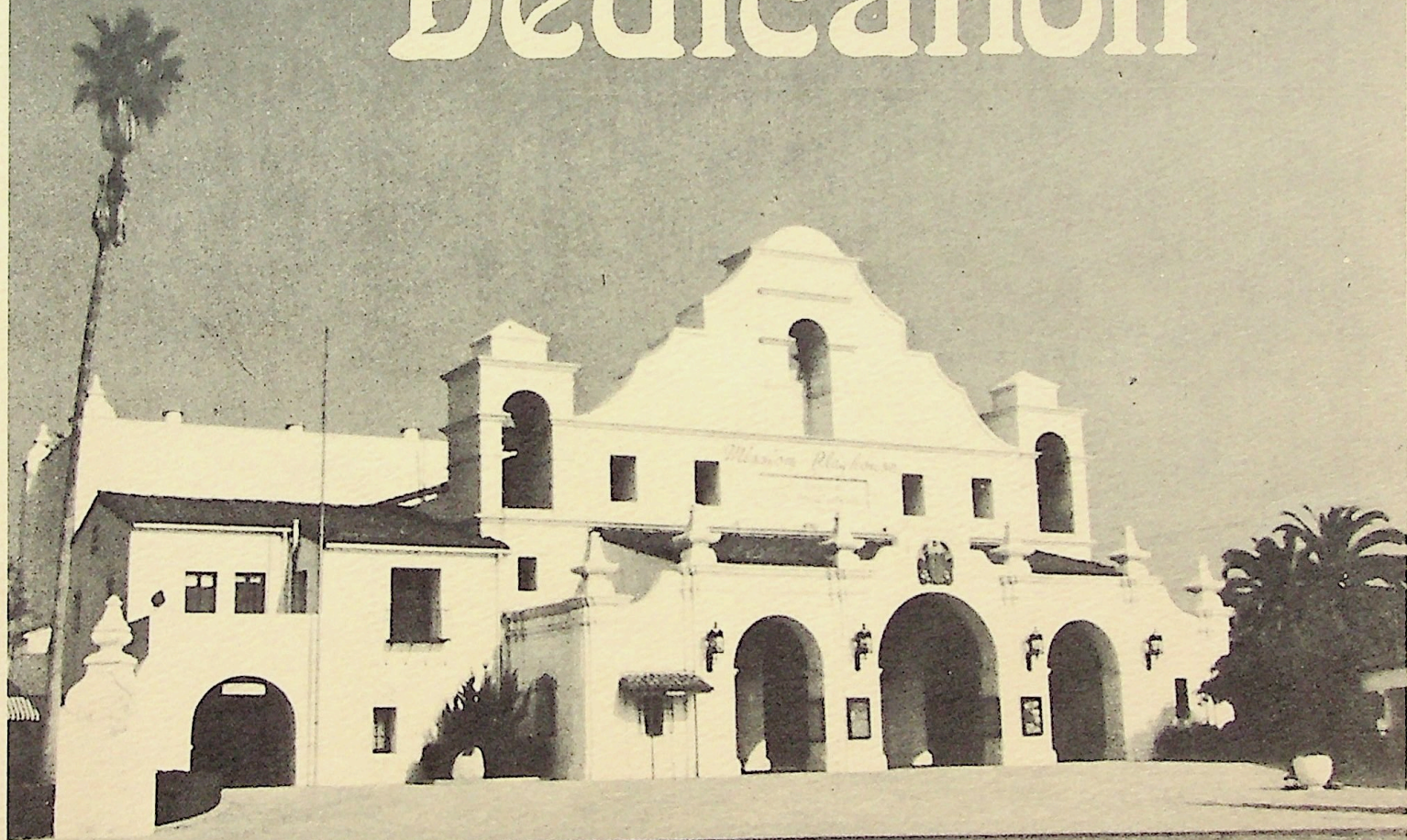




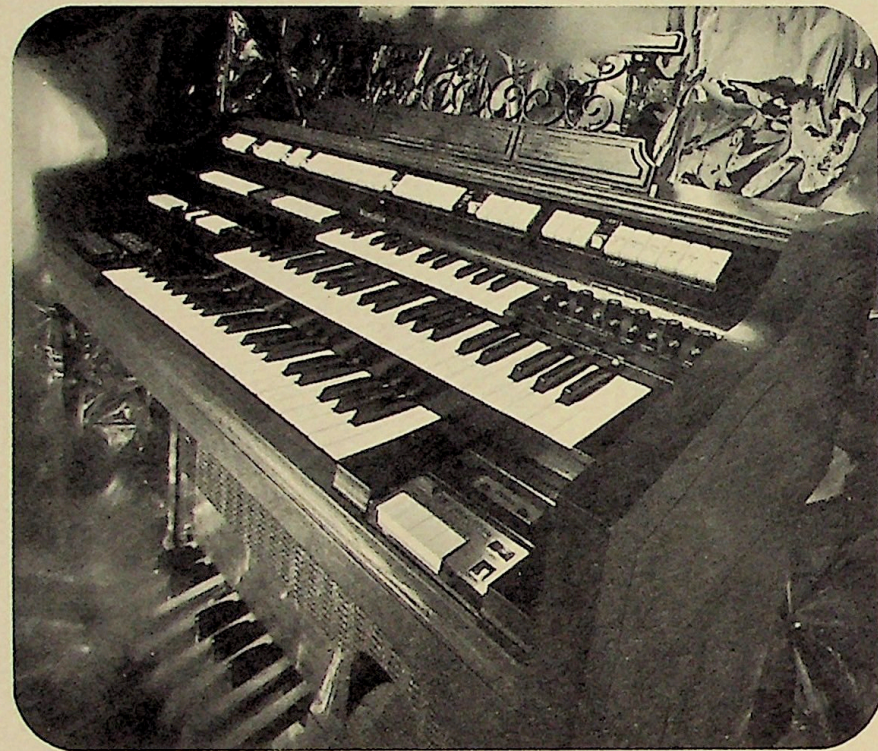
WURLITZER ORGAN Dedication



February 11, 12, 13, 1972



Orbit III™ electronic synthesizer
 plus
 full-featured spinet organ
 equals...



The newest way to make music
 from Wurlitzer®

Now with the Orbit III electronic synthesizer from Wurlitzer you can create new synthesized sounds instantly... in performance.

This new Wurlitzer instrument is also a theatre organ, with a sectionalized vibrato/tremolo, toy counter, independent tibias on each keyboard and the penetrating kinura voice that all combine to recreate the sounds of the twenty-ton Mighty Wurlitzers of silent screen days. And it's a cathedral/classical organ, too, with its own individually voiced diapason, reed, string and flute voices.

New linear accent controls permit you to increase or decrease the volume of selected sections suddenly, or

slowly, just as the theatre organist did by opening and closing the chamber louvers.

And with the built-in Orbit III synthesizer, this instrument can play exciting combinations of synthesized, new sounds, along with traditional organ music. A built-in cassette player/recorder lets you play along with pre-recorded tapes for even more dimensions in sound.

But you've got to play the Orbit III to believe it. Stop in at your Wurlitzer dealer and see the Wurlitzer 4037 and 4373. Play the eerie, switched-on sounds of synthesized music. Ask for your free Orbit III demonstration record.

Or write:

The Wurlitzer Company,
 DeKalb, Illinois 60115.

WURLITZER®
 has the way

The City of San Gabriel, California

in association with

The American Theatre Organ Society
 (Los Angeles Chapter)

are extremely proud to present

The Dedication Program of the Style 260 Wurlitzer Theatre Pipe Organ



LYN LARSEN..... Friday Evening, February 11, 1972 at Eight-thirty
 GAYLORD B. CARTER..... Saturday Evening, February 12, 1972 at Eight-thirty
 BILL THOMSON..... Sunday Afternoon, February 13, 1972 at Two-thirty

In the beautiful
 SAN GABRIEL CIVIC AUDITORIUM
 320 South Mission Drive
 San Gabriel, California

(These programs are part of the American Theatre Organ Society Great Western Regional Convention, held concurrently with the dedication of the Wurlitzer organ and are open to the public).



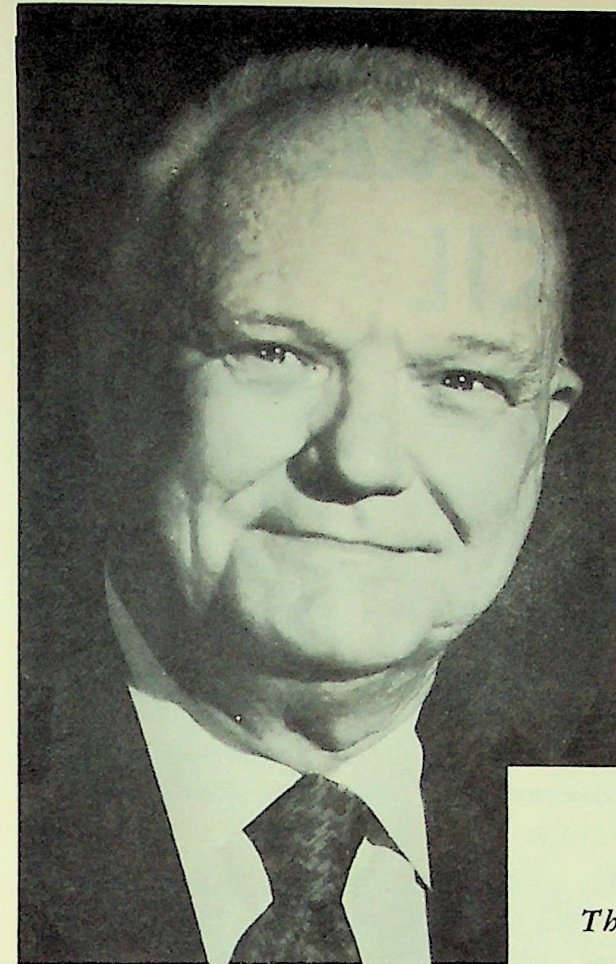
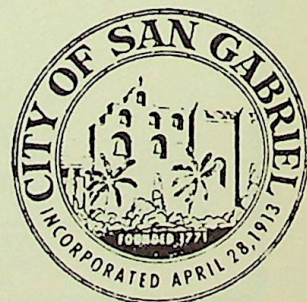
January 13, 1972

I wish to extend on behalf of our City of San Gabriel our sincere thanks and gratitude to the Los Angeles Chapter of the American Theatre Organ Society for their magnificent dedication towards the restoration of the Wurlitzer Organ. Their generous contribution of a true labor of love shall be shared by many through beautiful music.

Helen Kennedy, Mayor

"So let every man step to the music he hears but let every child hear the music of the master composers of the past and present, for without great music, his life will be barren, his understanding of history, peoples, life and death will be limited, indeed."

— Thoreau



Los Angeles Chapter welcomes all members of the American Theatre Organ Society. We feel our Regional Convention for the Year 1972 carries on the tradition that we believe in—the preservation of the theatre organ and promotion of its use as a medium of entertainment in the contemporary world.

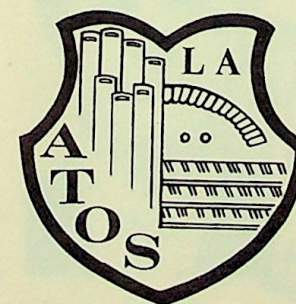
We also join with the City of San Gabriel in welcoming the citizens of the community to the three programs of dedication held in the Civic Auditorium to celebrate completion of the beautiful Wurlitzer theatre pipe organ that was donated by RKO Theatres and installed by members of Los Angeles Chapter.

