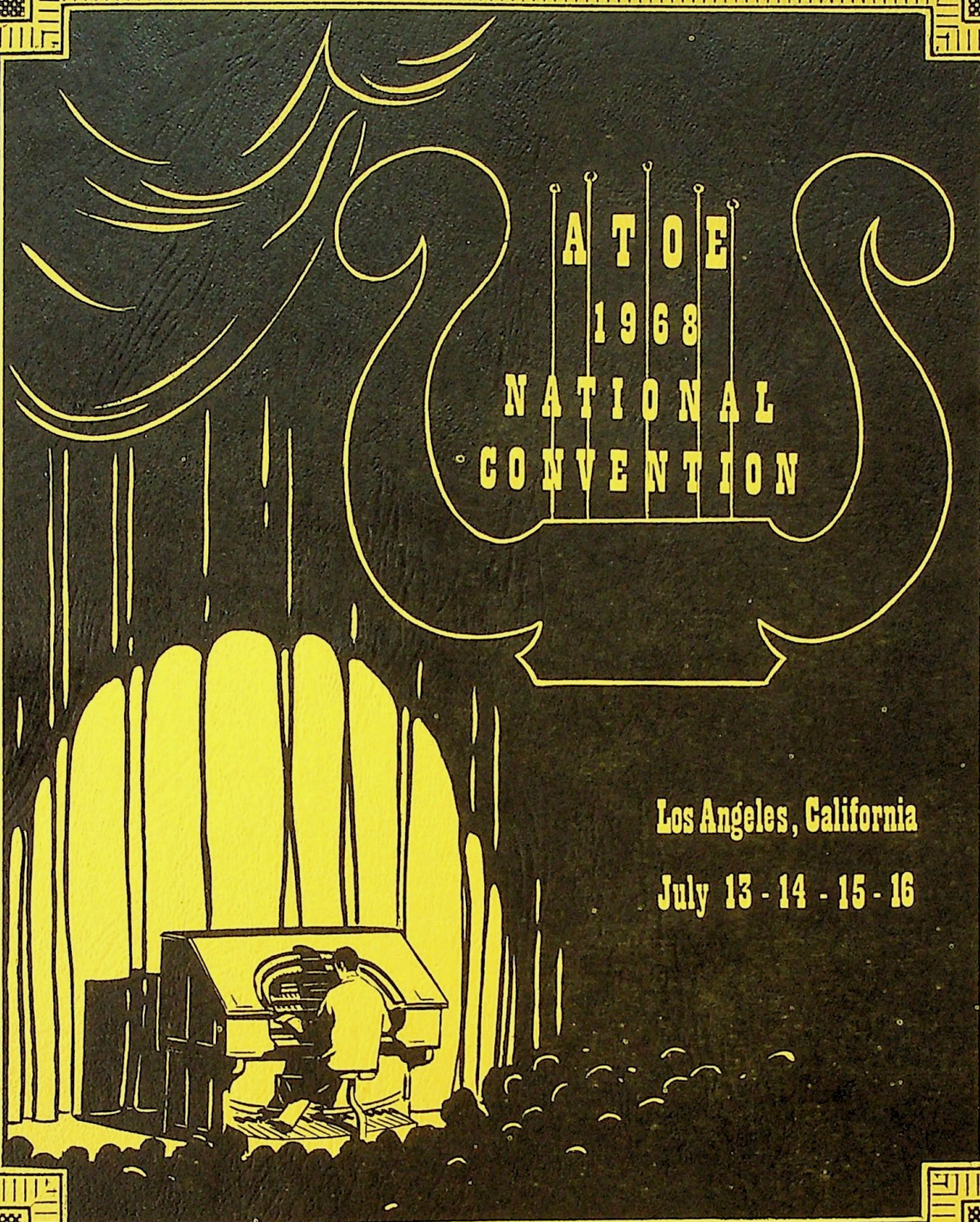


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A T O E  
1968  
NATIONAL  
CONVENTION

Los Angeles, California

July 13 - 14 - 15 - 16









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Vice-President .....*Dick Kline*  
Secretary .....*Marilyn Schrum*  
Treasurer .....*W. "Tiny" James*

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Transportation .....*Wm. Exner*  
Publicity - Promotion .....*W. "Stu" Green*  
Finance .....*Jack Shemick*  
Printing .....*Tom B'hend*



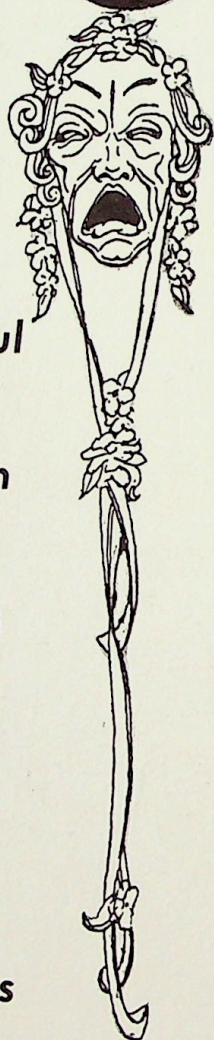
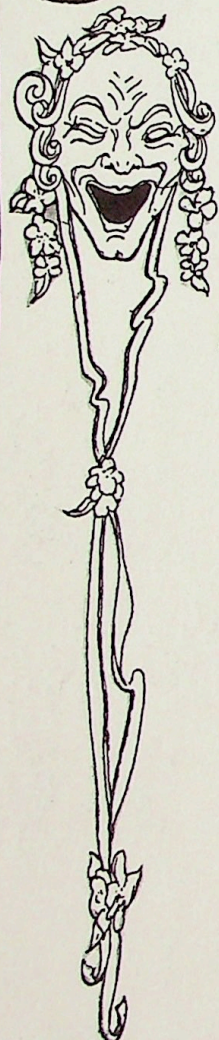


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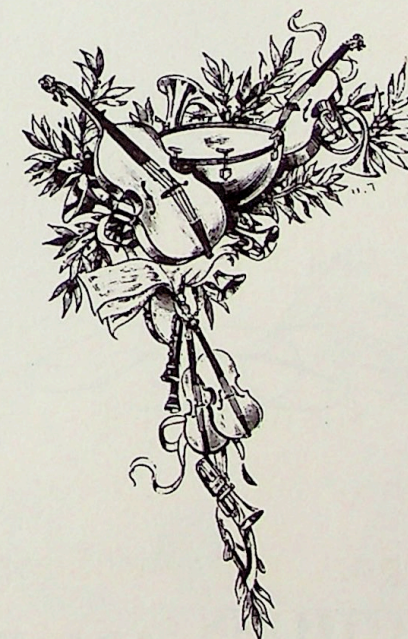


# WELCOME !

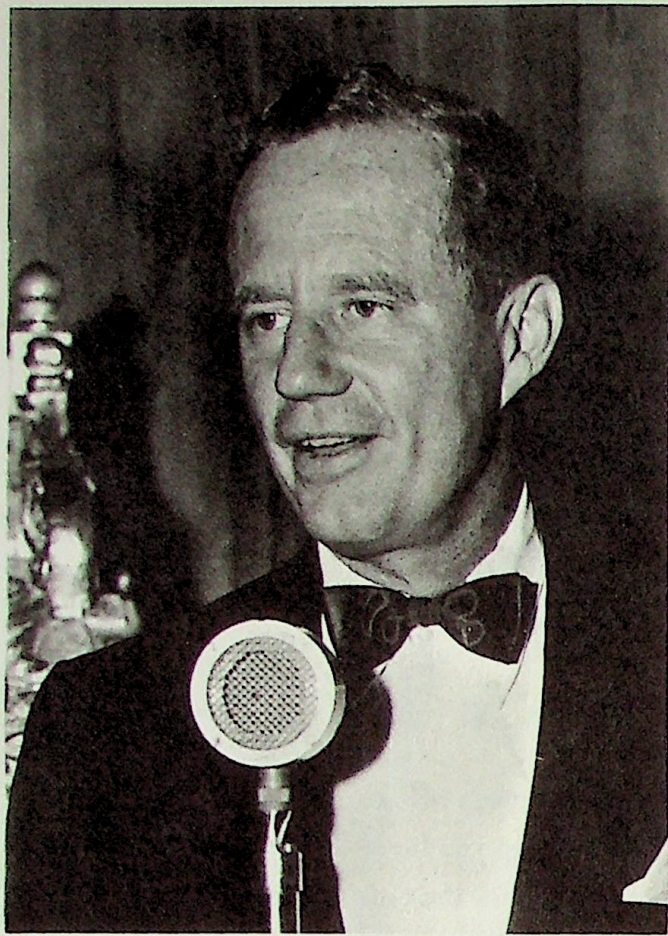
All members of Los Angeles Chapter A.T.O.E. extend their greetings to fellow organ buffs attending the 1968 Annual Convention here in the City of the Angels, and express the wish that everyone has an enjoyable stay here.

There are far more events planned than individuals will have time to attend—the convention has been designed to keep you busy—but it is hoped that all who can will remain after the close of the conclave to take in the many sights Southern California has to offer.

Any member of Los Angeles Chapter will be happy to assist you in any way possible. You have only to ask.







### BEN M. HALL

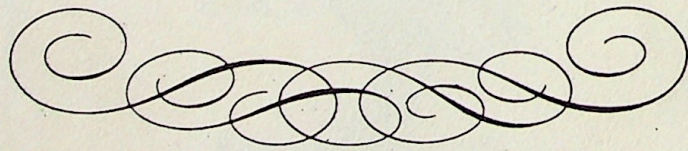
Ben's total involvement with the theatre organ dates back to the pre-ATOE dark ages when there were only fourteen theatre organ enthusiasts in the whole world, who kept up with each other via a series of letters circulated round-robin style. Since that time he has written "The Best Remaining Seats," which is now in its fourth printing, and he confesses that in the new edition he has had a chance to correct certain mistakes that have been bugging him since 1961.

Ben has been a Contributing Editor of Time Magazine (he wrote those mean Cinema reviews for quite a while), and Senior Editor of Show Magazine. He has mastered the ceremonies at ATOE National Conventions in Portland and Detroit, and regional conclaves in Richmond and New York, and has traveled widely presenting his slide lecture, "From Palaces to Popcorn Parlors." He is currently at work on two seemingly endless projects—a book on the life and times of Cole Porter which Doubleday would publish if he would ever finish it; and the installation, with the help of friends, of a five-rank Wurlitzer named "Little Mother" in the living room of his New York duplex.



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### GAYLORD B. CARTER

Gaylord Carter started playing theatre organ while attending high school—and he is still playing silent films today, but in a manner that has gained him international fame. His excellent accompaniment of silent photoplays landed him in solo positions during the golden age of the theatre pipe organ. He presided at consoles in some of the largest theatres in the sprawling village of Los Angeles. Two of the houses where he held solo positions were the Downtown Paramount and Warner's Hollywood Theatre. At the time World War II broke out, Gaylord was organist at the Wiltern Theatre where he played the 4m/37r Kimball each day.

Professionally he appeared in many radio shows, and for many years played the theme music for the "Amos 'N Andy" show. During the war he was on active duty in the Navy.

Carter is best known to organ buffs for his superb accompaniment of silent films. With fellow organist Jim Day he organized his internationally famous "Flicker Fingers" Productions and has traveled extensively during recent years presenting silent film shows in many cities across the nation. He is also organist at the Church of the Lighted Window in La Canada, Calif., and when he isn't appearing in public, or playing services, he can be found on his beautiful boat headed for Catalina Island.

Gaylord will, as he did in 1962, bring this year's ATOE Convention to a happy grand finale when he plays the accompaniment to one of Harold Lloyd's feature comedy films at the Wiltern Theatre on Tuesday evening, July 16.



### EDDIE DUNSTEDTER

Eddie Dunstedter's name will forever be related to Minneapolis, Minnesota, where his career as a theatre organist reached high gear in the mid-twenties at the time theatre organs were in their entertainment zenith.

Starting at the Capitol Theatre in St. Paul, he then played the big ones in Minneapolis — the Garrick, the State and the Minnesota Theatres.

It was radio that made his name a household word across the land. He organized a 21-piece orchestra for a series of radio shows. He played the WCCO Studio Wurlitzer for network broadcasting and was also noted for his organ programs that originated from St. Louis on a large Kilgen organ.

Moving to Hollywood in 1933, he scored and composed music for motion pictures and did considerable work in the radio and television fields. Among his radio and television credits are "Playhouse 90" and "Suspense" episodes.

He has been recording organ music for many years, both pipe and electronic. His 78 rpm recording of "My Blue Heaven" sold over one million copies. He has several long play Decca albums to his credit that were recorded on the Whitney Morton organ in Glendale, California.

At the present time he specializes in concert work. His concert on the Wiltern Kimball Monday morning, July 15th will be the first time he has played this instrument.



### TOM HAZLETON

Personable Tom Hazleton, a nationally-known theatre organist, has also traveled extensively as a classical recitalist.

He has served as staff organist at the Paramount and Avenue Theatres in San Francisco. Tom was the artist to open the restored Paramount Wurlitzer and received widespread publicity throughout the Bay region at the time.

At present he is a consultant for an electronic organ company and organist of a large church in Saratoga, California.

Tom has appeared in concert twice at the console of the Wiltern Theatre Kimball for Los Angeles Chapter ATOE.

He studied with Harold Mueller and Richard Purvis. He was a featured organist at the 1963 AGO Convention and the 1965 recital series at Grace Cathedral in San Francisco.



### LYN LARSEN

Lyn Larsen, concert and recording artist, has received international recognition and praise for his mature musical ability.

He made his theatre organ debut at the Wiltern Theatre in 1964, followed by appearances in San Francisco, Seattle, Orange, Fresno and the Rialto Theatre in South Pasadena.

His far flung travels include a three-month engagement at the Panama Hilton Hotel. A national tour last fall included concerts on theatre organs in Salt Lake City, Chicago, Detroit and Rochester.

Lyn has just returned from twelve weeks at the Dendy Theatre in Melbourne, Australia. While "down under," he gave several full-length concerts in addition to his nightly solo spots at the theatre, plus radio and television appearances.





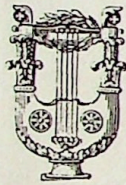
### ANN LEAF

Ann Leaf needs little introduction to organ buffs. This diminutive console artist established herself as one of the leading theatre organists of the silent film era first in Los Angeles, and then in New York City. She became nationally famous with her "Nocturne" broadcasts that were played on the four-manual Wurlitzer organ in the Paramount Theatre Studio.

Because of her slim, short stature, she became known as the "Mitey Mite of the Mighty Wurlitzer"—a title well suited to her mastery of the massive organs she played. She appeared as solo organist at the New York Paramount Theatre and was featured at the five-manual Robert Morton organ in the Los Angeles Criterion when she played for the Fox West Coast Circuit.