Preservation of this fine instrument is assured through the cooperation of city officials and the local unit of the American Theatre Organ Society for continued maintenance and improvement.

It will afford everyone in the Southern California area much pleasure in the coming years.

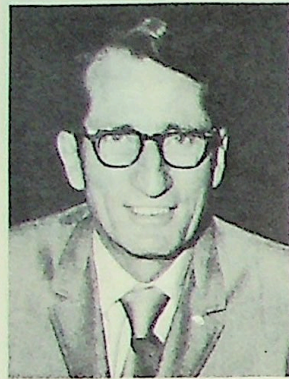
Charles H. Lander

Chairman,
Los Angeles Chapter
American Theatre Organ Society



San Gabriel Officials

CITY COUNCIL



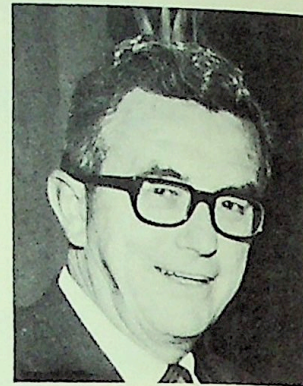
Michael L. Falabrino,
Vice Mayor



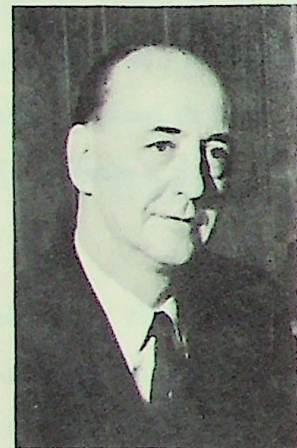
Helen Achilles,
Councilwoman



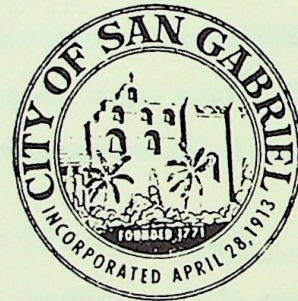
Walter G. McCarthy,
Councilman



Gordon W. McGinley,
Councilman



Harry B. Keebaugh, City Administrator



Rulon Gardner, Auditorium Manager

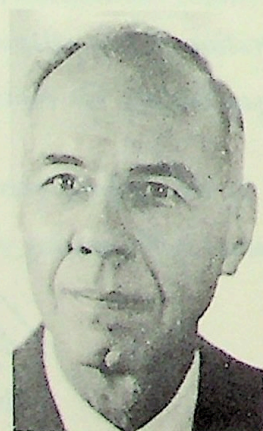
AUDITORIUM COMMISSION



S. S. Spencer, Chairman



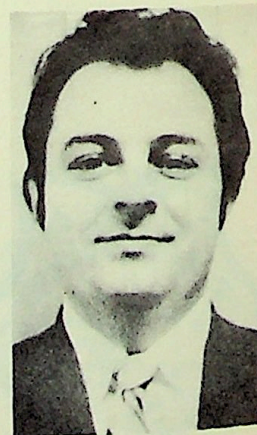
Mrs. Anthony A. Lopez



Joachim F. Radzat

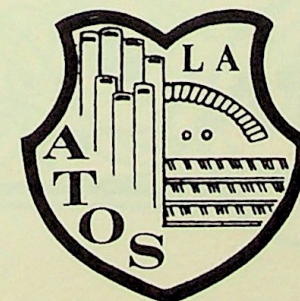


Mrs. E. M. Sieckhaus



Neal L. Kissel

ATOS Installing Crew



Members of the Los Angeles Chapter ATOS installing crew are (Kneeling, left to right)—Ken Kukuk, Frank E. Sherwood, Bruce Skovmand, who serves as assistant to the project coordinator, Bob Austin, Hobart Wariner and Leo Arndt. (Standing, left to right)—Jack Infield, Bill Skovmand, John Hoffman, Eugene Davis, Chester Myers, Ken Petersen, Harold Donze and Project Coordinator Neal Kissell. Members not pictured are Dave Allard, Don Anderson, Robert Bower, Roy Casavant and Frank Sele. Sele was called to service in the armed forces over a year ago.

Appreciation

Officials of San Gabriel and Los Angeles Chapter, American Theatre Organ Society express their appreciation to the following individuals and firms for the splendid cooperation and assistance in the installation of the beautiful Wurlitzer pipe organ being dedicated here in the San Gabriel Civic Auditorium February 11, 12 and 13:

Mr. Gordon Kibbee

Mr. Ken Simpson

Pacific Telephone and Telegraph

Southern California Gas Company

Southern California Edison Company

The Drama of the

WURLITZER

Its History

PROLOGUE—In the year 1924, in North Tonawanda, New York, at the pipe organ building division of the Rudolph Wurlitzer Company, there arrived an order from Radio-Keith-Orpheum Theatres for an instrument to be installed in the new 3,246-seat Albee Theatre in Brooklyn. It was to be a Style 260 Special three-manual instrument with an Echo Vox Humana rank. The organ was given the designation Opus 870, with Wurlitzer piano #59827 and listed on Shipping Order #4144. It was to have a total of sixteen ranks, including a set of 32' Diaphones. The organ was duly installed and used to accompany silent films in the theatre.

SCENE I—Sometime in 1968. An enthusiastic organ buff, seeking a location to install a theatre organ, held a brief meeting with Sy Melendez, then serving as Manager of San Gabriel Civic Auditorium. The official expressed an interest in such a project if an organ could be donated to the City of San Gabriel. This information eventually filtered its way to several members of Los Angeles Chapter of the American Theatre Organ Society.

Almost concurrent with this meeting, there occurred another conference in the offices of the Glen Alden Corporation in New York, parent firm of RKO Theatres, concerning the pipe organs still remaining in RKO theatres in various cities. The instruments were no longer used and represented a sizable investment on which taxes were levied. It was decided they could be donated for tax write-offs to civic auditoriums, high school auditoriums and community centers.

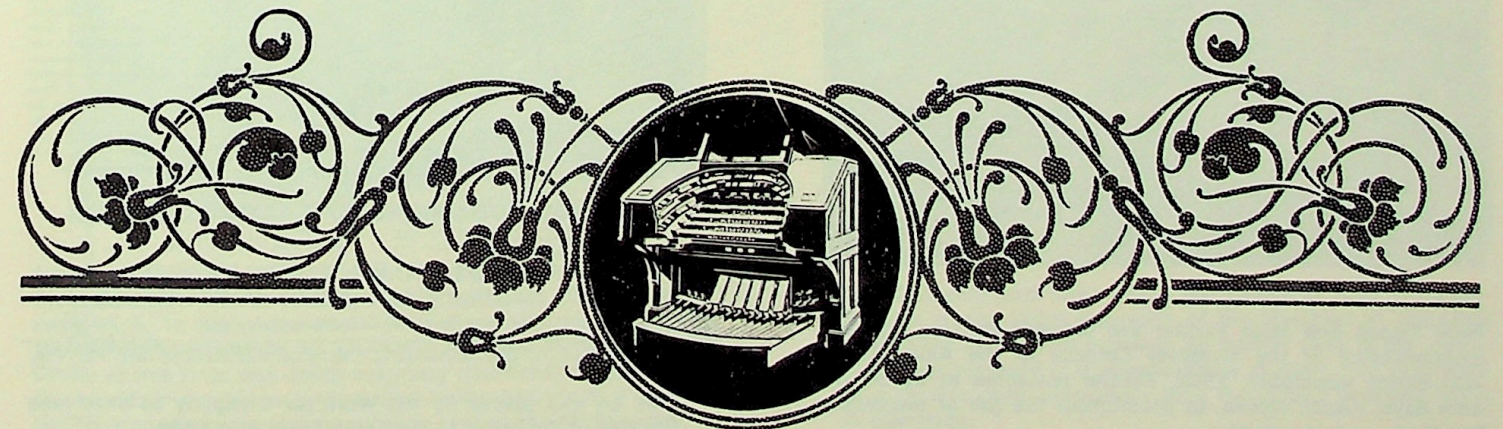
To this end the corporation hired Mr. Walter Froehlich of Bayonne, New Jersey, a qualified organ man, to survey the existing instruments, place a value on each and oversee the

donation of the organs to qualified groups interested in obtaining them.

SCENE II—May, 1968. Froehlich, who is a member of ATOS, immediately sent word to all chapters about the RKO "giveaway." Response to the offer did not develop into a rush until the following month when he added information that 35 theatre pipe organs were available. Various units of ATOS became interested and started negotiations with city government and school boards to accept the donation of an organ and an agreement between the hobby and government organizations concerning installation work and future maintenance. Each instrument had to be removed, packed and shipped at the expense of the party accepting the donation. In some instances the amounts involved were high, but not excessive considering what was being donated.

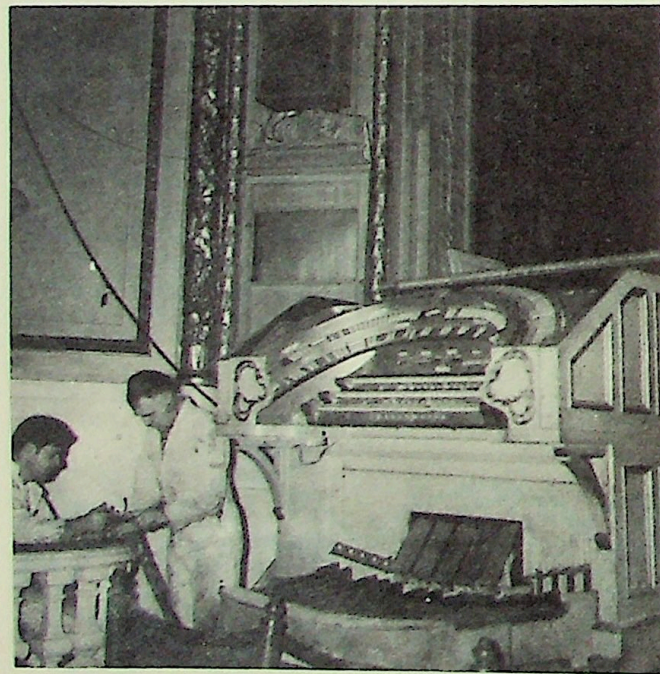
SCENE III—October, 1968. Two members of Los Angeles Chapter ATOS, Mrs. Ruth Skovmand and Neal Kissell talked about the RKO "giveaway" and decided to do something about it. They had heard about the previous meeting between the organ buff and San Gabriel Auditorium official and decided on a hunch to look in there when they were out trying to find a location in which to install one of the organs. They contacted Melendez and made a proposal. He told the two that the City might be interested, but that it would be necessary to make a presentation of all information to the City Council.

Kissell previously had obtained word from Froehlich that organs in Brooklyn theatres were available and either would be suitable to an auditorium the size of San Gabriel. At his

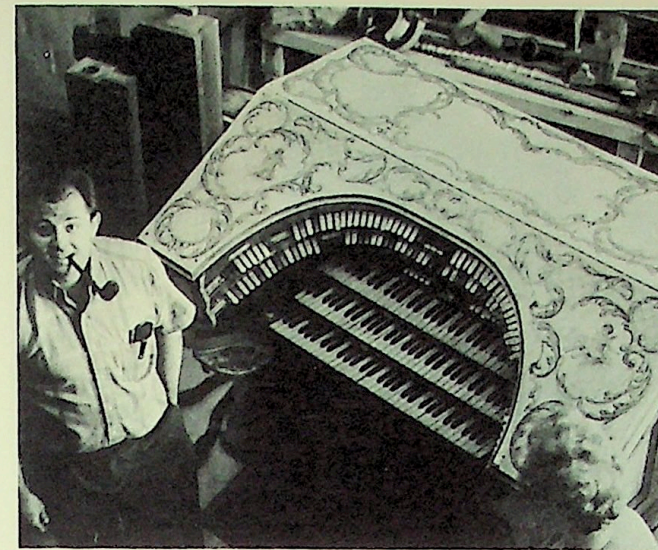




San Gabriel City and ATOS officials who held the special meeting to hear the proposal to accept the donation of the RKO Albee Wurlitzer and the organ club's offer to install and maintain the instrument, are pictured Tuesday evening, October 22, 1968, in the City Hall following acceptance of the offers. Left to right, standing behind Mayor Michael Falabrino, seated at his desk, are Ray Bonner, Mrs. Ruth Skovmand, Councilwoman Helen Achilles, Neal Kissell, Vice-Mayor and Councilwoman (who is now Mayor) Helen Kennedy, and Councilman Gordon McGinley.



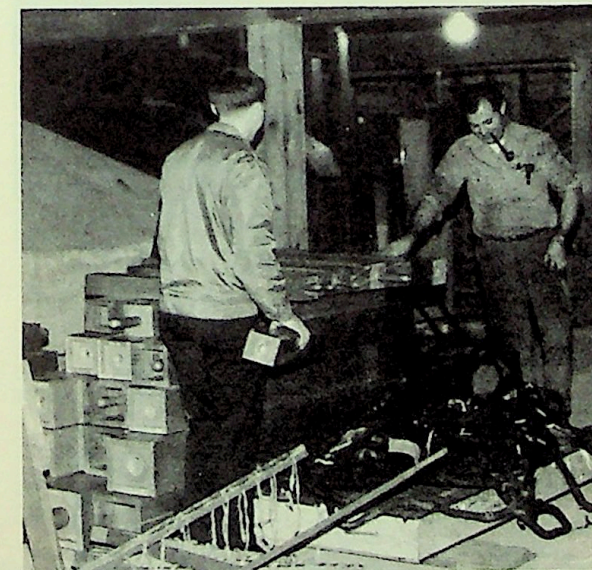
Neal Kissell and Ross Farmer are pictured working on the disconnecting of the Wurlitzer Console in the Albee Theatre during November, 1968. Farmer remained in Brooklyn nine days, Kissell eleven, to accomplish the job of dismantling the large instrument.



This is how the Wurlitzer console appeared in the Albee Theatre. It was hand decorated in French ormolu design with cherubs cavorting in the two panels on the horseshoe part of the shell. The decor was not in keeping with Auditorium architecture and was removed. Neal Kissell and an unidentified visitor are seen in the photo.

own expense he flew to Brooklyn, surveyed and photographed the instruments in the RKO Madison and Albee Theatres.

The Madison organ was slightly better in some respects but would have proved very expensive to remove because the decorative organ grilles would have had to be taken out and then replaced. The Albee organ was positioned so that it could be removed through access doors and Kissell recommended in favor of it. He returned with photos and complete information.



Large pipework, cable and chests were stored under the main stage until removed to the warehouse building for restoration. In the photo above Neal Kissell shows some of the stored components to LA ATOS Member Peter Crotty. Crotty at this time was doing voluntary maintenance work on the Wurlitzer theatre organ installed in the historic San Gabriel Mission, approximately one block east of the Auditorium.

On October 22nd, at a special meeting, the City Council voted to accept the donation of the Albee Wurlitzer. On November 10th, Kissell and another LA ATOS Member, Ross Farmer flew to Brooklyn and began dismantling the organ, its console and elevator mechanism.

SCENE IV—November, 1968. The two men spent 11 days removing the instrument, working from early morning until late at night. They were able to carry on the job of dismantling while the theatre was in regular operation since the heavy swell shutters that control the volume of the organ were tightly closed and blocked passage of light and sound into the auditorium.

The components were carried to the big stage where they were packed in crates and made ready for shipment in a regular moving van. Total weight of the organ was ten tons and 20 pounds. It was shipped in one 40-foot van. Only the big 32' Diaphones were missing; they had been reserved by Froehlich for another organ, a four-manual instrument in the Fabian Theatre in New Jersey that was being donated to a university.

The Wurlitzer arrived at the San Gabriel Civic Auditorium the day before Thanksgiving and was unloaded and stored in a warehouse building behind the main structure and under the main stage.

SCENE V—1969 to 1972. During the three years the organ has been in San Gabriel it has undergone complete restoration. The decision to completely overhaul the instrument before its installation was made by city and club officials to insure operating perfection. Every part of the organ has been given thorough inspection and restoration. Installation work proceeded according to available time; Wednesday evenings and full Saturdays were scheduled for the volunteers.

The console became the project of one man, Stan Weisbard, who moved it to his home in Van Nuys and spent many hours refinishing the console shell in white and gold. Originally the keydesk had been decorated in a rococo design. It was planned to refinish it in natural wood grain, but after stripping the old finish the casework was found to be badly marred due to previous alterations and the present finish was necessary to mask the patched woodwork. Over 15



Roy Casavant and Dave Allard are shown at work re-leathering one of the large reservoirs of the Wurlitzer in the shop behind the auditorium building. All leather work in the instrument was replaced if it showed signs of wear. The reservoirs in a theatre organ are under high fluctuating pressure when in operation.

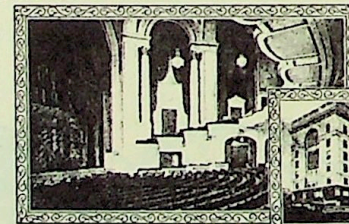
WURLITZER UNIT ORGANS

...the permanent attraction with a REAL Box Office POWER

EXHIBITORS from coast to coast are realizing every day the real box office value of the Wurlitzer Unit Organ. The steadily increasing number of Wurlitzer Unit Organ installations, in both newly constructed and long established houses, is conclusive evidence of this fact. And it is not always the largest of America's finest motion picture palaces that select the

Wurlitzer, but the smaller houses as well, for there is Wurlitzer Music for every type of motion picture theatre, whether large or small. The convenient Wurlitzer plan of purchase is a boon to the small exhibitor and bears investigation. Write today and learn how easy it is to acquire this powerful and permanent box office attraction.

ANOTHER MIGHTY WURLITZER



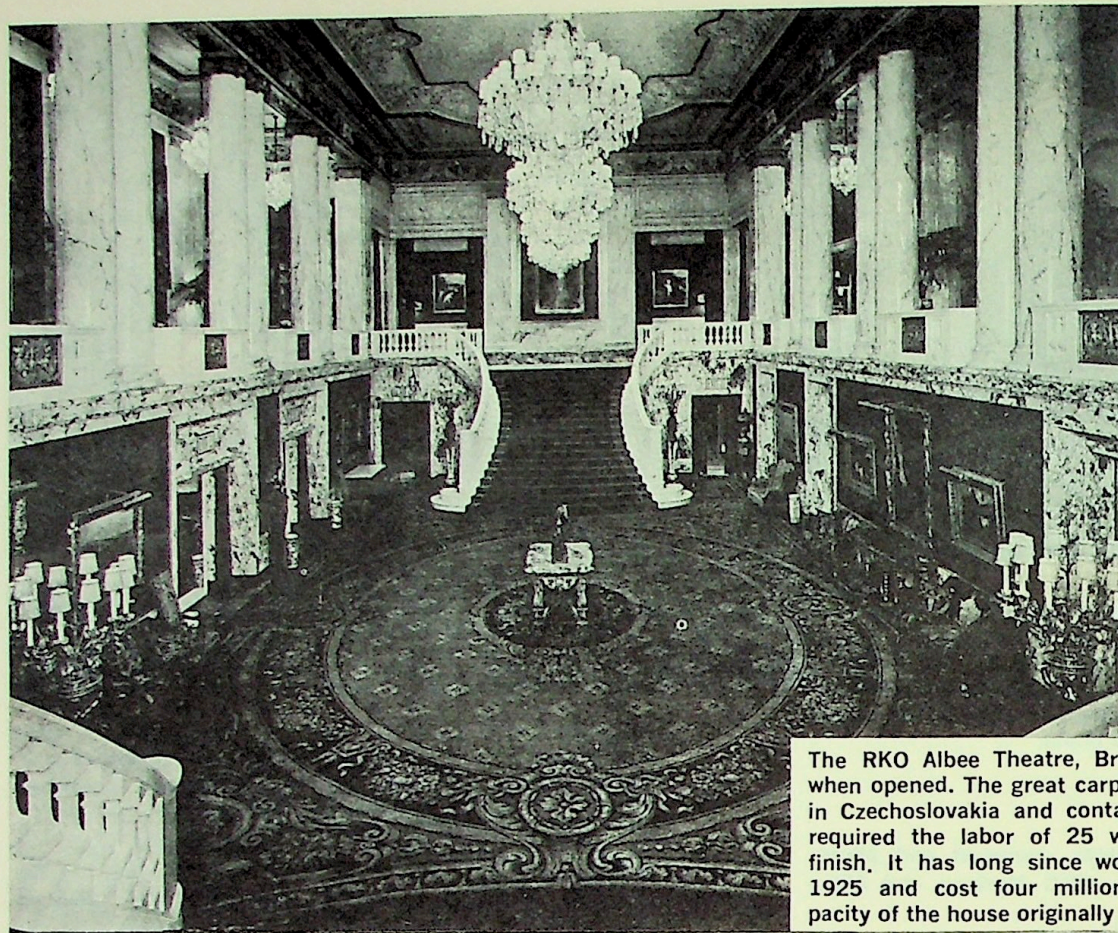
THE accompanying illustrations show the interior and exterior views of the new Albee Theatre, Brooklyn. It is considered to be the finest house in Greater New York. After careful research and extensive investigation of numerous makes of organs, the mighty Wurlitzer has been selected. Thus again a Wurlitzer will furnish the musical accompaniment for the highest type of motion picture productions in another of America's finest motion picture palaces.