Today she is happily married to Russ Butler, an engineer at the NBC-TV Studios, and keeps busy in her newly-purchased home high in the hills above Hollywood.

Ann appears frequently in concerts and last May enjoyed a successful mid-west and eastern tour.

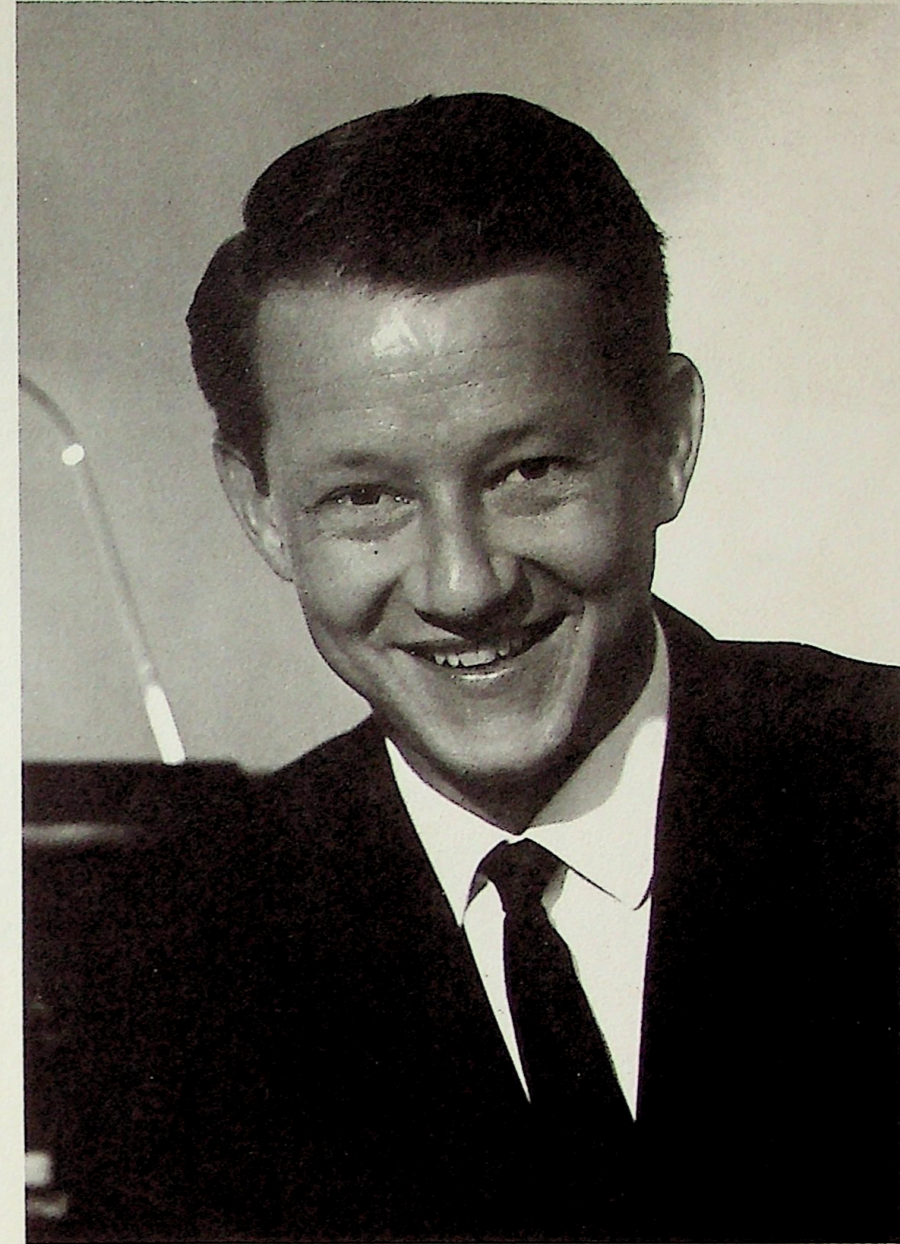


### ROSA RIO

Rosa Rio, known to millions of radio listeners on the east coast, has added musical embellishment to countless radio and television shows. To mention a few: "My True Story," "When a Girl Marries," "Lorenzo Jones," "The Shadow" and "Brighter Day."

In addition to her soap suds for soap operas, Rosa was staff organist for the ABC and NBC Broadcasting Systems and was heard daily from coast to coast for many years playing all types of background music.

She attended the Eastman School of Music in Rochester, New York, and majored in organ. Active in concert work, recording, arranging and composing, she also teaches in Connecticut where she operates two teaching studios. She recently presented a concert for the Rochester Theatre Organ Society on the 4m/21r Wurlitzer installed in the Auditorium Theatre there. Her appearance at the 1968 ATOE Convention will mark the first time she has played for west coast audiences.



### BILL THOMSON

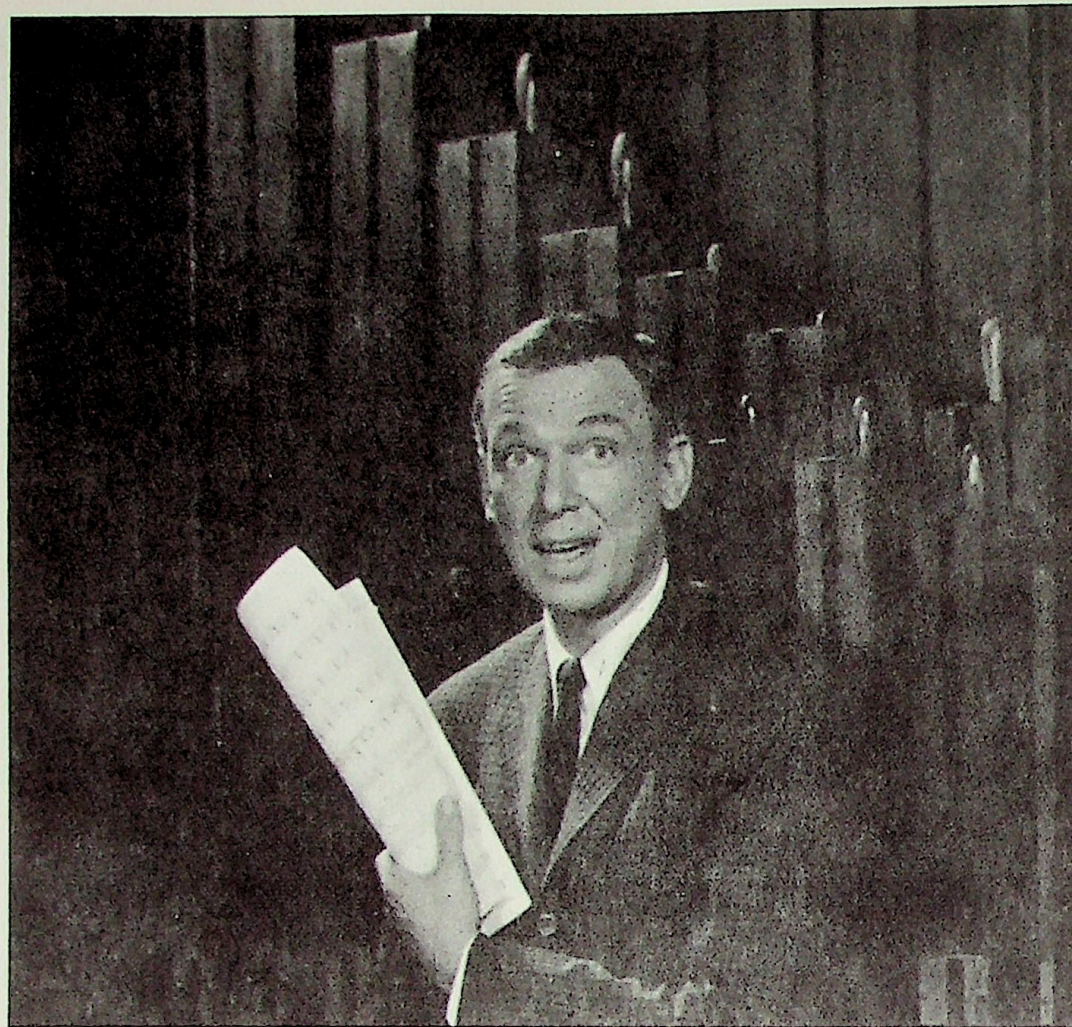
Bill Thomson is a concert artist, teacher, author and composer. He came to California from his home in Florida to attend the University of Southern California and has remained in the golden state ever since.

Theatre organwise he has made several recordings, two of them on the Style 216 Wurlitzer installed in the Rialto Theatre, South Pasadena, California. He has also played two very successful public concerts on this instrument. Bill has also been presented in two concerts by Los Angeles Chapter ATOE at the Wiltern Theatre.

From his experience gleaned in teaching organ, he published a book on improvising that has received excellent response. He also conducts teacher workshops throughout California and has a large private teaching schedule.

Among his recent compositions is his "Bahama Suite" which was inspired by a trip there several years ago.





### GEORGE WRIGHT

George Wright lives and works in Southern California (namely, Pasadena) except for an occasional journey into the out-of-town concert field. His most recent junkets took him to Detroit and Rochester where he played concerts for the Detroit Theatre Organ Club and the Rochester Theatre Organ Society and won rave notices in the local press and further enhanced his almost legendary artistry with organ buff fans who were able to hear him in person for the first time.

His record albums have out-numbered and out-sold those of any other performer in the popular pipe organ field.

George is currently in his sixth year as musical director for the "General Hospital" television series, for which he both composes and plays the scores.

Negotiations are currently underway for him to completely score a feature motion picture for a major studio. This would be recorded on the Wurlitzer organ in his Pasadena Studio which will be heard by ATOErs attending the 1968 Convention. The film is slated for probable release early in 1970.

The picture of George Wright was taken in front of his recording studio Wurlitzer showing the independent unenclosed pedal tibia. The shutters to the percussion chambers are visible behind the pipes.

On Sundays, George plays a newly-installed Balcom & Vaughan pipe organ at St. Mary's Church in Whittier, California. He presents short classical recitals before the services as well as special concerts from time to time.



### DON BAKER

Don Baker began his long music career with piano lessons at the age of eight. Twelve years later he was in a theatre orchestra as a pianist. One night the regular organist failed to appear and Don was asked to "fill-in." This he did for two hours with the result that he liked it and decided to teach himself. His success is well-known—Within two years he was appearing at the Rivoli and Rialto Theatres in New York City.

His remarkable engagement of 14 years at the New York Paramount is another testimonial to his artistry.

In recent years he has recorded albums on the Whitney Morton, appeared in famous theatres and supper clubs and is on tour for an electronic organ firm.



### PAUL BEAVER

Paul Beaver is an organist, composer, arranger, inventor, highly respected by his fellow-artists in the motion picture and recording studios. Long identified with the finest pop and jazz groups, he has made many appearances around the country.

He has invented and played electronic musical instruments in many major motion pictures, and on television shows and recordings. Among his film credits are "Dr. Zhivago," "Hawaii," "Camelot," "Dr. Doolittle" and "In Cold Blood."

In addition to composing and publishing arrangements for organ, he recently recorded the Carson Wurlitzer theatre organ. He frequently is called on to play the Robert Morton organ installed in the Music Department sound stage at Universal Studios and will be heard on this instrument during the ATOE studio tour.



### DWIGHT BEACHAM

Possibly the newest concert artist in the theatre organ field, Dwight Beacham made his debut last month before members of Los Angeles Chapter ATOE playing the huge 4m/37r Kimball pipe organ in the Wiltern Theatre. His beautiful registrations and excellent style of playing captivated the audience and return engagements are a certainty for this young musician.

Dwight began studying piano at the age of seven and graduated to organ when he was 11 years old. He has studied with Lloyd Del Castillo, and Norman Thompson at Chapman College, where he recently graduated with a Bachelor of Music degree.

He owns and has installed in his Huntington Beach home a two-manual Wurlitzer theatre organ. Dwight presently teaches students privately and is also one of the organists at the Disneyland Wurlitzer store.



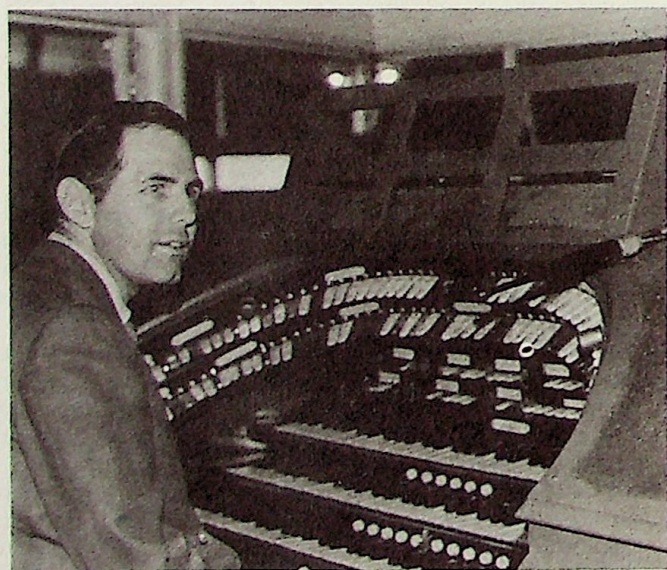


HELEN DELL

Helen Dell received her formal musical education at Whittier College and has been actively teaching organ and harmony since 1959.

Her career includes record dates, transcriptions for NBC, appearances on radio and television, playing in clubs and restaurants and a performing role in a recent motion picture. She has appeared in concert for ATOE and AGO; a television series in Phoenix, and concerts throughout Arizona delighted audiences in the great southwest.

Her round-the-world tour in 1964 took her to such diverse places as the Imperial Hotel, Tokyo and a pipe organ concert in Sidney, Australia.



JOHNNY DUFFY

Johnny Duffy, born of Scotch-Irish parents in County Kildare, Ireland emigrated to the USA while very young.

Although he grew to manhood in a small town near Pittsburgh, like any true son of Erin, trappings of the "ould sod" are still apparent in his speech and his philosophy to this day. After settling in Hollywood, Johnny added a formidable string of radio and TV show credits to his musical escutcheon, also half a dozen record albums (some played on the same Kearns-Carson studio Wurlitzer heard during the 1968 Convention). His "chiffon swing" organ stylings could be heard in posh Hollywood night spots and restaurants for several years, but Johnny now limits his work to teaching, composing and recording.

Johnny Duffy lives in a hilltop home overlooking the San Fernando Valley with his wife, Ruth, a passle of small dogs and a bevy of teenage daughters.

BILL FIELD

Bill Field may be remembered as one of the partners of the Coffman and Field Woodcarver Wurlitzer project that was featured during the 1962 ATOE Convention in Los Angeles. This fine instrument is now in storage awaiting a new home and Bill Field has recently accepted the position as organist at Iceland Skating Rink in Paramount, California. He succeeds the late Truman Welch who was responsible for the excellent Wurlitzer installation at the rink, and presided at its console for 28 years.