TWO UNUSUAL CATALOGS

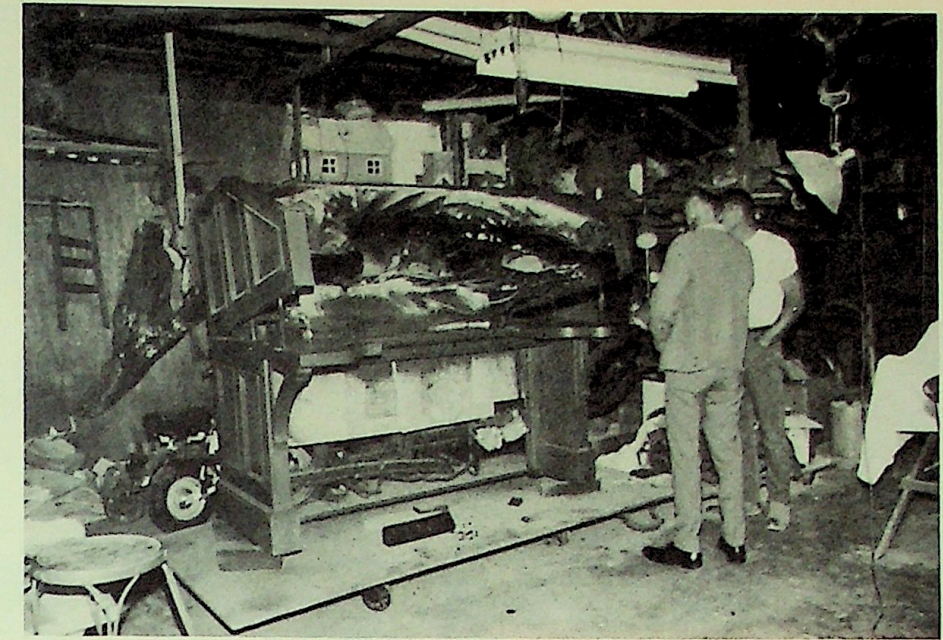
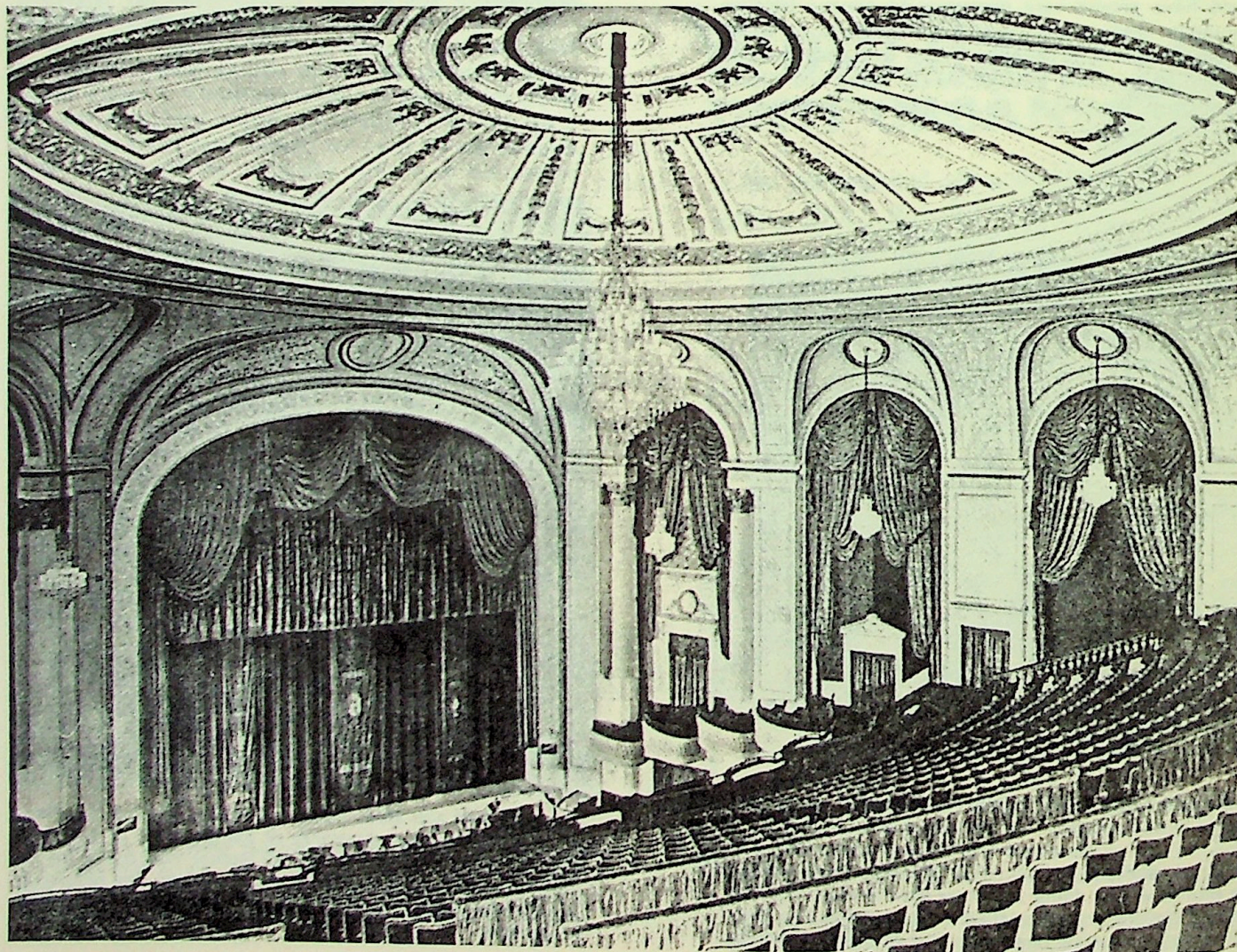
The RUDOLPH WURLITZER CO.
 CINCINNATI NEW YORK CHICAGO SAN FRANCISCO DENVER LOS ANGELES
 121 East 4th St. 120 W. 42nd St. 329 S. Wabash 250 Stockton St. 2106 Broadway 814 S. Broadway
 And Forty Other Branches in Thirty-Three Cities

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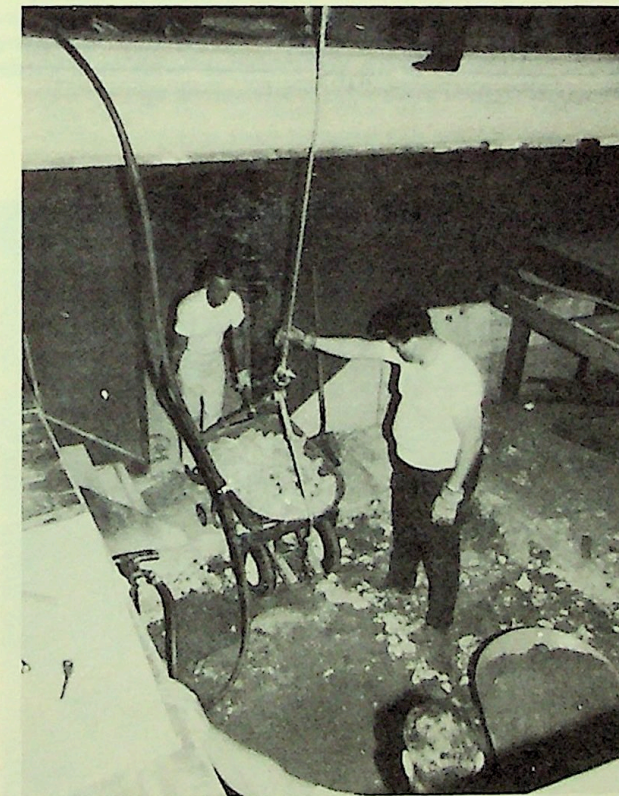
This ad was placed by the Wurlitzer Company to announce the sale of the organ to the Albee Theatre in 1925.



The RKO Albee Theatre, Brooklyn, New York, as it looked when opened. The great carpet in the main lobby was woven in Czechoslovakia and contained over 10,000,000 knots. It required the labor of 25 women working two months to finish. It has long since worn out. The theatre opened in 1925 and cost four million dollars to build. Seating capacity of the house originally was 3,246.



Stan Weisbard shows Roy Casavant, another LA ATOS member who also worked as a volunteer on the San Gabriel project, the console shell in his garage as he finished applying the undercoating. Weisbard moved the keydesk to his home in Van Nuys for refinishing. He spray painted heavy duty automobile lacquer over the undercoating; all applications of paint were rubbed out by hand—about 15 in all—and the enthusiastic organ buff noted that he wouldn't care to do such work for a living.



Excavation of the organ console elevator shaft gets underway as Ken Petersen holds hoisting rope attached to one of the specially constructed wheelbarrows for this particular phase of the San Gabriel project. Steadying the 'barrow is Frank Sherwood, LA ATOS member who made possible the construction of the elevator shaft through his donation to the City of San Gabriel. Sherwood has been one of the seldom-absent members of the installing crew at the Auditorium.

coats of undercoating and lacquer, each coat hand rubbed, were applied to the console.

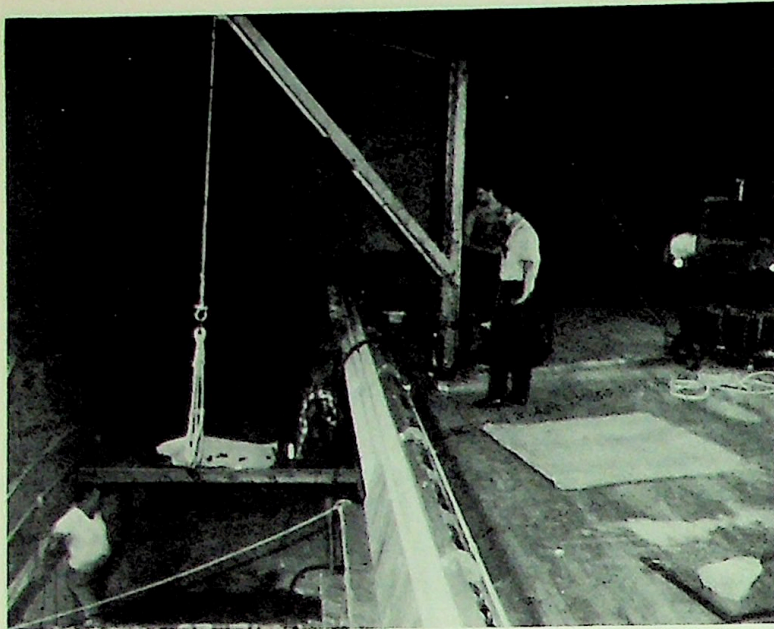
Cooperation between city officials and the organ club were exceptionally cordial throughout the entire project of installation despite the fact that early estimates of project costs were too low; the city treasury was tapped for necessary additional funds when needed. There was one impasse, however, and the manner in which it was resolved discloses how dedicated people can be to a cause as worthy as the Wurlitzer installation:

In great movie palaces an elevating organ console was a must—majestically rising from the depths of the orchestra pit, with the organist and console bathed in the beam of a brilliant spotlight, the organ solo was always one of the featured segments of lavish theatre programs.

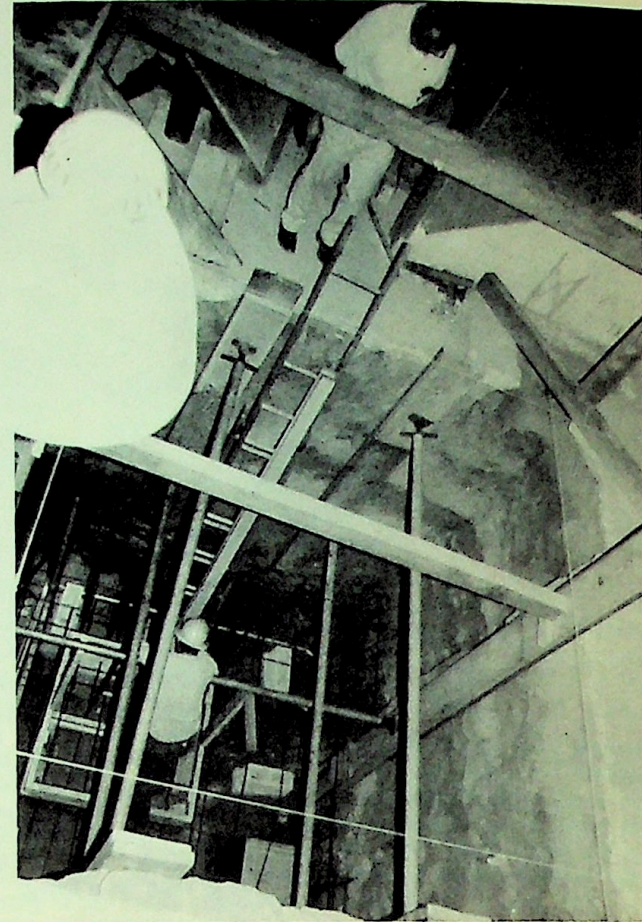
ATOS members were not without this thought, especially since the elevator mechanism had been brought along from the Albee Theatre; the San Gabriel Wurlitzer console would thrill auditorium audiences in the regal manner.

It was estimated that excavation, building forms, pouring concrete and installing the elevator equipment would cost about \$5,000. Conference with city officials brought the plan to an abrupt halt—expenditure of such an amount for what could only be considered a luxury item regretfully was not in keeping with good economics of city government. The amount represented a waste of tax dollars because it was not absolutely necessary to operation of the organ. The console would have to remain in permanent position on the floor of the orchestra pit, it was decreed!

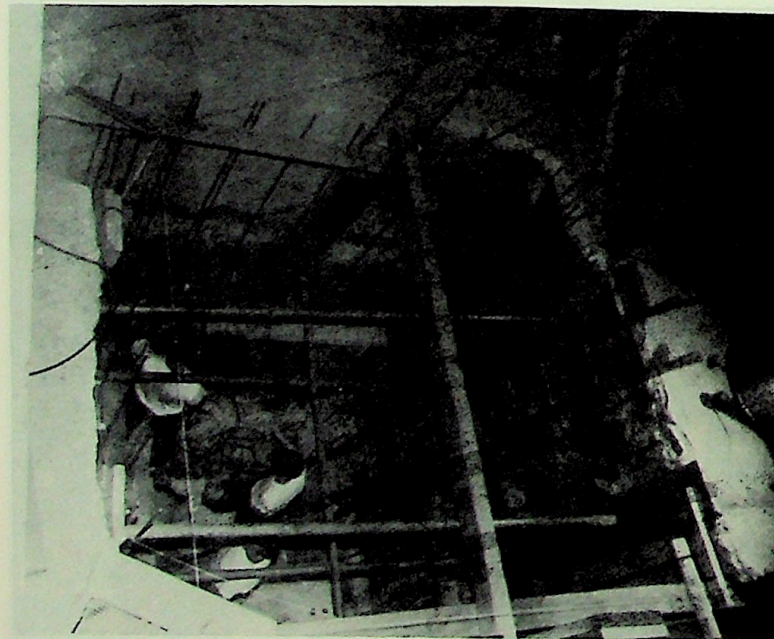
Happily the dilemma was resolved by one of the ATOS volunteer crew installers. Frank J. Sherwood offered to donate the sum to the City needed for construction and equipping of the elevator shaft. His offer was gratefully accepted by the City Council and thus the Civic Auditorium Wurlitzer console elevates majestically in the finest tradition of the great motion picture palaces. "Angel" Sherwood months later again came to the rescue of the Wurlitzer when he



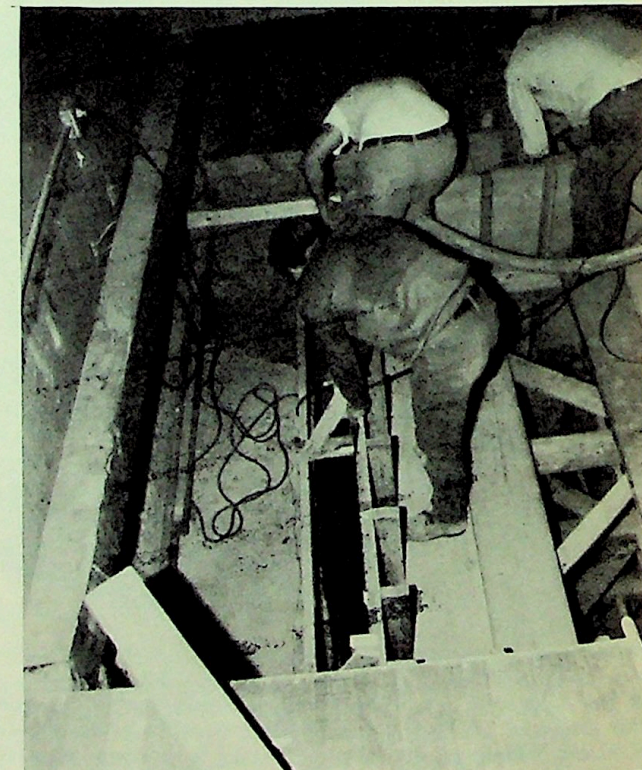
A simple portable type hoisting frame was rigged on the stage of the Auditorium to swing excavation wheelbarrows out over and drop them to orchestra pit level (and excavation level as the hole was sunk by custom hand work) for removal of earth. Hauled back to stage level, the 'barrows' were then connected to a long tow line that was attached to a light truck on street level high above stage level and pulled up the stage scenery ramp for dumping, after which they were returned to start the process over again.



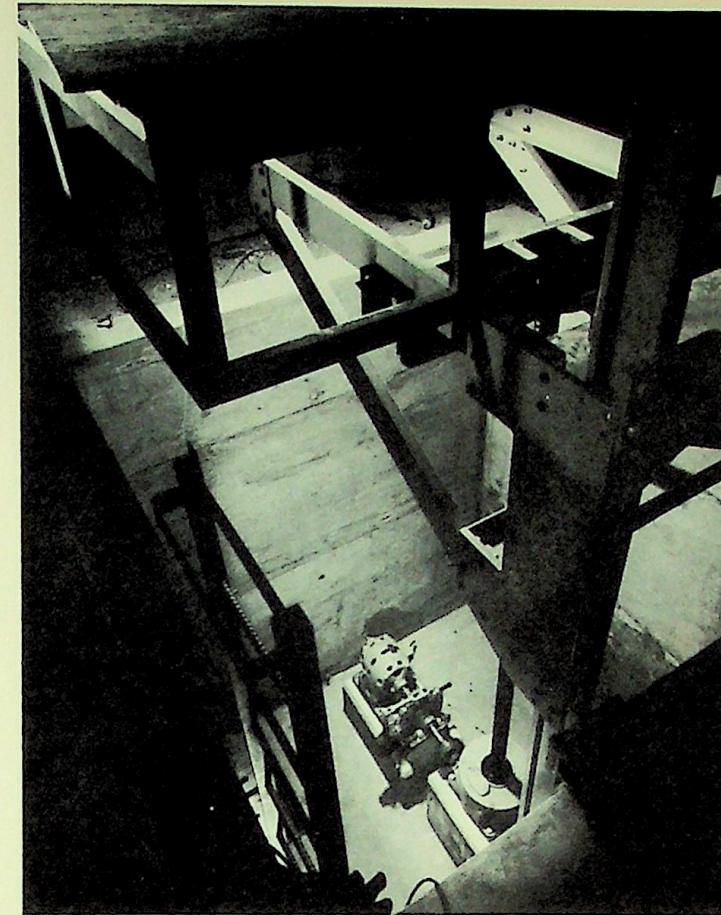
Bruce Skovmand, who designed the formwork for the new elevator shaft, is pictured at work on the steel reinforcing rods at the bottom of the pit. Extensive forms were needed to hold concrete in place while it was setting up.



Steel reinforcing rod is put in place before wooden forms are set up for pouring concrete to form the shaft proper.

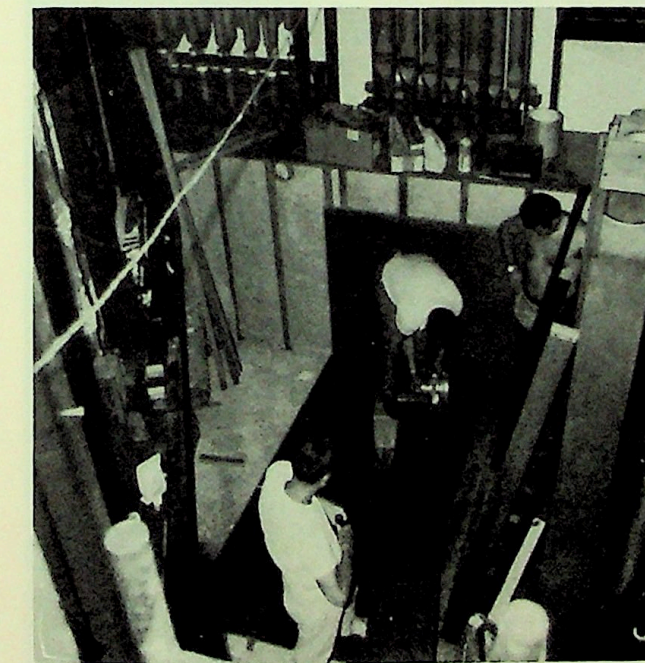


Cement is pumped from street level through a large hose and spewed into shaft form by organ installers.



Looking down into the newly completed elevator shaft, the motor and worm gear box and elevator screw shaft can be seen under the heavy duty steel-framed console platform and guide track. Special permission to install a shaft of this length was necessary from State safety officials. Depth of the completed shaft is twelve and one-half feet.

—Photo by Dave Allard



After the Aeolian organ was removed—years ago an ineffective residence-type organ was erected in Auditorium chambers—revamping of the solo chamber started and this view shows some of the initial Wurlitzer ranks of pipes in place while installing crewmen work on other units of the instrument that will be located in the same area.

donated an additional \$1,000 for the purchase of the 32' Diaphone rank that will be installed back stage on the paint bridge. This rank of pipes produces very low tones that give great fullness to the organ. It is expected the rank will be playable sometime next summer.

Upon completion of actual installation, the organ has been subject to extensive regulation and fine tuning and finishing work which has been under the capable direction of Gordon Kibbee, a man prominent in the theatre organ world in the Southern California area. For many years he was a silent theatre organist and appeared in leading Los Angeles theatres. Later he played in night clubs and appeared with his own combo group. Within the past few years he has entered the pipe organ field as representative for the Wicks Company and operates an organ maintenance business.

It is interesting to note that the original cost of the Wurlitzer now installed in San Gabriel Civic Auditorium was in the neighborhood of between \$17,000 and \$20,000. A simple rule-of-thumb that applied to the cost of Wurlitzer organs was based on \$1,000 per rank, plus the extras that were ordered for individual instruments. At the time of its construction, RKO Theatres was given a discount on all organs purchased from Wurlitzer. It was not a great as that given Paramount Publix, but still enough to keep RKO "coming back" for more instruments.