Bill came to Iceland after an eight-year engagement at the South Gate Roller Rink. In addition to playing for skaters, he has presented many programs for theatre organ enthusiasts and has given numerous public performances, including those held in the Paramount Theatre at Phoenix, Arizona.



GORDON KIBBEE

Gordon Kibbee is one of those elusive organists who is seldom heard but would undoubtedly build a tremendous following if he were to actively enter the concert field. His stylings and registrations are pure organ dreams. The theatre organ bug bit him as a boy and the "disease" has never been conquered.

He has been a theatre organist, radio and night club artist, composer, arranger, recording personality, plus limited recitalist.

Gordon teamed up with Wurlitzer expert Henry Pope and is noted as an outstanding organ technician. He is equally competent as a teacher of theory and arranging, and coaches professional organists.

As if all this isn't enough to keep him busy, he recently embarked on a new venture: representative for Wicks Pipe Organ Company.

When he is heard at the console of the Simonton 4m/36r Wurlitzer, many ATOE'rs will wonder why he doesn't do more concert work.



DEAN McNICHOLS

Dean McNichols, is the organist-accompanist for the daily half hour broadcast, "Haven of Rest" heard over 70 stations in the United States and foreign countries.

He studied instrumental music in college but had no formal training on organ until recent years when he studied with Ann Leaf.

He succeeded Lorin Whitney 10 years ago in his present position, when Mr. Whitney established his recording studio. He is also organist at Bell Friends Church, the instrument he will be heard playing for ATOE Convention Organ Crawl Tour.



JIM MELANDER

Born in Des Plaines, Illinois (a suburb of Chicago) and schooled in California (a suburb of Los Angeles), Jim Melander's interest in organ music grew from hearing the early Jesse Crawford recordings.

In Los Angeles, Jim attended Hamilton High School and UCLA; studied organ with David Craighead and arranging with Gordon Kibbee.

Jim's unique arrangements are featured in two LP recordings: "The Echoing Antique Shop," recorded on the James Gaines Wurlitzer and "Once in a Dream," played on the Jack Leynwood Wurlitzer.



# CONCERT RECORDING

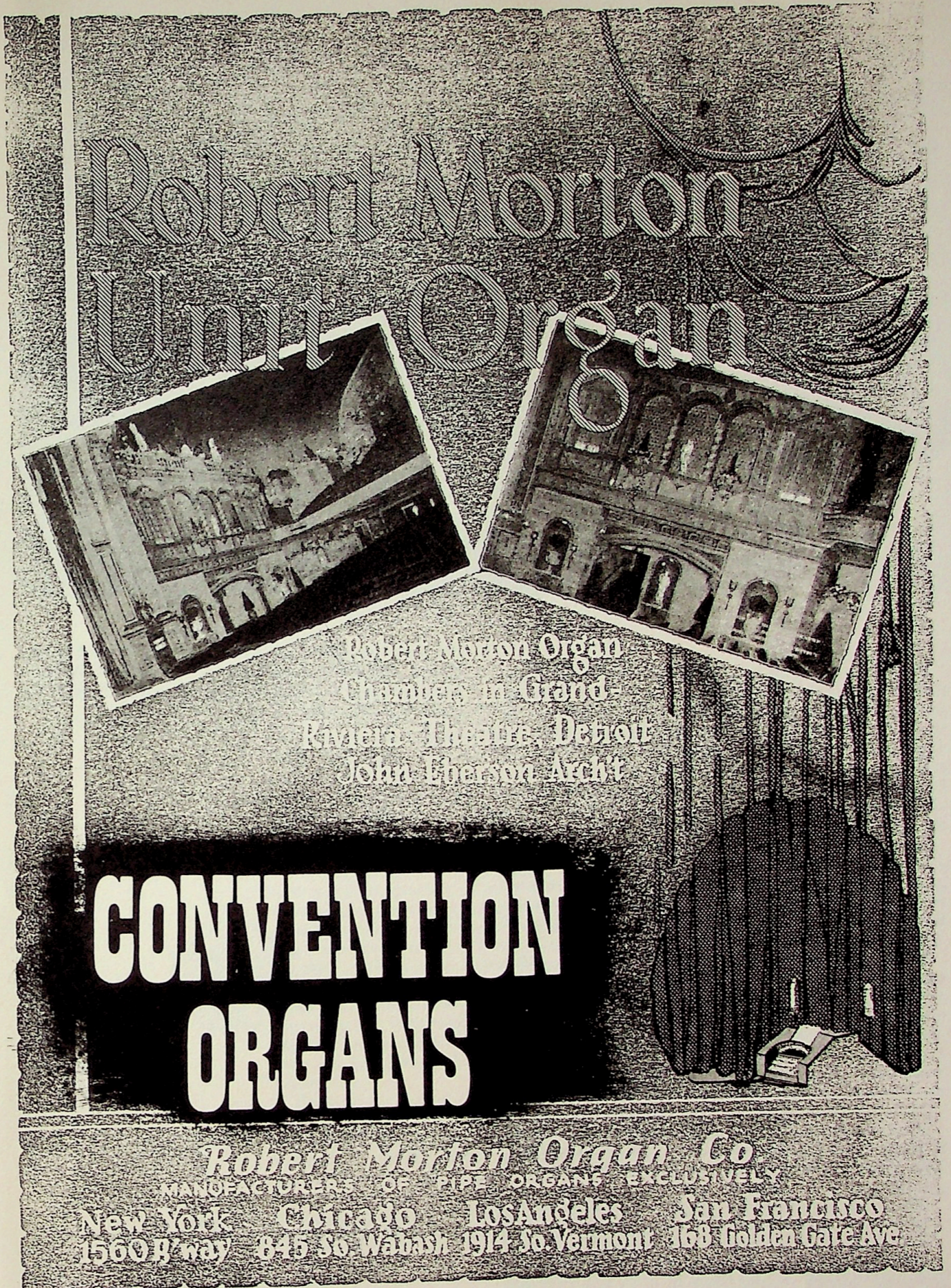
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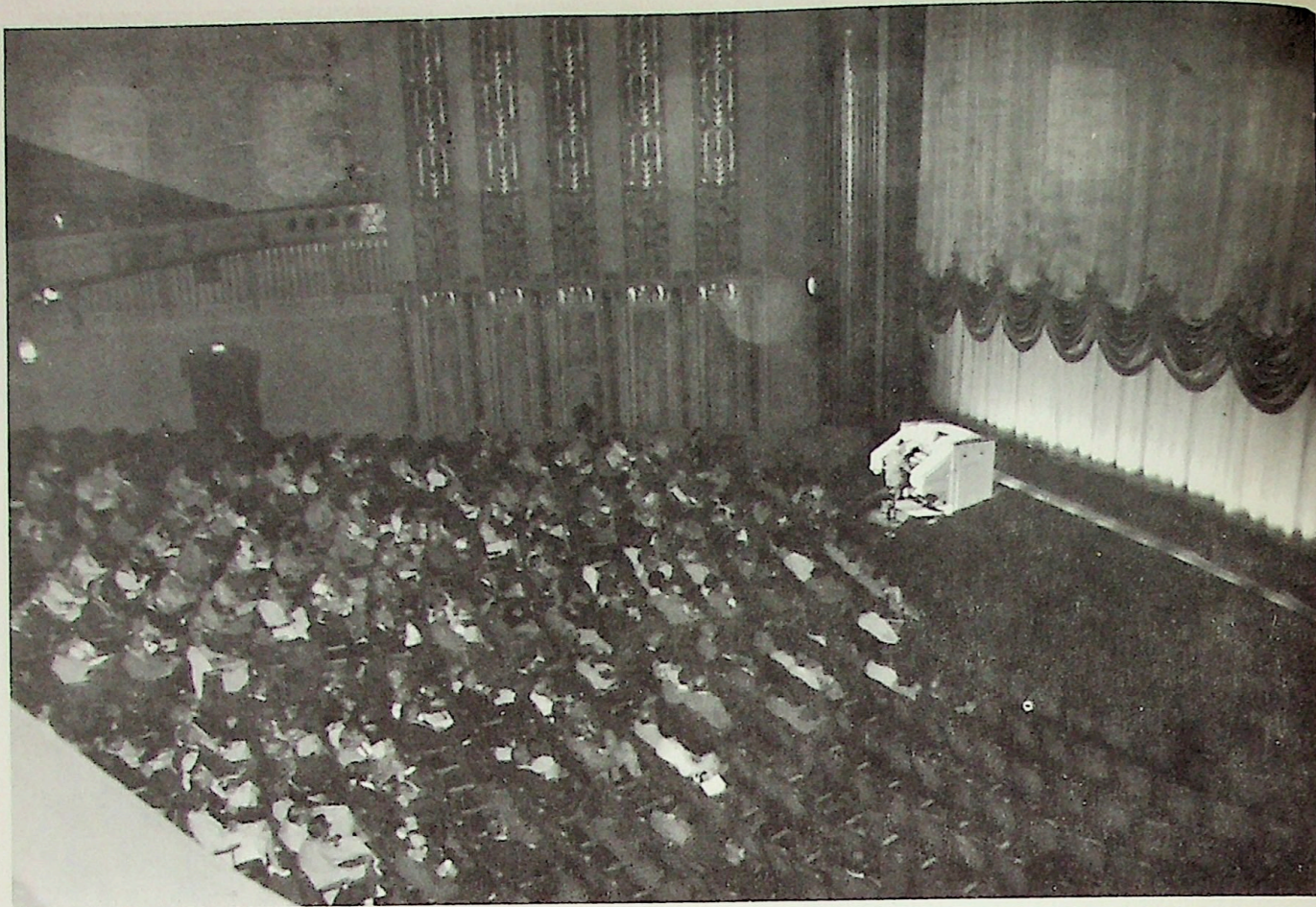
Robert Morton Organ  
Chamber in Grand  
Kaiser Theatre, Detroit  
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## CONVENTION ORGANS

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*The photo above was taken June 30th this year when over 500 LA ATOE members and guests attended the Wiltern Theatre to hear a fabulous concert played by English Organist Vic Hammett.*

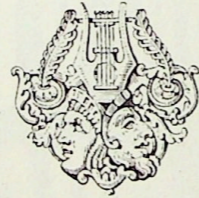
Though it is not an original installation in the sense that the factory shipped it direct to the Wiltern Theatre, 4m/37r Kimball Pipe Organ, Opus 6644, nevertheless is considered to be classed in that category since it was removed from the Forum Theatre on West Pico Blvd., and erected in its present location during 1930 for Warner Brothers' new Western Theatre where it saw considerable use up to the World War II years. It is the largest theatre installation made by the Kimball Company.

After the war the organ was played for a religious group that met in the Wiltern every Sunday morning. It gradually fell into disuse until the celebrated Ann Leaf and Organ Buff Don Wallace, who was to become the first chairman of the re-activated Los Angeles Chapter of ATOE, "discovered" it.

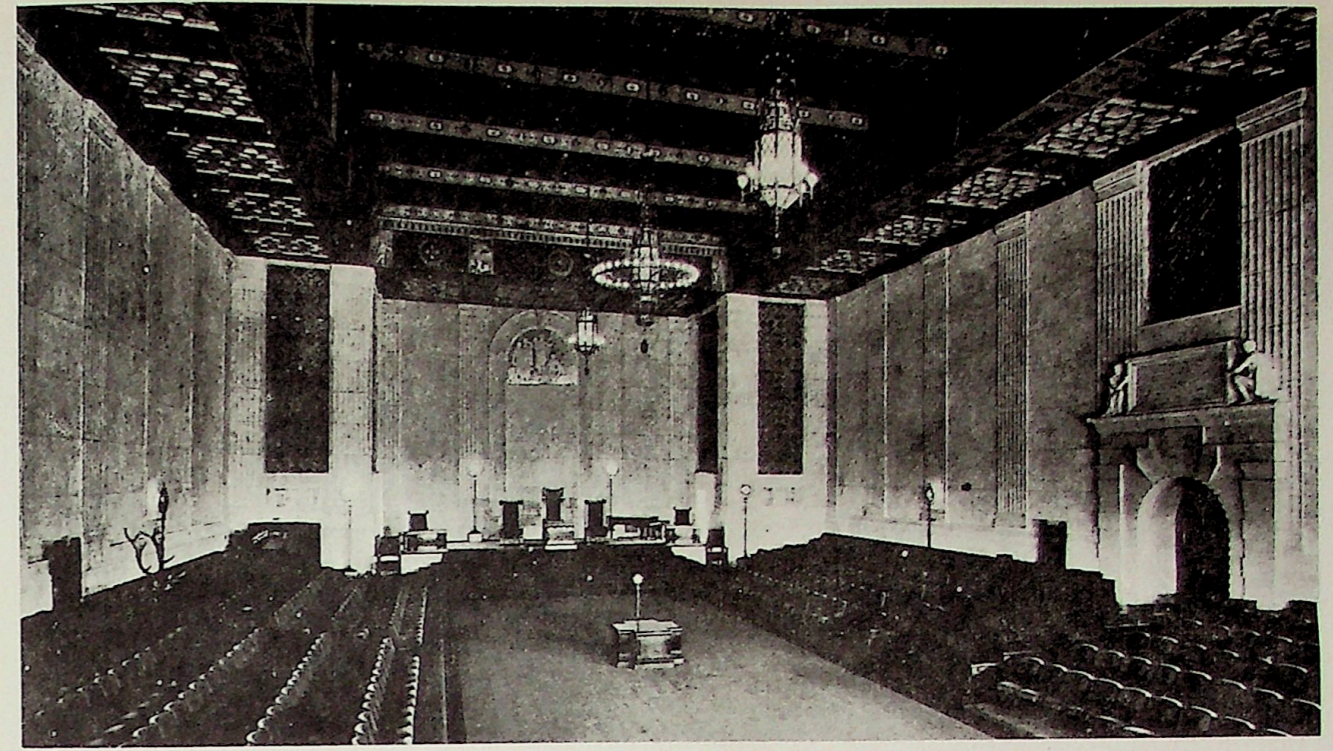
Subsequently the ATOE unit was started again and a contract was negotiated with the Stanley Warner Management Corporation to restore the great instrument and in return be permitted to use it for chapter concert meetings and public presentations. This occurred in 1962. The Kimball was officially unveiled at the ATOE Convention held in Los Angeles that year. Highlight of the conclave was Gaylord Carter's accompaniment of the silent film "The Kid Brother," which starred Harold Lloyd.

Since that glorious opening, the organ has been played by many world-famous artists—Ann Leaf, Ashley Miller, Dick Leibert, George Blackmore, Richard Ellsasser, and just last month, Vic Hammett.

The organ is maintained in prime condition by LA ATOE Organ Maintenance Committee headed by Bob Alder, Sr. Chapter expenditures on the instrument total several thousand dollars in actual cash outlay and an inestimable amount of man hours to make and keep this one of the nation's outstanding theatre pipe organs.



Wiltern Theatre



*An original photo of the Elks lodge room taken when the building was first opened shows the Morton console situated so that the organist could look toward the front of the room. It was later turned and faces the chamber above it. The Echo organ is located over the main entry way pictured at right.*

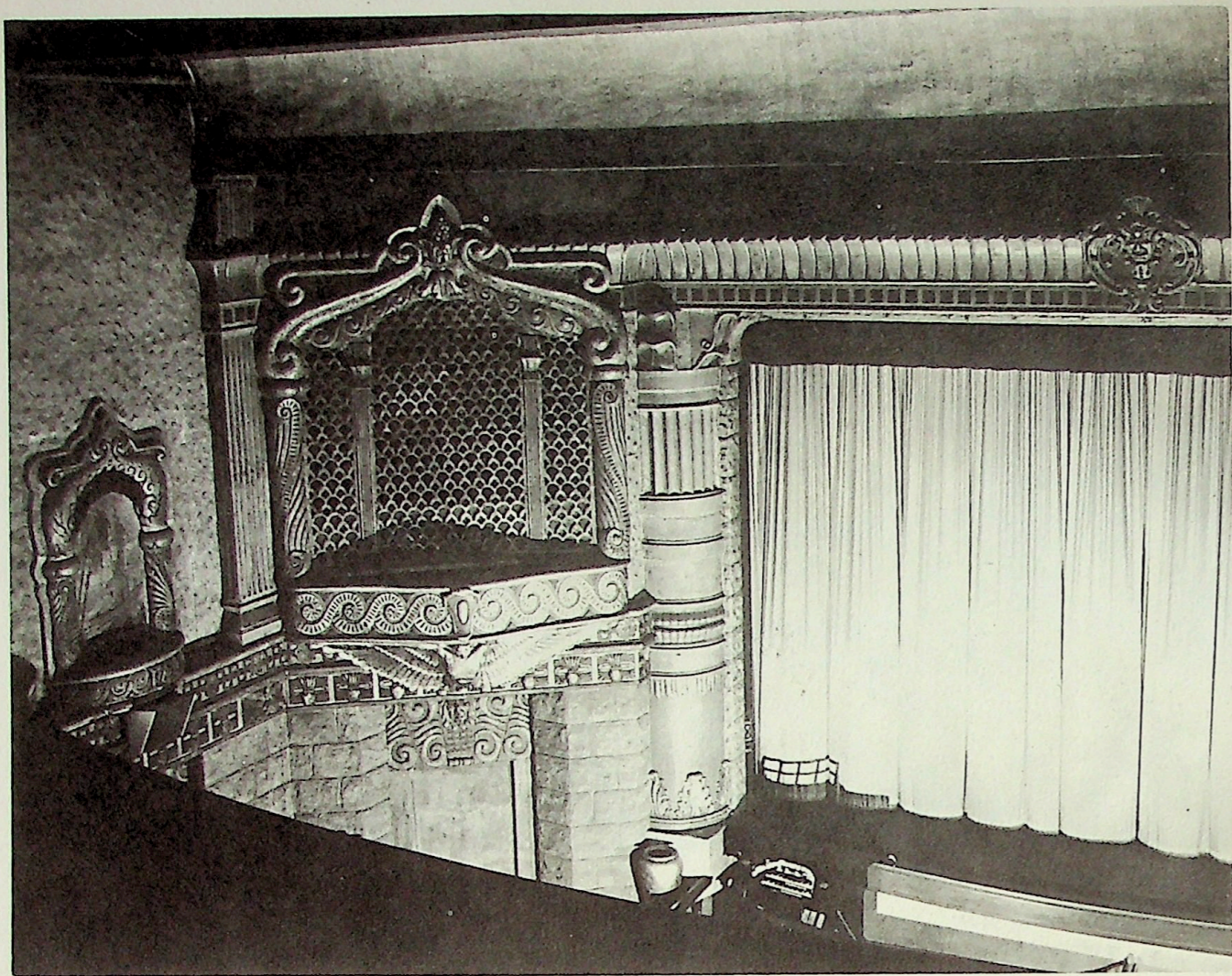
One of the two largest Robert Morton pipe organs built by the Van Nuys, California firm, the Elks 4m/61r Robert Morton pipe organ is classed as a theatre/concert instrument. It was designed by the late Sibley Pease, who served as official organist for the fraternal organization and played well-attended public recitals on the organ every Sunday afternoon for many years.

Partially unified, it is basically a 'straight' instrument with a full complement of traps and percussions. Due to the acoustics of the large room, the best tones of the organ seem to remain at a level not heard by the audience. This was discovered recently when Concert Recording placed microphones high in the room and captured an altogether different sounding organ. Los Angeles Chapter's Maintenance Committee, headed by Richard Stoney, has been experimenting with various ideas that might feasibly enable an improvement in the acoustical properties of the room to bring these beautiful sounds down to their audience.

The echo division of the organ serves a dual purpose: It can be played into the lodge room from the main console—or provide music for the grand lobby from a second two-manual console located on the upper landing of the grand staircase. After a lengthy silence, this console was restored to operation earlier this year and Bob Mack, famed theatre organist, played it prior to a regularly scheduled ATOE concert in the main lodge room.

Elks Building

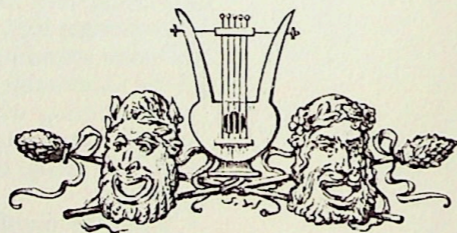




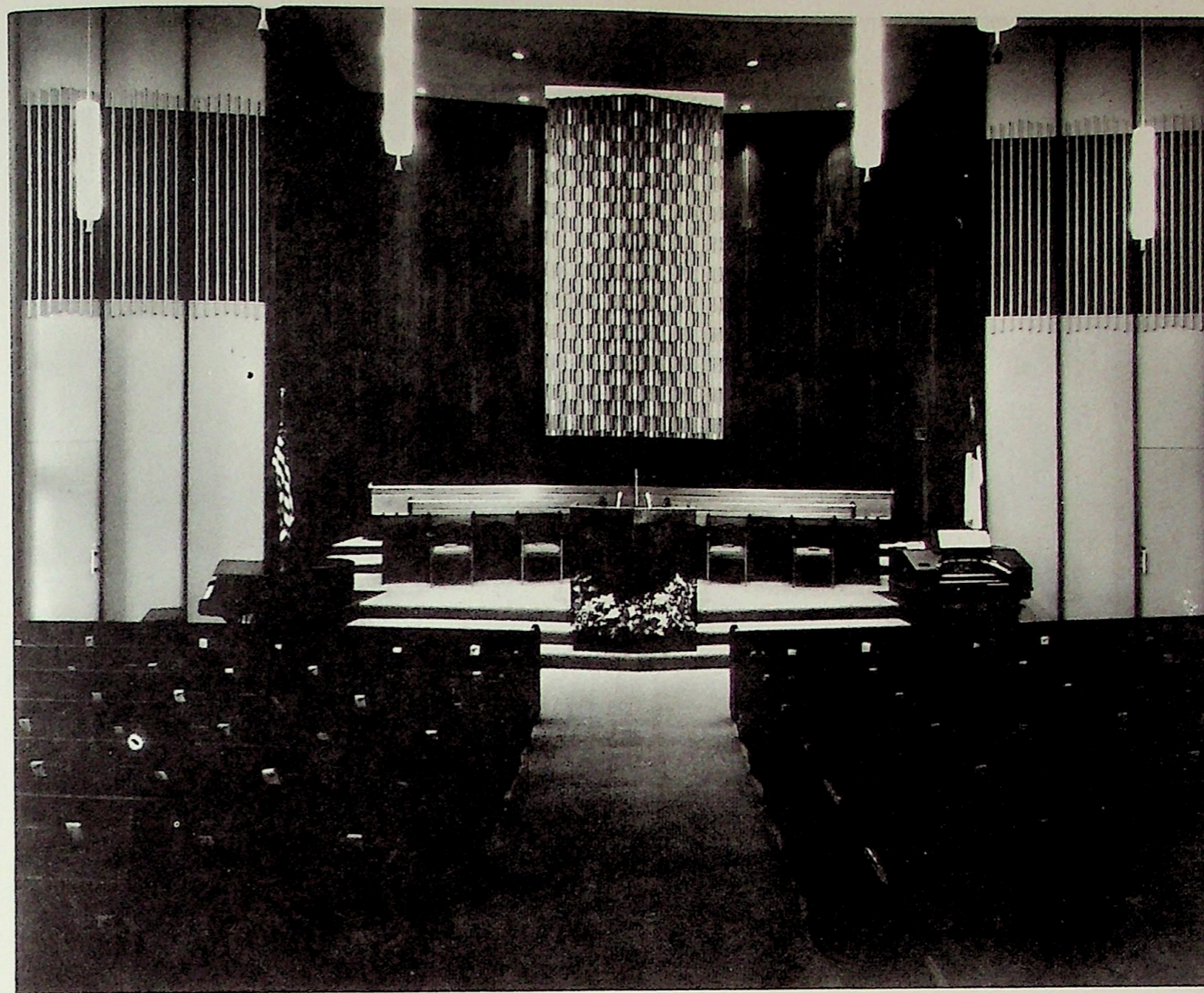
It was only a suburban-type motion picture theatre when built in the mid-twenties—providing excellent film, vaudeville and musical programs—similar to hundreds of others throughout the nation, but today the South Pasadena Rialto Theatre is known throughout the organ world because of its Style 216, 2m/10r Wurlitzer pipe organ. The Wurlitzer was just another “Mighty” that remained silent long after the advent of talking pictures until an eager organ buff, John Curry by name, wandered into the theatre one day to ask the manager if there still happened to be a pipe organ installed on which he might practice his organ lessons.

This detour into the 1,200-seat house caused a wake of heart break, bruised and battered hands, long hours of laboring in chambers and the organ almost sank back into silent oblivion after a rain storm washed out complete restoration work. But finally the re-restored Style 216 emerged in local headlines and was played publicly in the late fifties by theatre organist turned theatre projectionist (at the Rialto, of course), Frank Woode'. Attendance exceeded even the wildest estimates and the two decker soon became even more famous under the hands of George Wright.

A final note of interest: this particular style designation was more or less indigenous to California because it was designed for Fox West Coast Theatres by one of their leading solo organists who played in many of the circuit houses and finally settled down at the Alex Theatre in Glendale. He is Frank Lanterman, now a state legislator, who owns and is installing the San Francisco Fox Wurlitzer in his La Canada home.



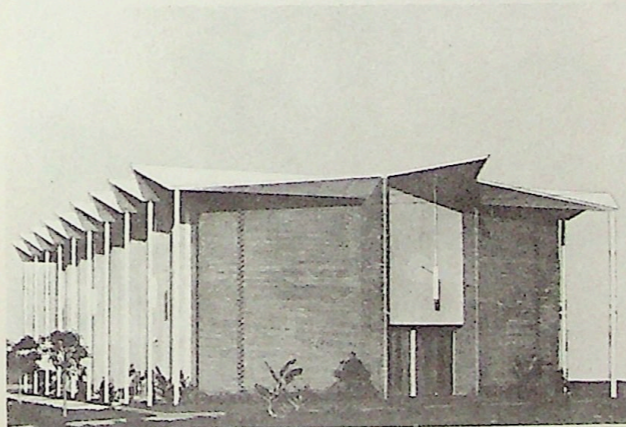
## Rialto Theatre



There is no toy counter on the 2m/8r Wurlitzer in the Bell Friends Church located in Bell, California, but it remains a theatre instrument, and on occasion accompanys classic silent photoplays. The organ was first installed in the Sequoia Theatre at Mill Valley, California, and later sold, removed and erected in the Powell Studio, San Francisco. When a new church building was planned, Organist Dean McNichols convinced officials that this particular Wurlitzer, which had been put up for sale, would fill the bill admirably, providing all the music that would ever be needed. He was appointed to secure the instrument and haul it to Bell.