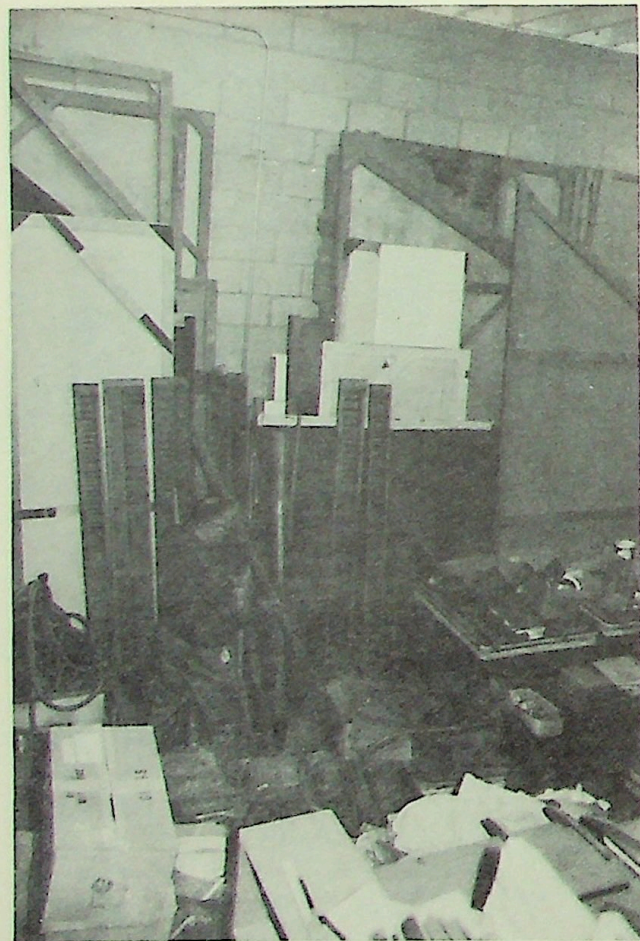
Another style Wurlitzer, the Balaban #3 model, sold for \$16,875.00 net to Paramount. Comparable to the three-manual that went into the Brooklyn Albee, it therefore can be assumed the Albee instrument would have cost at least



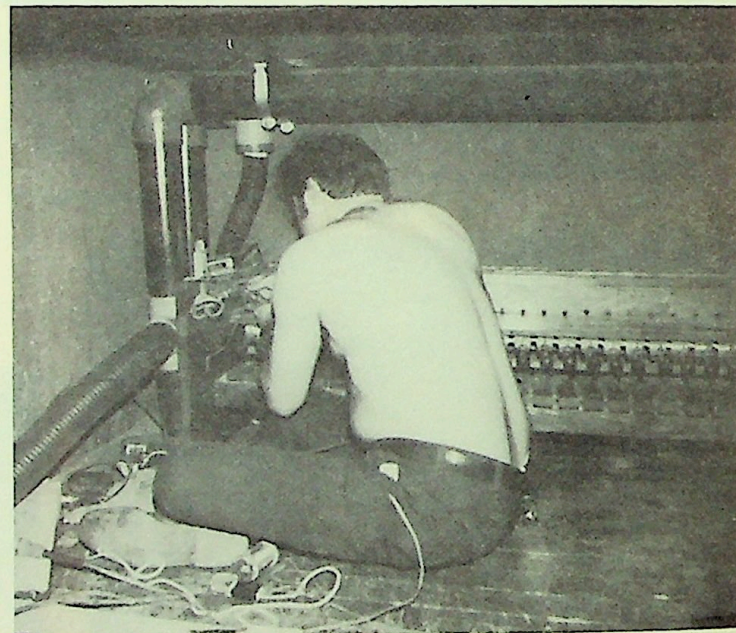
By October, 1969, the Solo Organ Chamber was being filled with chests, reservoirs and pipework and was ready to be wound and wired. The other chamber was also well along but not as complete as this side.



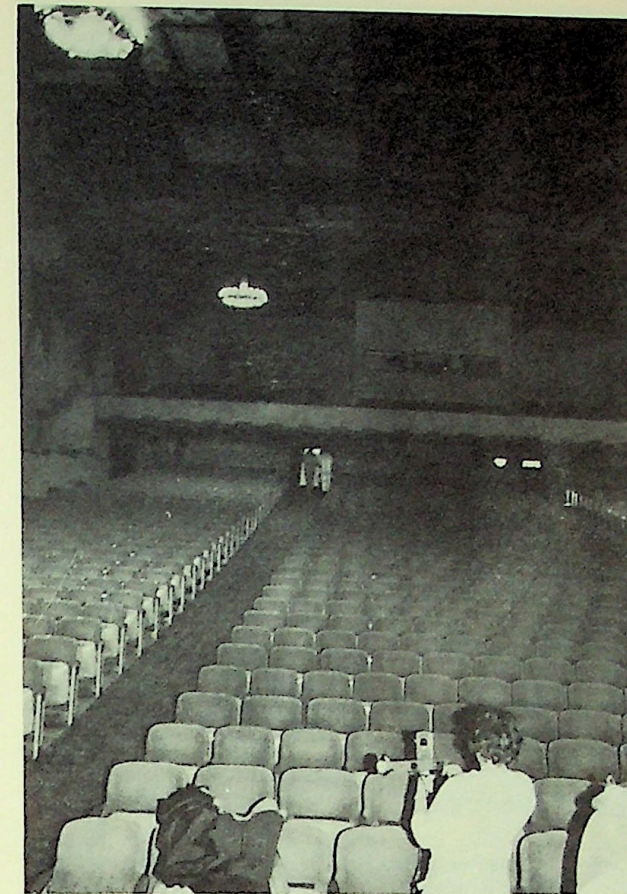
Hundreds of man hours went into the re-leathering of the Wurlitzer. Here Robert Brower and Ken Petersen are recovering hundreds of small pouches in the warehouse building behind the Auditorium. The job they are doing in the photo above was representative of the exacting and tedious but most necessary work for flawless operation of the organ.



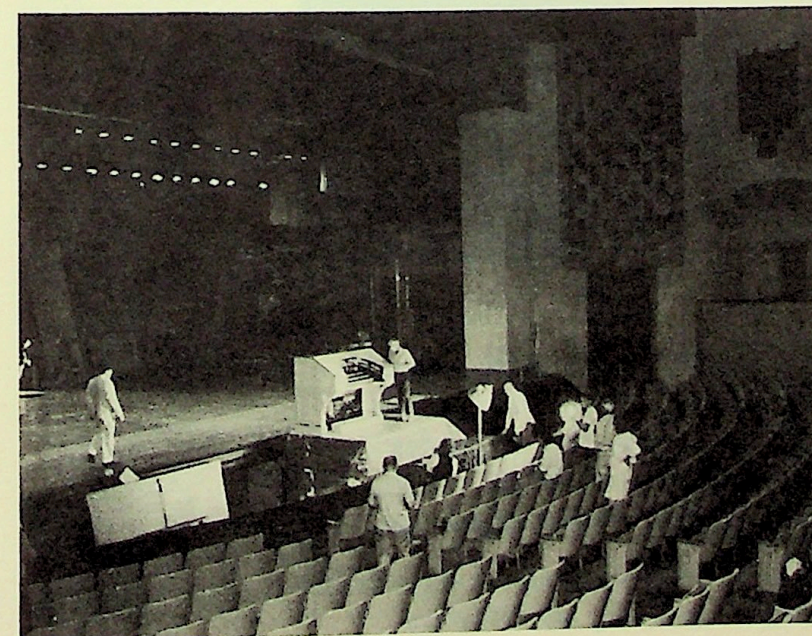
Harold Donze is shown at work on part of the Wurlitzer in the warehouse building where much of the organ was stored pending its restoration and installation.



Neal Kissell, who served as project coordinator, and subsequently won appointment by the City Council to become a member of the Auditorium Commission, is shown in a customary Auditorium pose—hard at work on part of the installation.



Upon completion of its refinishing, the console was returned to the Auditorium and placed in a backstage room for wiring and mounting of the recovered keyboards and storage until the elevator was ready. On the appointed day, the keydesk was loaded on a dolly, with another trailing dolly behind it to carry the lengthy main cable, and rolled into the Auditorium. It was brought down the aisle to the orchestra pit, moved over a hastily built plywood bridge and rolled onto the elevator platform as shown in photos on this page.



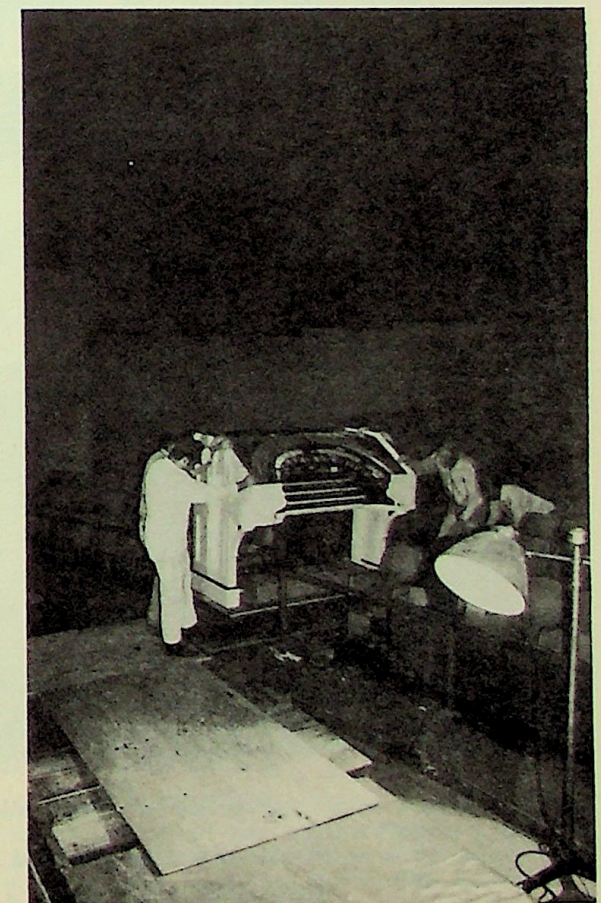
\$17,000, plus extra money for the Echo Vox Humana addition which necessitated the pipework, a chest (cost \$98.40), wiring and winding, and would add at least \$500 more to the selling price.

It is also interesting to note that a new English Horn rank purchased in 1925 cost \$250.00, and a like amount for a Brass Saxophone rank. It is not uncommon for a rank of brass Wurlitzer pipework to sell today anywhere from \$1,200 to \$1,500 — and one such transaction recently netted the owner of one of these ranks \$1,800.00!

It is well known by all organ buffs that theatre pipe organs, Wurlitzers especially, are limited in number and when one of the instruments is broken up for some reason or another, there is a ready market for all parts. Some sell at a premium if they are especially prized, for example the three and four manual consoles, brass trumpet and saxophone ranks, etc.

This is getting afield of the San Gabriel Wurlitzer and its history. But the first segment of the story has been told. Now, what about the future of this instrument?