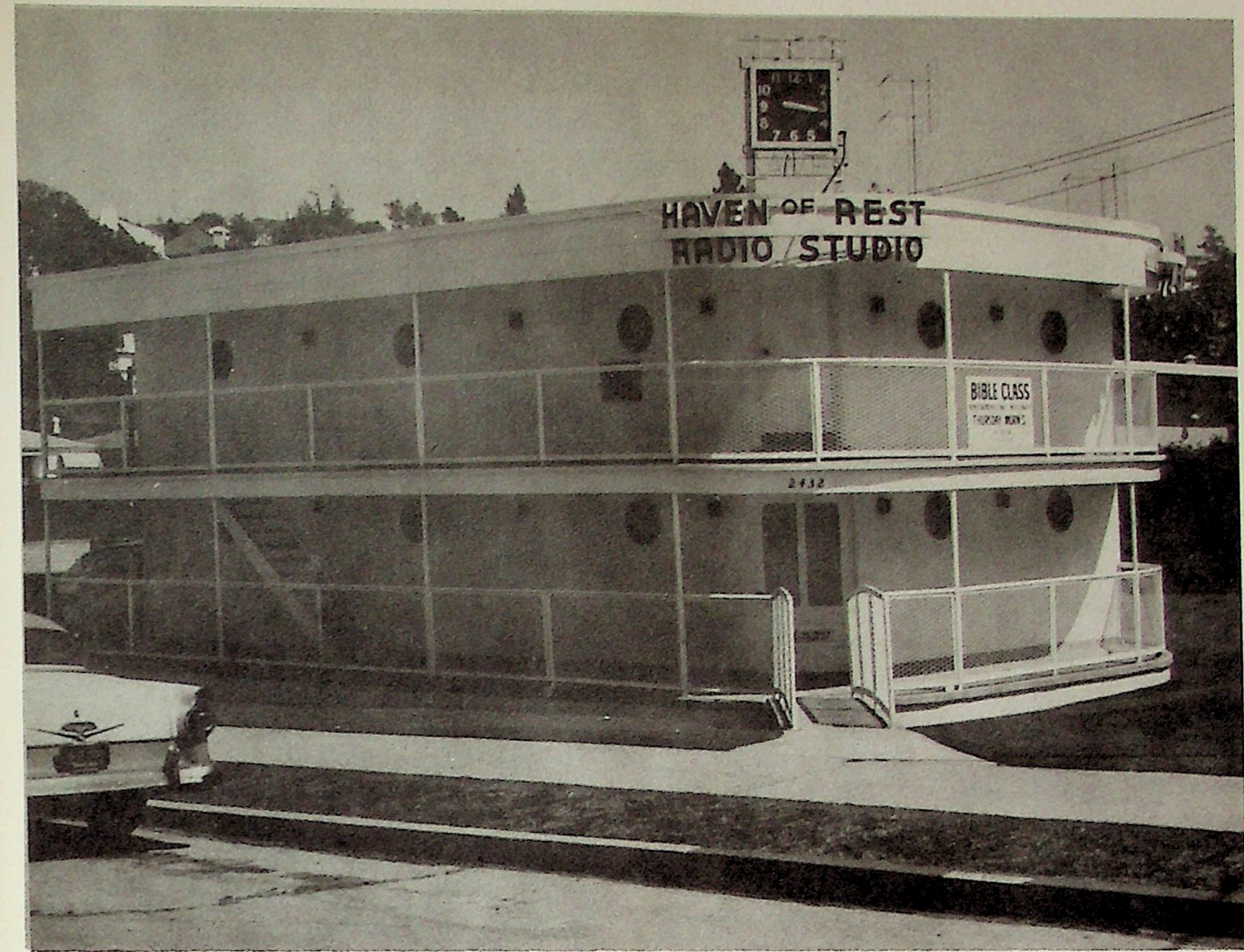
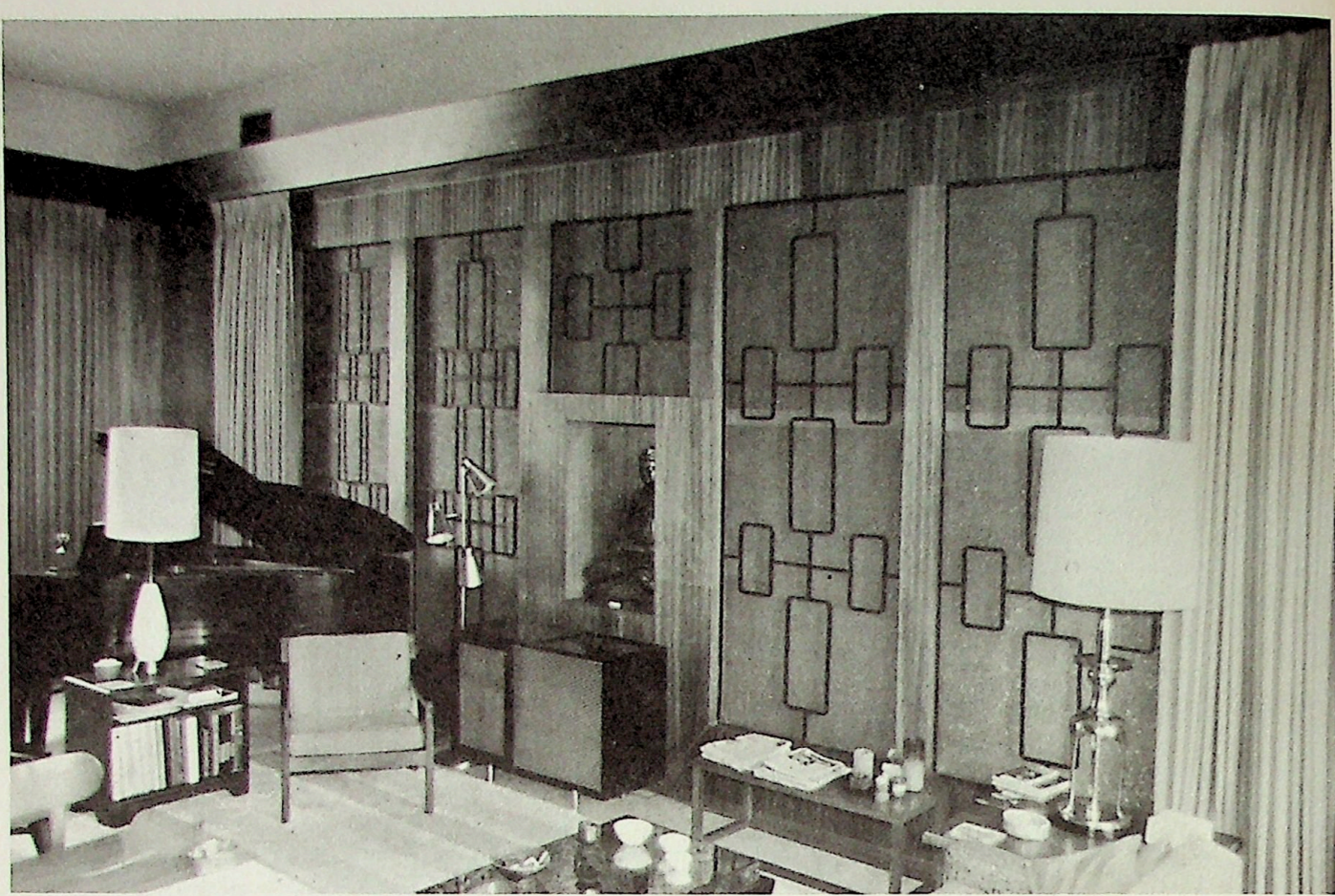
Los Angeles Chapter ATOE Organ School personnel successfully planned the installation and erected the organ as a project. Dean maintains the instrument, plays it for services and has accompanied De Mille's classic “King of Kings” photoplay on it during Easter season for the past two years. He also is staff organist at the Haven of Rest, another Wurlitzer installation that will be heard during the convention.

The only percussions in the organ are glockenspiel and orchestra bells. Acoustically, the church auditorium was engineered for good sound, and the Wurlitzer is heard with startling clarity throughout from every seat.



*Modern facade of the Bell Friends Church, Bell California.*





## CARSON WURLITZER

Built in 1929 for Warner Brothers Vitaphone Corporation, Wurlitzer Opus 2022 is now installed in the Carson studio home in Hollywood. In 1955 it was purchased and moved to its present location by the late Joe Kearns, who built the house around the three-manual instrument. The original specification listed the organ as a 3m/18r Wurlitzer. Now increased to 26 ranks, some of the added sets include two ranks of tibias, two ranks of vox humana, a vibraphone, xylophone, two pianos and two sets of chimes. There is an echo organ which plays down the staircase from the third floor.

Organ chambers are located on the opposite side of the room from the console, with the solo chamber on the same level as the stylish keydesk. A tone chute to the main permits a balance of sound between the two chambers.

For many years this organ was used to play the theme music, "The Perfect Song," for the Amos and Andy radio show.

Originally voiced by James Nuttall, the installation was designed for Kearns by Henry Pope, famed west coast Wurlitzer expert. The instrument became well-known to organ buffs through the long play albums recorded by Organist Johnny Duffy, who is slated to present recitals on it during the 1968 ATOE Convention Organ Crawls.



## HAVEN OF REST

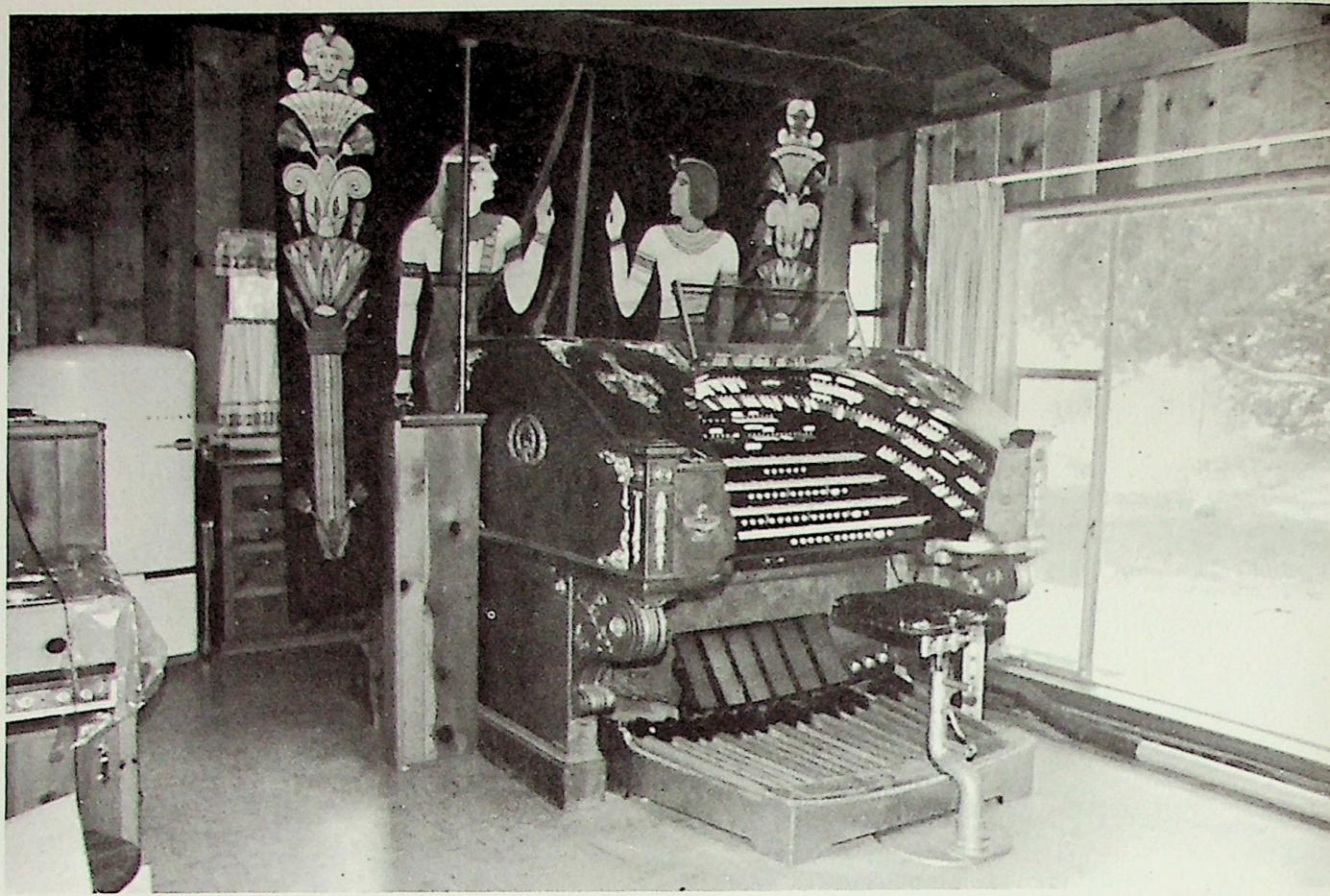
Here is a Wurlitzer that is heard almost every day of the year, on tape, as an accompaniment instrument in radio broadcasts that originate at the tall narrow studio at 2400 Hyperion Blvd. in Los Angeles. In the photo above the three manual console is located adjacent to the lower center porthole on the shadow side ground floor of the studio. The chamber area is an addition directly in back of the main structure.

Built by Wurlitzer as a 2m/8r residence organ, a third manual was added in 1940 and five new ranks installed after it was acquired by the Haven of Rest organization. During the thirties it was located in the studios of Radio Station KHJ was used for live broadcasts. All of the ranks are Wurlitzer except for two which are of Kimball manufacture.

Lorin Whitney served as organist here from 1934 to 1958, when he was succeeded by Dean McNichols. The organ is in use five days each week and within this time limit 400 broadcasts are aired.







One of the first organ buffs to secure a theatre pipe organ and install it in his home is Harvey Heck, of Tarzana, Calif., who owns the instrument pictured on this page. He bought the 3m/14r Wurlitzer installed in Sid Grauman's famed Hollywood Egyptian Theatre during October, 1955.

Removing it over a period of several months—he could work only during morning hours of each weekend because the theatre opened early—he stored the organ at his home and overhauled it before building chamber space to accommodate it.

This installation, as most home layouts seem to do, gradually grew. Today it is a 27-rank organ. There are Marr & Colton tuba and vox humana additions, plus a serpent rank Harvey fabricated from a Moller oboe set. He also has a harmonic flute and strings from a church organ, and the two gambas from the former Los Angeles Paramount Theatre 4m/32r Wurlitzer.