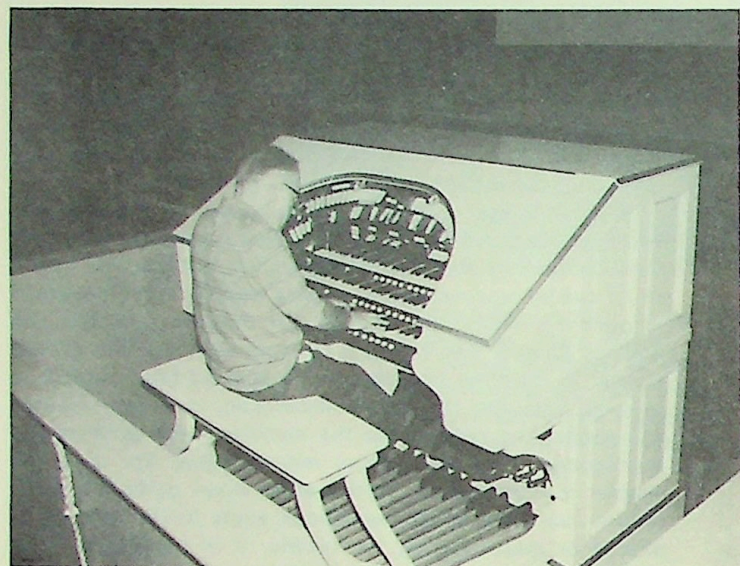
Like all things mechanical—man-made, if you will—the Wurlitzer needs tender loving care. Pipe organs are no longer manufactured by the Wurlitzer Company, but this and others like it can be repaired, restored when needed, and maintained in perfect condition to entertain for decades to come. Los Angeles Chapter has signed a contract with the City of San Gabriel to maintain the organ for a specific time, subject to renewal. This, like the job of installation, is a labor of love and neither the chapter nor the members who work on the maintenance crew will receive remuneration. Nor does the chapter receive special consideration when using the Auditorium—complete rental regulations apply to the unit as to anyone or group renting the facility. It is enough to know that an organ and theatre are available for concert and pres-



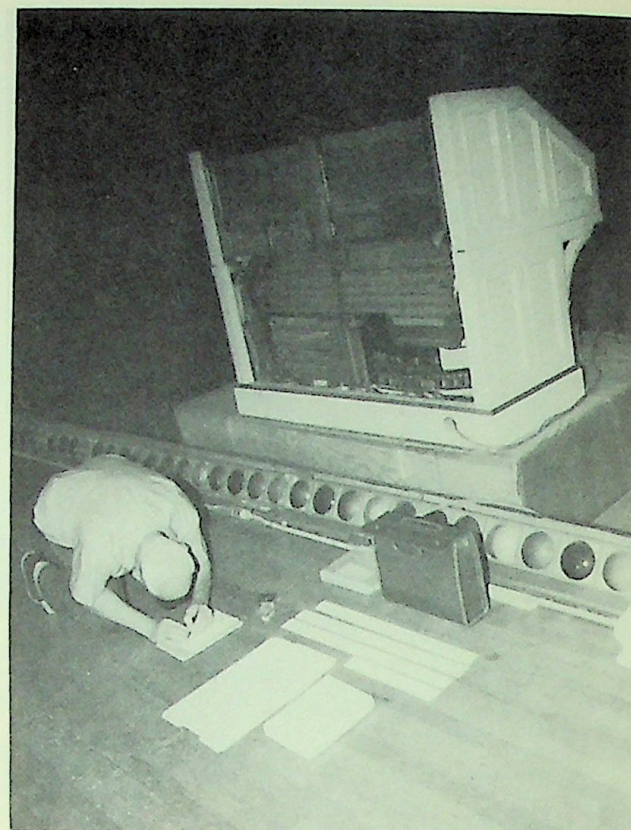
entation of silent film programs, and that the instrument function properly.

Finally, the satisfaction of participating in a tremendous project of this size is inestimable. There is much pride in the planning, and workmanship that went into the project and in the knowledge that the Wurlitzer will continue to be a cultural and esthetic musical addition to the community for the pleasure of everyone.

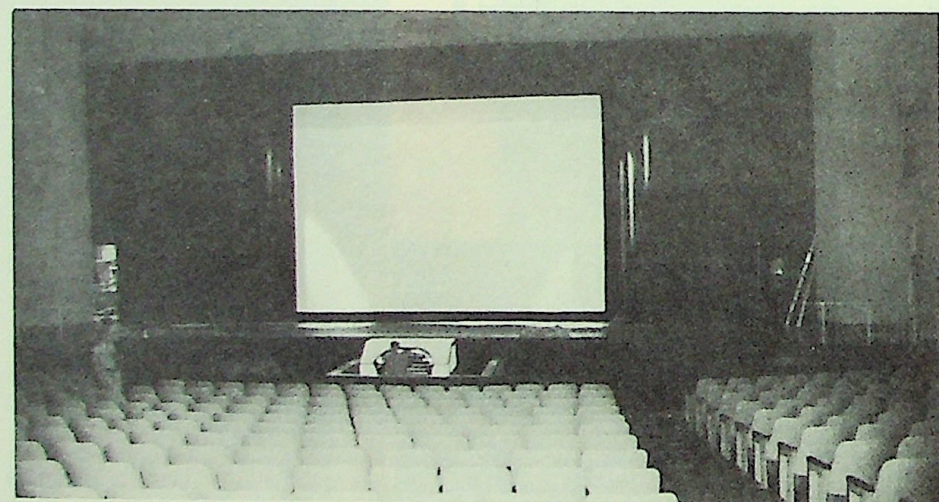
(Wurlitzer technical information supplied by Judd Walton, Past-President, A.T.O.S.).



Gaylord Carter is the first of the three organists who will dedicate the San Gabriel Civic Auditorium Wurlitzer to try out the organ. He is shown at the console on Sunday afternoon, January 31st as he performed a quick run-through of some of the music he will present during his concert on February 12th.

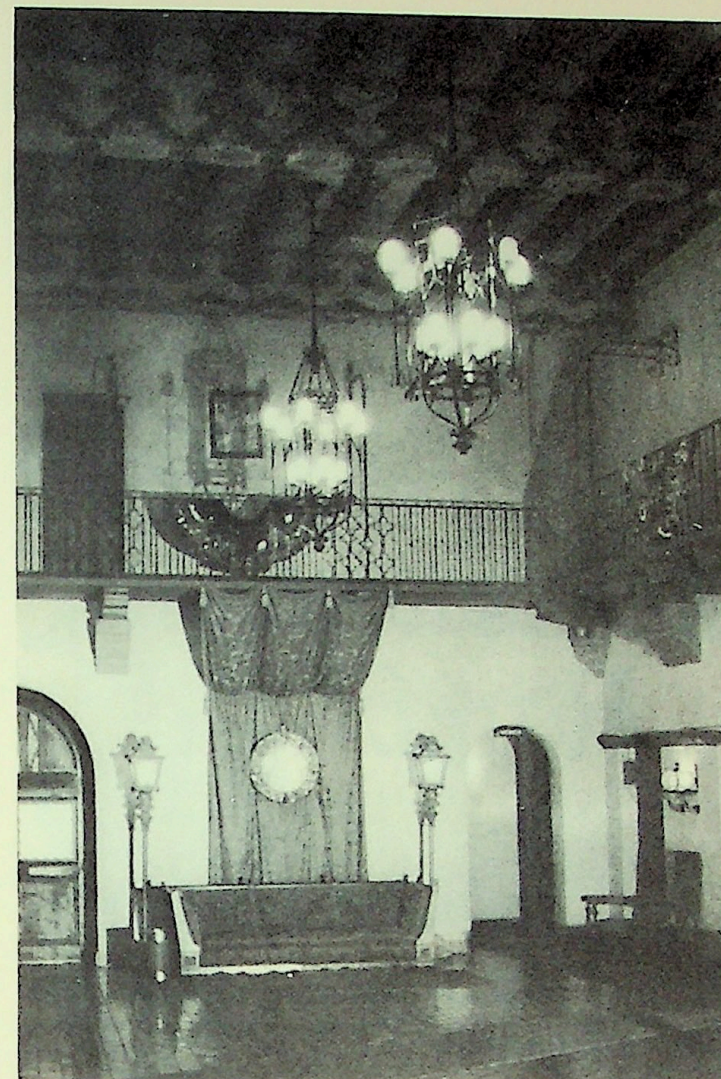


After the console was placed on its elevator platform the work of making it playable—connecting hundreds of small wires in the massive main cable, and running a flexible air line to operate the pistons—commenced. Here Jack Infield seemingly is a most devoted subject to the gleaming organ console. In a position akin to the Mohammedan method of prayer, he is in reality inscribing new identification of pipe ranks for the combination setter board that is mounted in the rear of the keydesk.



The Wurlitzer Organ is the perfect musical instrument for the theatre. It unites the beautiful tones of a Cathedral organ with the novelties of modern orchestras, enabling the organist to obtain effects, enhancing the beauty and interest of every attraction.

Best expressing the vast tonal capabilities of a theatre organ is this paragraph taken from a Wurlitzer Company advertisement.

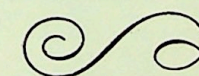


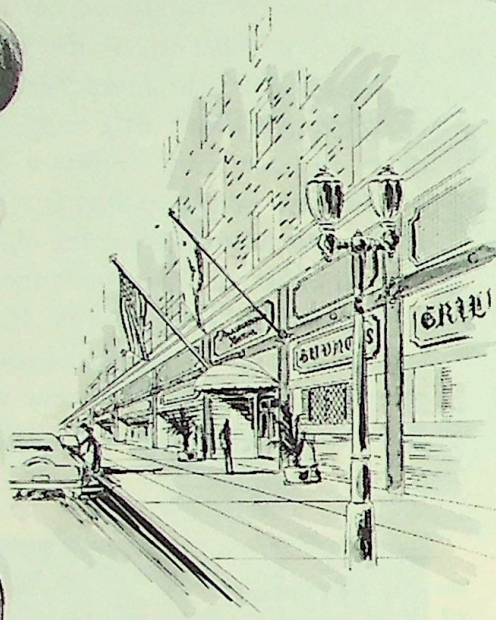
San Gabriel's Civic Auditorium provides a setting of beauty for the Wurlitzer theatre pipe organ that has been donated by RKO Theatres and installed by members of Los Angeles Chapter of the American Theatre Organ Society. The imposing structure reflects the dignified, subdued grandeur of the Court of Spain and the great Indian civilizations that once flourished in the Western Hemisphere centuries ago. It is indignous to the simple beauty of the California missions founded by Fr. Junipero Serra. Indeed, it was designed and built originally to house the famous Mission Play authored by John Stevens McGroarty, and its architecture combines the art of the two cultures from the old and new worlds into an effective and artistic montage.

Historically, the Mission Playhouse and its famed Mission Play failed during depression years and the structure became a commercial motion picture theatre until it was taken over by the



A bust of the founder of San Gabriel Mission Playhouse and the "Mission Play," John Stevens McGroarty, is placed in a decorative niche in the main foyer of the theatre building that now serves as the San Gabriel Civic Auditorium.





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The Guv'nor's Grille—a warm dining room that radiates the aura of an old English Tavern with a new world twist... the Governor's Wall. A veritable chronicle of state history, it features portraits of all California's

Governors dating back to 1849. Long a famous Downtown dining spot, the Guv'nor's Grille features steaks, chops and seafood from a widely varied menu.

Charley O's—where all the world's problems are solved daily. Typical of the pubs that dot the Irish landscape from County Cork to Londonderry. Quaff a tankard of stout—or your favorite beverage—and enjoy entrees from a buffet laden with Irish stew, corned beef and cabbage, and other traditional "Old Sod" specialties. Sure and it's a Shamrock Feast.