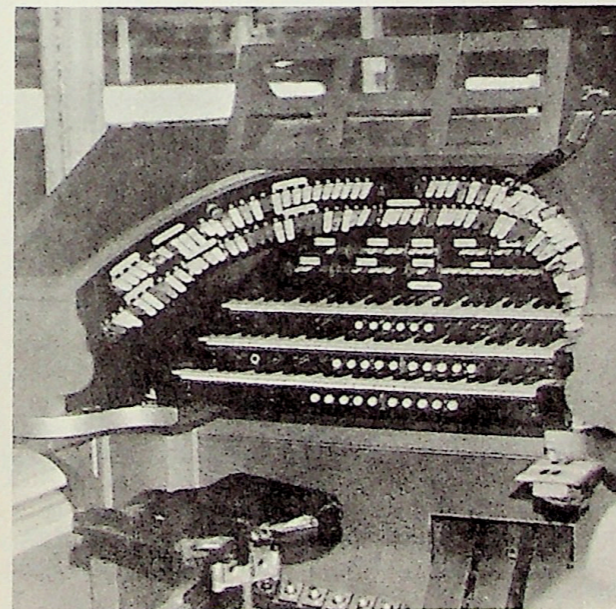
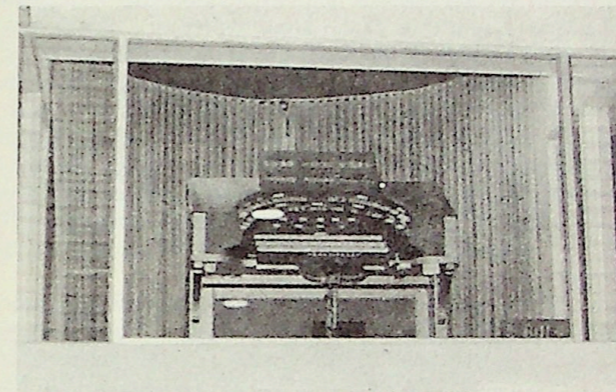
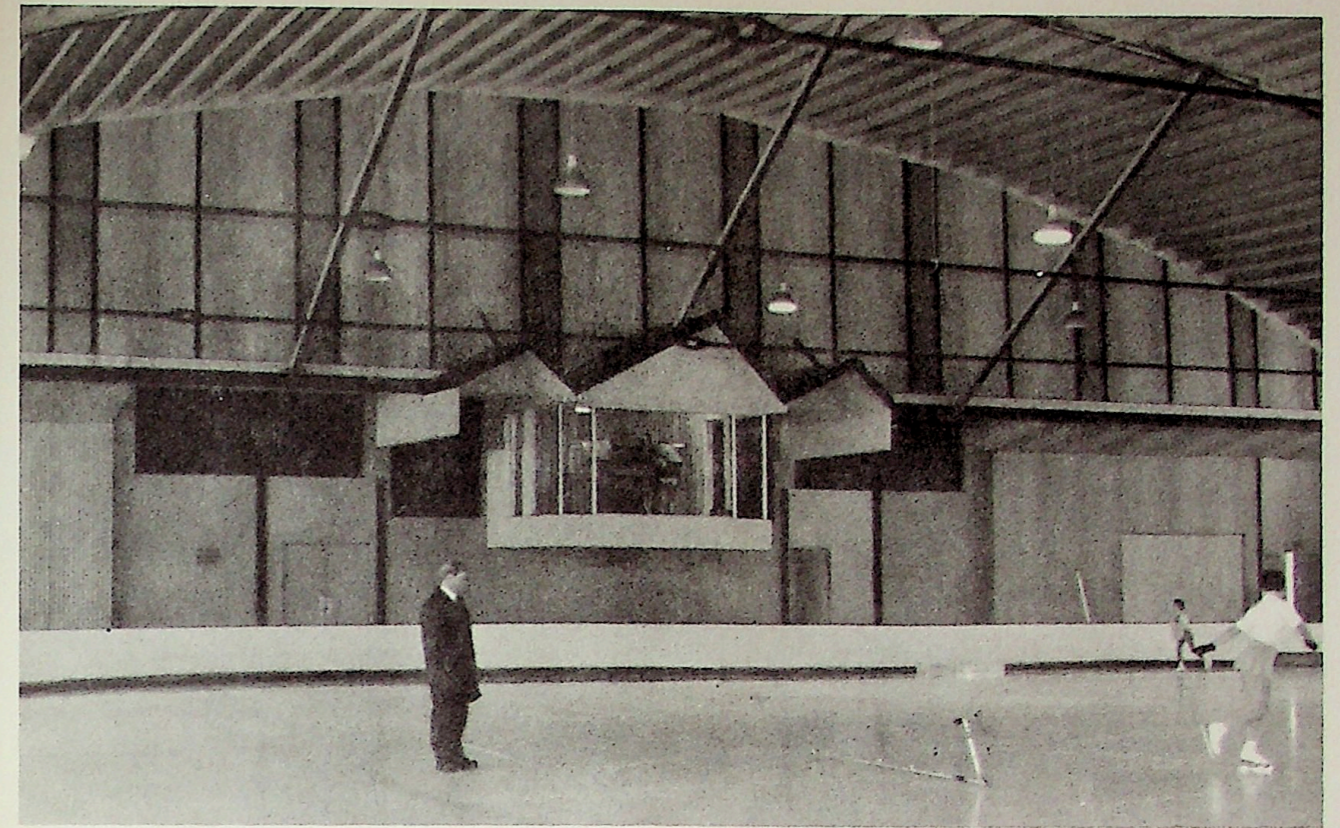
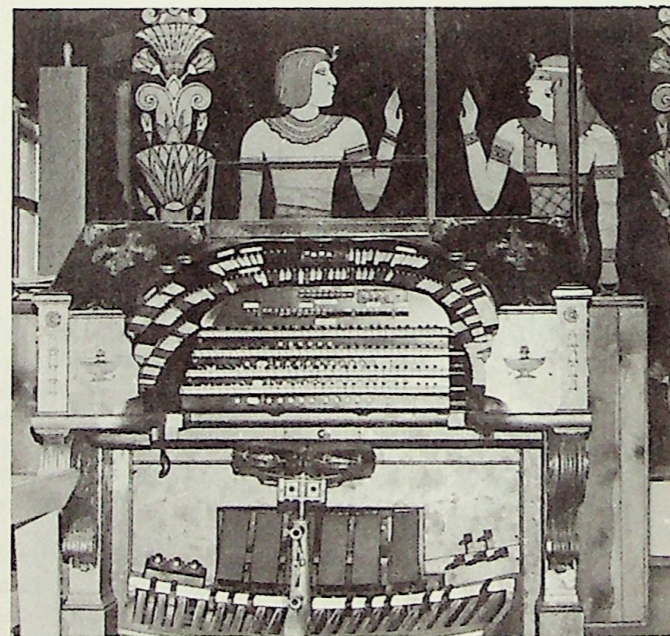
In 1961 he acquired and hooked up the four-manual Wurlitzer console from the Missouri Theatre, St. Louis. The three-manual Egyptian keydesk was subsequently sold to Rod Henderson, who now has it in storage here in Los Angeles.

The organ was recorded by Al Bollington for Concert Recording. It was played by Jim Melander for the elaborate Los Angeles Chapter ATOE organ crawl several years ago. Melander will again play it for the Convention crawls.

Following the close of the Convention, the instrument will be open for inspection, but it will be necessary to telephone to ask the hours visits may be made. Call 343-8216.

Incidentally, the tapestries hanging in back of the console came from the Egyptian Theatre. They are very elaborate and colorful.

#### HECK WURLITZER



#### PARAMOUNT ICELAND WURLITZER

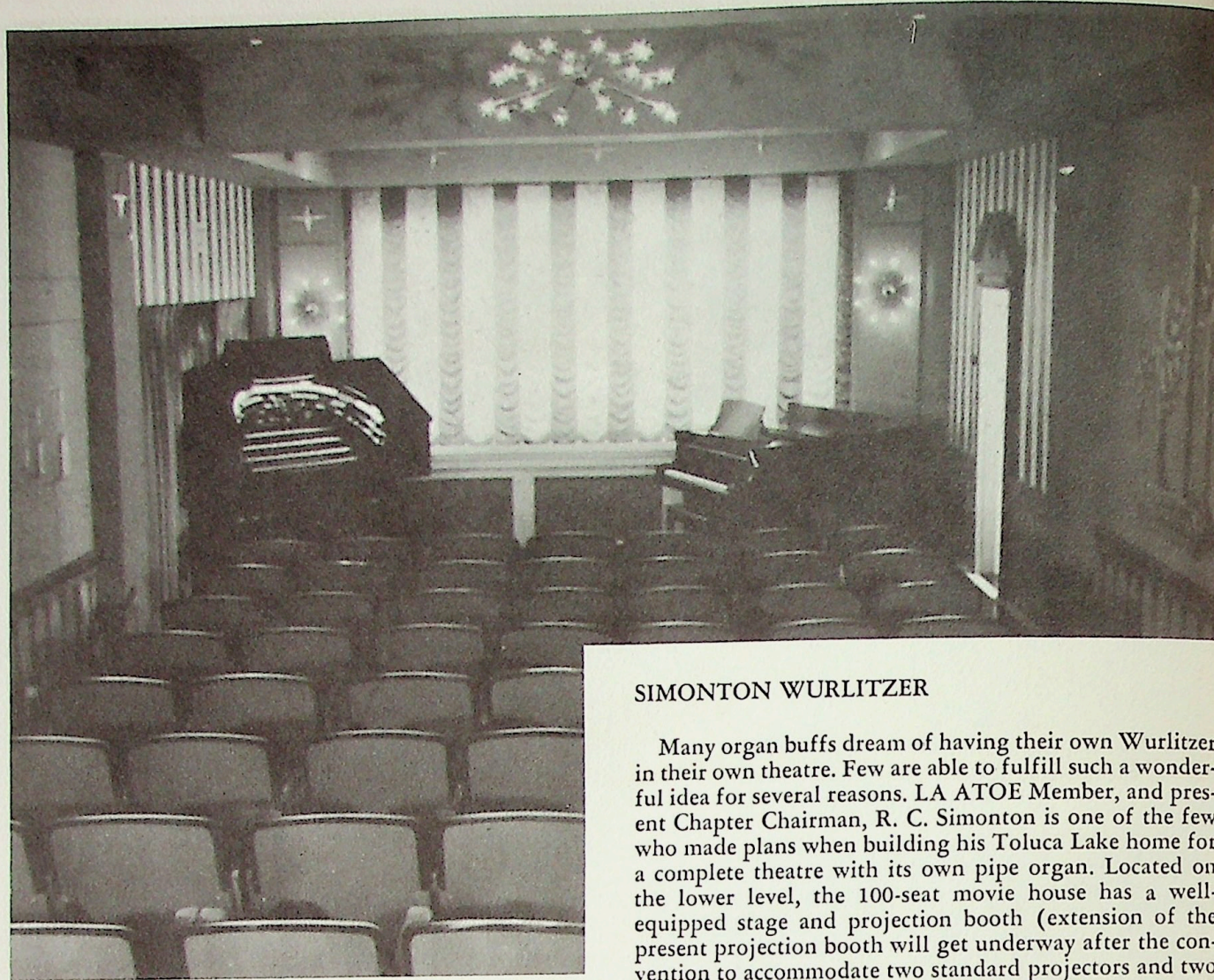
Toward the end of World War I, West Coast Showman Sid Grauman opened his Million Dollar Theatre at Third and Broadway in Downtown Los Angeles. Wurlitzer was going to be late with the large organ that had been ordered for the new house, and sent a small two-manual instrument with a large boxed chamber that was placed on the stage. This sufficed until the large organ was erected; then the small one was moved on down Broadway, taken out of its boxed chamber and placed in a proper plastered area in the Rialto Theatre. Talking pictures quieted the box of whistles and it was eventually purchased by the owners of Iceland Skating Rink at Paramount, California.

The late Truman Welch, who was a popular theatre organist in Los Angeles, was hired by the rink owners to play the organ. Through the years he made changes in the specification and finally changed the location of the organ from one end of the building to the other where he was given more space for additions. Organman Buster Rosser and Wurlitzer expert Henry Pope worked on the installation. Within the last several years Pope entirely revamped the organ. It is now a 3m/19r organ. Speaking into a room of over 30,000 square feet, this Wurlitzer produces a sound that is rarely heard in other organs.

It is unusual in several respects. Chamber temperatures are controlled by thermostats so that the cold moist condition prevailing in the rink does not effect tonal quality, and air curtains, installed over each of the two shutter openings, insure that the temperature does not drop when the instrument is being played.

The console is located in its own enclosed area high above the main floor and is on a turntable. In back of the Wurlitzer keydesk is a Hammond electronic organ which can be moved into view when the main organ is not being played.





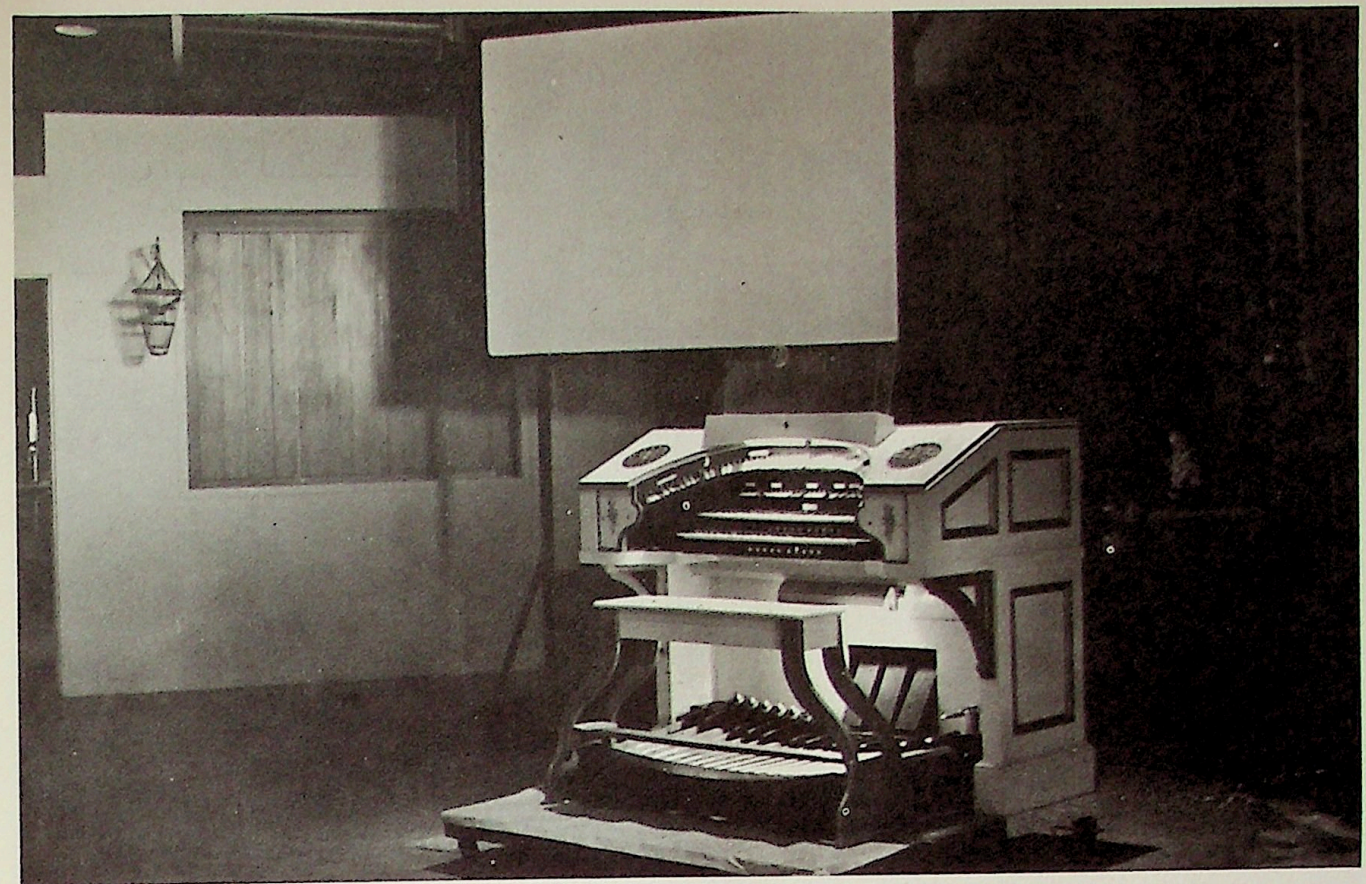
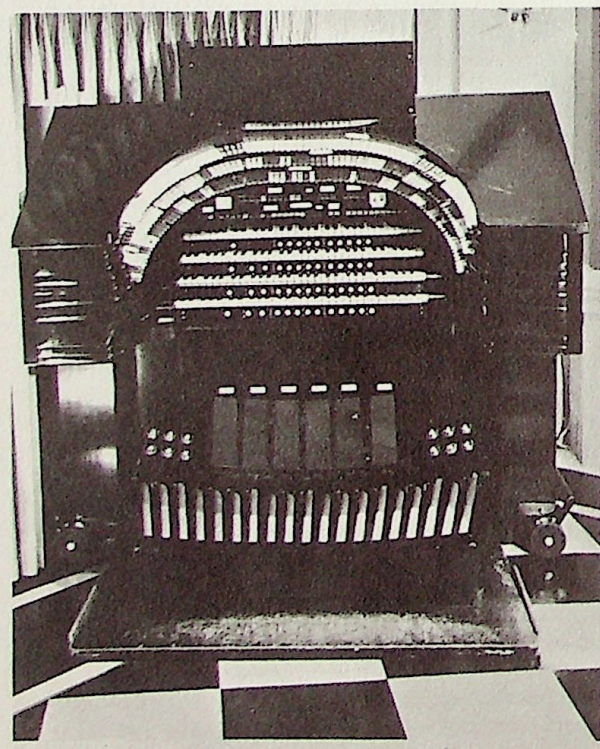
#### SIMONTON WURLITZER

Many organ buffs dream of having their own Wurlitzer in their own theatre. Few are able to fulfill such a wonderful idea for several reasons. LA ATOE Member, and present Chapter Chairman, R. C. Simonton is one of the few who made plans when building his Toluca Lake home for a complete theatre with its own pipe organ. Located on the lower level, the 100-seat movie house has a well-equipped stage and projection booth (extension of the present projection booth will get underway after the convention to accommodate two standard projectors and two Eastman 16mm machines), and right out in front for all to see is the famous Simonton 4m/36r Grande Wurlitzer console.

An original installation at the Hollywood Paramount Motion Picture Studios, it was a 3m/19r Wurlitzer. When installed, the instrument, Simonton acquired the four-manual Wurlitzer console from the Buffalo (New York) Cathedral, removed the gothic-arched horseshoe shell and substituted one of his own so that he could have a four-decker to play his planned 36-rank organ. He copied the design of the Radio City Music Hall Wurlitzer keydesks by tracing the outline of sections of the shell of the second console on shirt cardboards. These pieces of paper he turned over to his cabinet maker and the result is the striking ebony console pictured on this page.

The organ is installed in two large chambers at the back of the stage; an echo organ, with its own blower, is placed under the projection room. Traps and percussions are housed in chambers under the front portion of the stage and in the left theatre auditorium wall above the console. The piano is playable from the console.

This instrument was the last one to be used for recording by the "Poet of the Organ"—the late Jesse Crawford. Gaylord Carter, who has played many silent film presentations on the instrument, recorded it for RCA-Victor several years ago. Another well-known artist, Bob Hunter (one of the "Montalba's" of Miller International Recording), synchronized his playing with orchestra tapes to make one of the albums for the ill-fated series of 24 that were to have been released until the company reportedly failed financially.



#### TUBES INC. WURLITZER

Pipe organs are found in the most unusual places—hens houses, house trailers, motorcycle shops and even in large downtown loft buildings. Not to be outdone in any way is the Chuck Baker 2m/15r Wurlitzer that has been erected in the specialty steel warehouse of its owner in the East Los Angeles industrial area. Reference is made, of course, to the organ that serves as a guinea pig for students of LA ATOE's Organ School which was started by Baker several years ago.

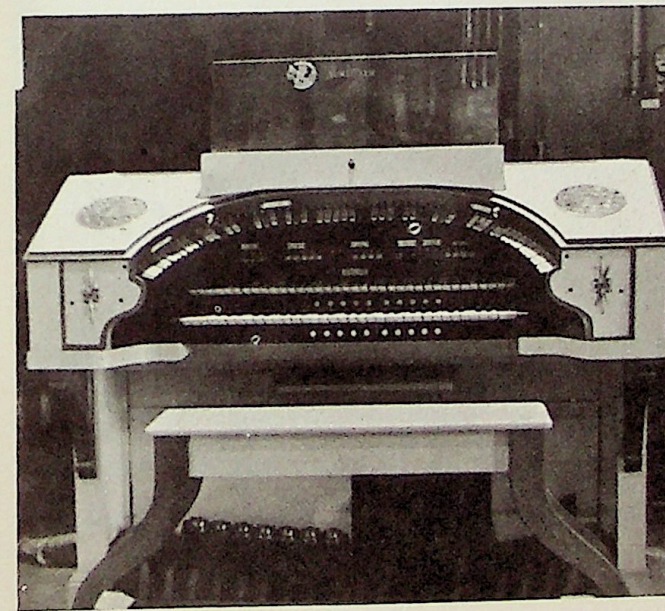
In its original home, the Fox Anaheim Theatre, this instrument had ten ranks. Baker purchased it after a local flood very unsportingly converted the console into a mess of mud and mutilated pieces. He obtained a Style 216 key-desk as a replacement from a local organ buff. Actually, the organ can become a 16-ranker when Chuck gets ambitious and places pipes of the unseated rank in their chest.

Installed in two chambers, located side by side in one corner section of the warehouse, the console is placed in front of them a short distance from the swell shades. Reverberation in the sprawling warehouse is excellent.

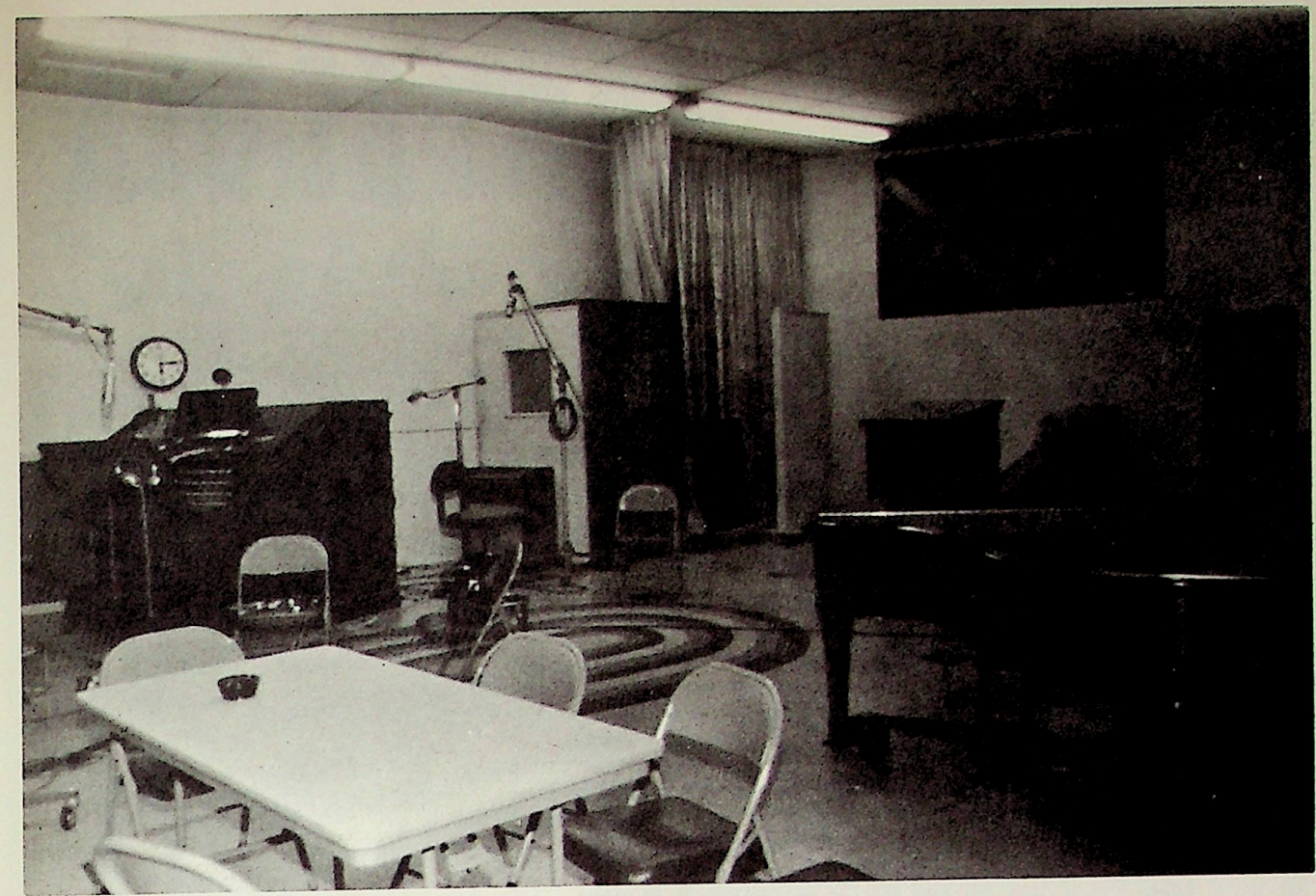
Not only is the Wurlitzer an aid in teaching "organ students," it is used during the year as an entertainment feature for the customers of Tubes, Inc., Baker's steel business. Evening shows are presented. A large portable bar appears, along with a sea of folding chairs, and in winter the vast room is made comfortable by using large portable orchard heaters.

Official organist for the fun affairs is Gaylord Carter. Other console artists who have appeared at Baker's "Gaiety Theatre" are Korla Pandit and Lyn Larsen. Los Angeles Chapter ATOE has held several year-end annual meetings at the warehouse.

Open for inspection every weekday, the Wurlitzer may be played if Chuck is on hand. A call to Tubes, Inc., is advisable before driving out to the Supply Street address, particularly if it is wished to hear the organ.







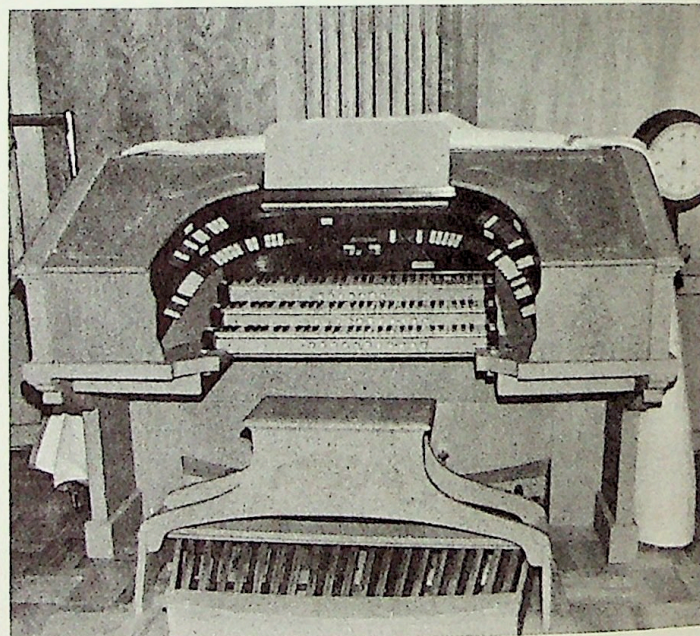
## UNIVERSAL STUDIO MORTON

Universal Motion Picture Studios has owned its Robert Morton since 1925. This original installation came about when Don George, San Francisco theatre organist, came to Los Angeles on a trip and ended up convincing Studio Head Carl Laemmle that he needed a pipe organ in his film factory for mood music to film tender scenes. It is a three-manual twelve or fourteen rank organ which has been given excellent care through the years and has been heard by countless millions of moviegoers who have viewed Universal films after the advent of sound films.

At the time the music department stage, where the Morton is installed, was redecorated, the console was beautifully refinished to match the moderne decor of the large scoring room. A heavy padded protective cover shrouds the keydesk when it is not in use during recording sessions.

ATOE Member and Organist Paul Beaver frequently plays the Morton when organ music is needed in film scenes. He will be at the console during the Convention Studio Tour and Organ Crawl.

Because it was first installed during the time silent films were in vogue, the organ is not equipped with toy counter items, but does have chimes, harp and marimba.



## WHITNEY MORTON

Undoubtedly the most often heard Robert Morton pipe organ is the world-famous Lorin Whitney 4m/34r instrument that is installed in the Whitney Studio Building on Glenoaks Blvd., in Glendale, Calif. It has been played by many organists such as Jesse Crawford, Eddie Dunstedter, Don Baker, Ann Leaf, Richard Ellsasser, George Wright, most of whom have recorded albums on it.

The organ started out as a three-manual instrument in a Redwood City (Calif.) theatre with fourteen ranks of pipes. After it was purchased by Lorin Whitney and installed in his recording studio, it started growing—a fourth manual sprouted and twenty additional ranks have become decided assets to the tonal beauty of the instrument.

Organ buffs the world over are well aware of the tonal quality of this organ because of the many recordings that have been made of it. At the present time it is used mainly for supplying background music in recording sessions.

Visitors may see the instrument when the studio is not in use. A telephone call is advised before making the journey to Glendale.





# NOSTALGIA



Nostalgia, which is an important adjunct of the theatre organ, dealing with the instrument during its lush golden age when it was truly a king in the entertainment world, is recaptured to a limited degree in this brochure.

Three of the pipe organs featured in the 1968 ATOE National Convention were products of the Roaring Twenties era—the Wiltern Kimball, Elks Morton and Rialto Wurlitzer. The Kimball was first installed in the Forum Theatre and moved to the Wiltern in 1930; the Elks Morton and Rialto Wurlitzer remain in their original settings as they were erected in the twenties.

The Elks Building is an excellent example of the lavishness that was featured by architects, and ATOErs can again live in that age and see the magnificence, though somewhat faded, when they climb the grand staircase.

The cover drawing by LA ATOE Member Jack Leynwood was based on an idea taken from a Roaring Twenties program cover of the Boston Fenway Theatre. LA ATOE Member Lloyd Del Castillo was then solo organist at the house.

Loew's Theatres have the inside front cover and permitted the use of a nostalgic drawing with their ad. It was taken from the cover of the sheet music selection "King For A Day" which carried the photograph of Organist Eddie Dunstedter, and was published in 1928.

On Page Three is an enlargement of a water color illustration from an old phonograph manufacturer's advertisement, circa 1926. It thoroughly captures the imagination and suggests more than words can describe to organ buffs the past glories of the great motion picture palaces.

Page Thirteen background, the title page announcing convention organs, is a black and white copy of a color ad placed by the Robert Morton Organ Company in a 1926 edition of the Motion Picture News.

National General Corporation in their ad on the inside of the back cover permitted the use of an artful border that encased a Paramount-Lasky Pictures layout in the July 15, 1916 issue of "The Moving Picture World" magazine.

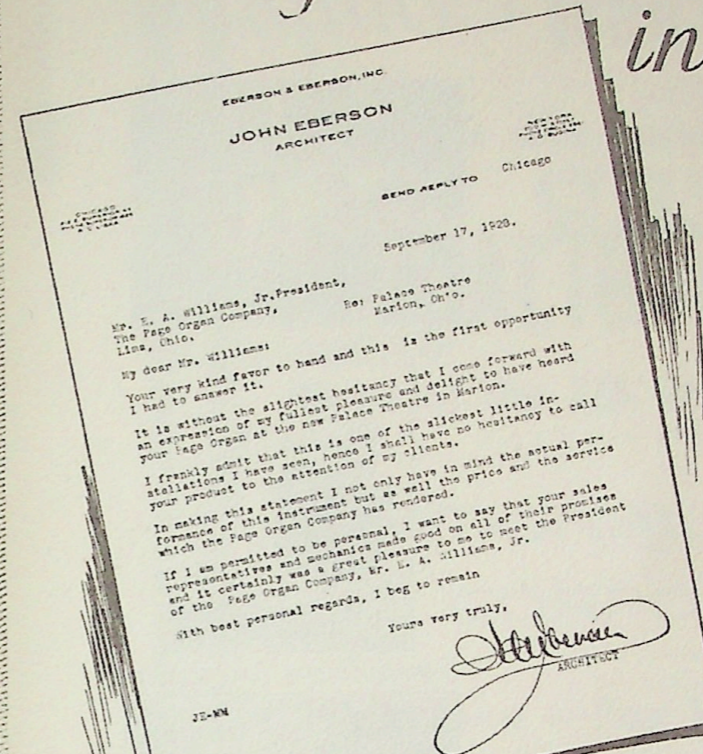
Small decorative drawings used on several pages of the brochure were taken from two volumes loaned by LA ATOE Member Q. David Bowers. Other decorative bits and the nostalgic ads are from The Console Collection. Brochure design and layouts were made by LA ATOE Member Tom B'hend, who also directed its production at the K & B Printing plant in South El Monte, Calif.



# AUTOGRAPHS

— ANOTHER PAGE IN HISTORY —

*"one of the slickest installations"*



"I frankly admit that this is one of the slickest little installations I have seen," writes Mr. John Ebersson, of Ebersson & Ebersson, well-known theatre architects, about the Page Unit Organ installation in the new V. U. Young's Palace Theatre at Marion, Ohio.

And an architect of Mr. Ebersson's reputation is especially particular about the installation and design of an organ. It must fully harmonize with, and become a part of, the decorative scheme. At the same time it must be fully qualified to render an outstanding performance of its own.

Page Unit Organs are especially built for individual theatre requirements. They have the ability that wins for them such encomiums as Mr. Ebersson gives in his letter. It is because of this that so many theatres are becoming Page equipped.

The Young and Wolf Corporation, owners of the above theatre, with theatres in many cities in Indiana and Ohio, recently purchased their third Page Unit Organ, thereby expressing in the only real substantial way, the satisfaction they have had with the first installation, then again with the second installation.

After all is said,—nothing can take the place of pipe organ music in the theatre. It has won its way, there to remain, due to a certain attractiveness and individuality that it alone can provide.

So you need pipe organ music and you owe it to yourself to find out how well Page can serve you.

**THE PAGE ORGAN COMPANY**  
523 N. Jackson St.  
Lima, Ohio

# PAGE UNIT ORGANS



# AUTOGRAPHS

*No Theatre is Complete  
without the Mighty*

## WURLITZER REG. U. S. PAT. OFF. UNIT ORGAN

WHETHER "playing the pictures" or reinforcing the orchestra, the Wurlitzer Unit Organ is without an equal—a fact well known among theatre owners.

A theatre without the Mighty Wurlitzer cannot offer a truly complete program of entertainment. A theatre without the Wurlitzer is not 100 per cent efficient as a business enterprise.

The name Wurlitzer in your theatre specifications will meet the hearty approval of your client, for it assures the very best music at low cost and extra profits at the box office.

Do not hesitate to call on our experienced engineers in arranging for organ chambers and other details. We are always glad to assist in preparing plans. This service is free, and places you under no obligation whatever.

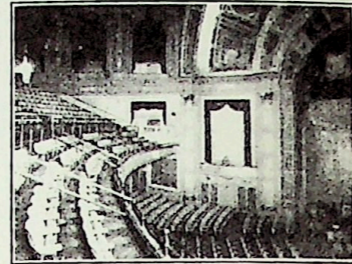
**The Rudolph Wurlitzer Mfg. Co.**

*Factory - North Tonawanda, N. Y.*

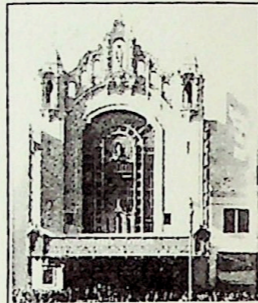
CINCINNATI 121 E. Fourth St.	NEW YORK 120 W. 42nd St.	CHICAGO 329 S. Wabash Ave.
SAN FRANCISCO 250 Stockton St.	DENVER 2106 Broadway	LOS ANGELES 814 S. Broadway

*Forty-four branches in thirty-three cities from coast to coast*

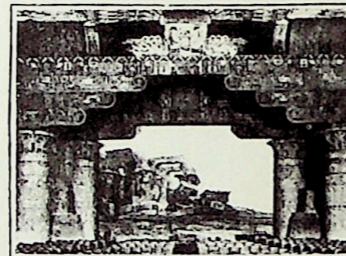
Architects and theatre owners should send at once for our beautiful new catalog—just off the press. A request on your letterhead will bring it free, by return mail.



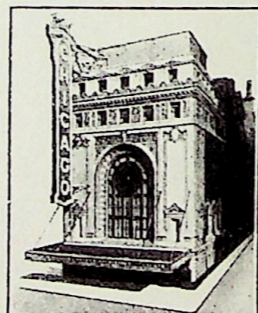
*Rivoli Theatre.-New York.*



*Granada Theatre.-San Francisco*



*Egyptian Theatre.-Hollywood*



*Chicago Theatre.-Chicago*

# WURLITZER

REG. U. S. PAT. OFF.

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

**Welcome**

*to the world-famous*

## RIALTO THEATRE

home of the 216 Wurlitzer Pipe Organ

**NATIONAL GENERAL CORPORATION**

*In Pasadena - Fox West Coast Theatres*

**ACADEMY 1003 E. Colorado Blvd.**

**STATE 770 E. Colorado Blvd.**

**RIALTO 1023 Fair Oaks, South Pasadena**

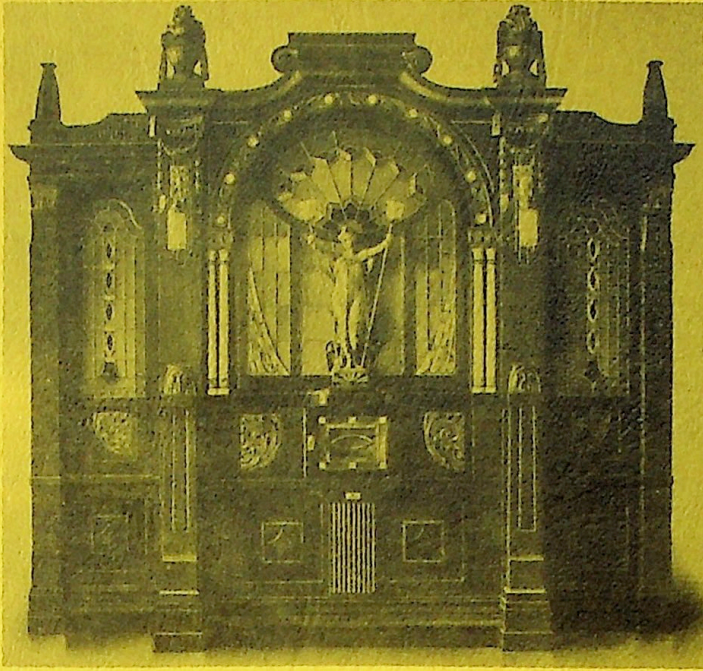
*W*

**Your Entertainment Host**

**From Coast To Coast**



## *The Glories of Yesteryear . . .*



*Hupfeld Helios IV Orchestrion manufactured  
circa 1912 by Ludwig Hupfeld, A.G. of  
Leipzig, Germany.*

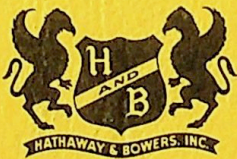
### Welcome to A.T.O.E. Members

The staff of Hathaway & Bowers, Inc. joins other Los Angeles area enthusiasts in welcoming A.T.O.E. members to the 1968 Convention. May your visit this year bring you many pleasant memories for years to come.

### A Few Words About Hathaway & Bowers, Inc.

It has been our pleasure to have supplied fine orchestrations, nickelodeons, reproducing pianos and theatre pipe organs to private collectors, museums and businesses in all parts of America and Europe. We issue illustrated catalogues of items for sale regularly.

A new series of high fidelity recordings featuring instruments in the Hathaway & Bowers, Inc. Educational Exhibit is now being planned. The recordings will feature instruments ranging from the smaller pieces such as the Encore Automatic Banjo, the Wurlitzer Automatic Harp, etc. to the gigantic Hupfeld Excelsior Pan Orchestrion—an instrument with dozens of different pipe registers, elaborate percussion effects (and even a bird whistle which is specifically programmed to play the specific calls of many different types of birds!), etc.—and which accurately represents with all of the nuances and tonal shadings a large symphony orchestra! Your card or letter sent now will assure you of receiving an illustrated descriptive brochure of this record set when it is ready.



### HATHAWAY & BOWERS, INC.

*"Specializing in the Musical Glories of Yesteryear"*

Directors: Q. David Bowers — Terry Hathaway

11975 E. Florence Avenue, Santa Fe Springs, Calif. 90670

*Business by appointment only. Tel. (213) 941-8774*



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THINGS TO COME: *Our Educational Exhibit will soon have the addition of one of America's largest Wurlitzer theatre organs—an instrument which is now being 100% restored to its original condition as it left the factory. We are now seeking additional rolls of the following Wurlitzer styles (Concert Organ; 105 note; 130 note and 165 note) to use on the roll-playing mechanisms attached to this instrument. In this way the music of the great organists of the 1920's will be reproduced exactly as it was originally played.*



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AMERICAN THEATRE ORGAN ENTHUSIASTS

**1968 ATOE  
NATIONAL  
CONVENTION**

PROGRAM

FRIDAY — July 12

7:00 p.m.-10:00 p.m.      AMBASSADOR HOTEL—Registration

SATURDAY — July 13

9:00 a.m.-10:00 p.m.      AMBASSADOR HOTEL—Registration

9:30 a.m.                      Meeting—National Board of Directors at Ambassador Hotel.

11:00 a.m.-5:00 p.m.      "Get Acquainted" Party ELKS BUILDING.  
Invited Jam Session—the 4m/61r Robert Morton Organ.

11:00 a.m.-5:00 p.m.      SPECIAL EVENT—GEORGE WRIGHT at the console of his 3m/30r Studio Wurlitzer.

11:00 a.m.-5:00 p.m.      "SATURDAY" ORGAN CRAWL

7:00 p.m.-11:00 p.m.      ELKS BUILDING  
American Premiere of a new Theatre Organ Movie.

Concert by ROSA RIO, 4m/61r Robert Morton Organ.

*(Due to limited seating capacity, each of these concurrent features will be presented twice during the evening.)*

11:00 p.m.-12:30 a.m.      AMBASSADOR HOTEL — Exhibitors Open House.

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SUNDAY — July 14

- 9:30 a.m.-11:30 a.m. WILTERN THEATRE — Concert by ANN LEAF at the console of the 4m/37r Kimball Organ.
- 1:00 p.m.-5:00 p.m. "SUNDAY" ORGAN CRAWL, Los Angeles Style.
- 6:30 p.m.-7:30 p.m. No-Host Cocktail Reception — AMBASSADOR HOTEL.
- 7:30 p.m.-10:30 p.m. ANNUAL BANQUET — AMBASSADOR HOTEL, the World Famous *Cocoanut Grove*.
- 11:00 p.m.-12:30 a.m. AMBASSADOR HOTEL — Exhibitors Open House.

MONDAY — July 15

- 9:30 a.m.-11:30 a.m. WILTERN THEATRE—Concert by EDDIE DUNSTEDTER at the console of the 4m/37r Kimball Organ.
- 1:00 p.m.-5:00 p.m. TOUR — UNIVERSAL CITY STUDIO MOVIE. SPECIAL EVENT for those holding tickets only! A visit to the Sound Scoring Stage to hear PAUL BEAVER at the console of the 3m/16r Robert Morton Organ.
- 8:30 p.m.-10:30 p.m. RIALTO THEATRE — Concert by BILL THOMSON at the console of the 216 (2m/10r) Wurlitzer Organ.
- 11:00 p.m.-12:30 a.m. AMBASSADOR HOTEL — Exhibitors Open House.

TUESDAY — July 16

- 9:30 a.m.-11:30 a.m. WILTERN THEATRE — Concert by LYN LARSEN at the console of the 4m/37r Kimball Organ.
- 1:30 p.m.-4:00 p.m. ELKS BUILDING  
Seminars and Work Shops  
Theatre Organ Playing Technique  
Technical Sessions: Voicing and Regulating.  
Concert by TOM HAZLETON at the console of the 4m/61r Robert Morton Organ.  
(Due to seating limitations, each of these events will be presented twice during the afternoon.)

- 8:30 p.m.-11:00 p.m. WILTERN THEATRE — "SAFETY LAST"  
Starring Harold Lloyd. Featuring GAYLORD CARTER at the console of the 4m/37r Kimball Organ.

ORGAN CRAWLS  
SATURDAY

PLACE	ARTIST
Dick Simonton Residence .....	<i>Gordon Kibbee</i>
Harvey Heck Residence .....	<i>Jim Melander</i>
Bob Carson Residence .....	<i>John Duffy</i>
Haven of Rest .....	<i>Dwight Beacham</i>

SUNDAY

Whitney Recording Studio .....	<i>Don Baker</i>
Tubes, Inc. ....	<i>Helen Dell</i>
Friends Church .....	<i>Dean McNichols</i>
Paramount Rink .....	<i>Bill Field</i>



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GENERAL  
INFORMATION

All Conventioneers are requested to make their own hotel reservations; this cannot be handled by convention personnel.

Bus Transportation will be provided to all scheduled events. There is no provision for private cars or taxis at the theatres or during the Organ Crawls. Buses will depart on strict schedule. Don't be late! We'd hate for you to miss out on a single event.

For your convenience, and to facilitate registration procedures, please register and purchase banquet tickets in advance. Indicate name of person for whom registration is being made so that identification tags may be prepared. Your registration kit will be held for you at the registration desk in the Ambassador Hotel.

SMOKING

Smoking in theatres and auditoriums during convention programs is prohibited by City Ordinance.

PHOTOGRAPHY

Please do not take flash pictures of artists as they are playing. Natural light photos are permissible at any time. Please deposit expended flash bulbs and film wrappers in trash containers.

TAPE RECORDING

Due to strict union regulations in this area, no tape recording can be allowed.

DAILY

TOURS OF PRIVATE INSTALLATIONS—  
Sign up at the registration desk for tours of home installations. Available time to see them and directions to reach each one will be given at desk.

*Address all communications to:*

1968 ATOE CONVENTION  
6900 Santa Monica Boulevard  
Hollywood, California 90038

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