The Palm Court—A sumptuous luncheon buffet is served each weekday in this refreshing garden retreat from city noise and daily routine. Its beautiful gold and green appointments are set off by the magnificent original stained glass ceiling of 1906. And, best of all, you control your time. Enjoy a leisurely or quick repast, whichever your schedule dictates.

The Coffee Mill—at last, a coffee shop that doesn't look or feel like one. Beautifully carpeted, with oak paneled walls and stained glass windows, the atmosphere is turn of the century and engagingly comfortable. All this plus excellent food, and service that is fast but not hurried.

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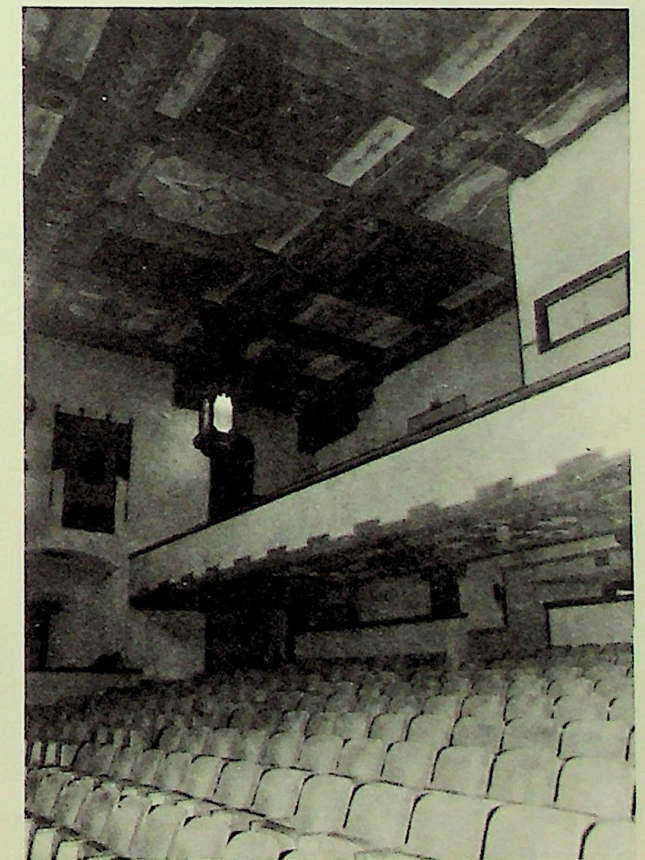
The auditorium side of the main foyer showing colorful small balcony and sequined Spanish shawls draped over it at intervals.

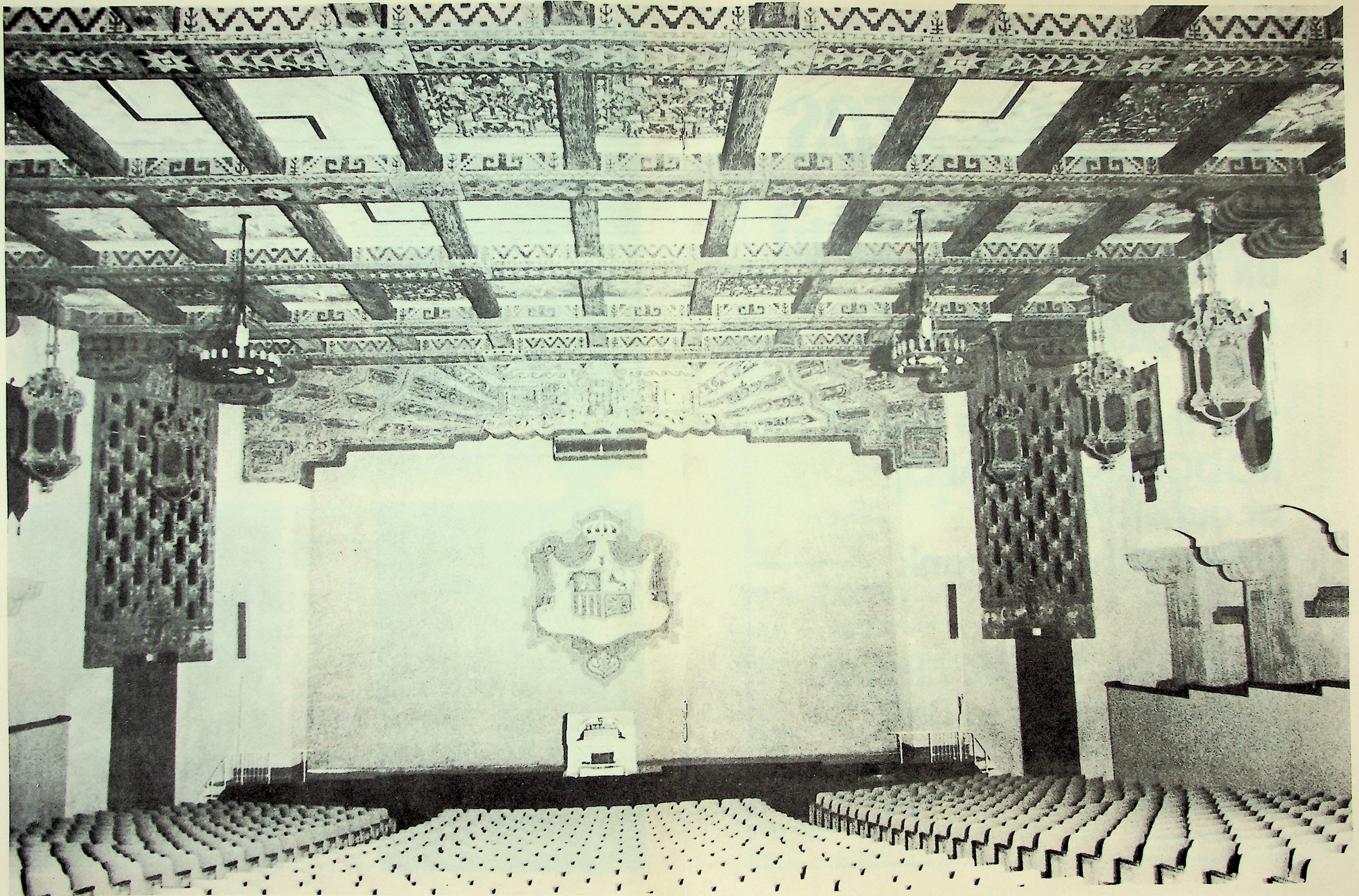


City of San Gabriel for use as the civic auditorium.

It is the center for cultural affairs in this area. The theatre is fully equipped for all types of stage attractions. Excellently maintained, the auditorium is constantly being improved, and this month installation of a new stage switchboard was completed. It is the newest electronic switchboard to be developed and provides many new features not possible with the former equipment it replaces. Several years ago the entire building was air-conditioned, and still later, a complete public address system was installed.

San Gabriel Civic Auditorium is recognized as one of the leading theatrical structures in Southern California for the presentation of any type of entertainment.





LOS ANGELES CHAPTER
AMERICAN THEATRE ORGAN SOCIETY
(A NON-PROFIT, EDUCATIONAL ORGANIZATION)

presents the

Great Western Regional Convention

Program

THURSDAY, FEBRUARY 10 —

- 1:00 p.m. ALEXANDRIA HOTEL—Registration and information desk in lobby open.
- 4:00 p.m. Electronic Organ Showrooms and Record Store opens.
- 6:30 p.m.-10:30 p.m. JOE KOONS' MOTORCYCLE SHOP—OPEN HOUSE, 1350 East Anaheim Street, Long Beach. Hear Joe's 3m/12r Wurlitzer, socialize, and enjoy complimentary liquid and solid refreshments.
- 6:30 p.m.-10:00 p.m. New registration and convention badge and information packet—pickup for Los Angeles area members at the motorcycle shop.
- 11:00 p.m. ALEXANDRIA HOTEL—Registration and information desk, Electronic Organ Showrooms, and Record Store closes.

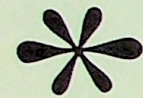
FRIDAY, FEBRUARY 11 —

- 7:00 am. ALEXANDRIA HOTEL—Registration and information desk opens.

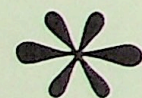
- 11:00 a.m. Electronic Organ Showrooms and Record Store open.
- 9:00 a.m. and 4:00 p.m. WEST CULVER CITY BAPTIST CHURCH—Dwight Beacham plays the 3m/12r Wurlitzer Theatre Organ.
- 10:45 a.m. and 2:00 p.m. OLD TOWN MUSIC HALL, EL SEGUNDO—Bill Field and Bill Coffman present a program of popular music, an old time sing-along, a silent newsreel; and accompany a silent Laurel & Hardy comedy on their 4m/22r Wurlitzer.
- A.M. and P.M. (Visit by bus only. See transportation instructions.) HAROLD LLOYD ESTATE—A guided tour on the legendary estate of the late silent movie star Harold Lloyd. This is the first group tour. Mike Ohman plays the 2m/32r Aeolian Residence Organ.
- 8:30 p.m. SAN GABRIEL CIVIC AUDITORIUM — Lyn Larsen plays the Dedicatory Concert on the newly installed 3m/20r Wurlitzer.
- 11:00 p.m. ALEXANDRIA HOTEL—Registration and information desk, Electronic Organ Showrooms, and Record Store closes.

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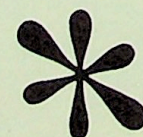


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SATURDAY, FEBRUARY 12 —

8:00 a.m. ALEXANDRIA HOTEL—Registration and information desk opens.

9:00 a.m. WILTERN THEATRE—Stan Kann plays the 4m/37r Kimball.

11:00 a.m. ALEXANDRIA HOTEL — Electronic Organ Showrooms and Record Store open.

11:45 a.m. and 1:30 p.m. SAN SYLMAR — The premier visit to the fabulous new San Sylmar Museum with a 3m/25r Wurlitzer. Rex Koury at the console. It is requested by Mr. J. B. Nethercutt that guests attending the two organ concerts at San Sylmar do not use photo flash bulbs or strobe lights while inside the museum building.

12 Noon and 1:45 p.m. PIPE 'N PIZZA RESTAURANT — Resident organist Bob Garretson hosts and presents a program featuring prominent guest artists on the Style 215 2m/10r Wurlitzer. Sandwiches, pizza and beer available.

5:00 p.m.-6:45 p.m. ALEXANDRIA HOTEL—Buffet Banquet in Palm Court Room.

6:00 p.m. Registration and information desk closes.

8:30 p.m. SAN GABRIEL CIVIC AUDITORIUM — Gaylord Carter plays a concert, and the accompaniment for the rarely seen Harold Lloyd silent comedy "Why Worry?", on the 3m/20r Wurlitzer.

11:00 p.m. ALEXANDRIA HOTEL — Electronic Organ Showrooms and Record Store closes.

SUNDAY, FEBRUARY 13 —

9:00 a.m. ALEXANDRIA HOTEL — Registration and information desk opens.

9:30 a.m. WILTERN THEATRE—Jonas Nordwall presents a concert on the 4m/37r Kimball.

11:00 a.m. ALEXANDRIA HOTEL — Electronic Organ Showrooms and Record Store opens.

12 Noon Registration and information desk opens.

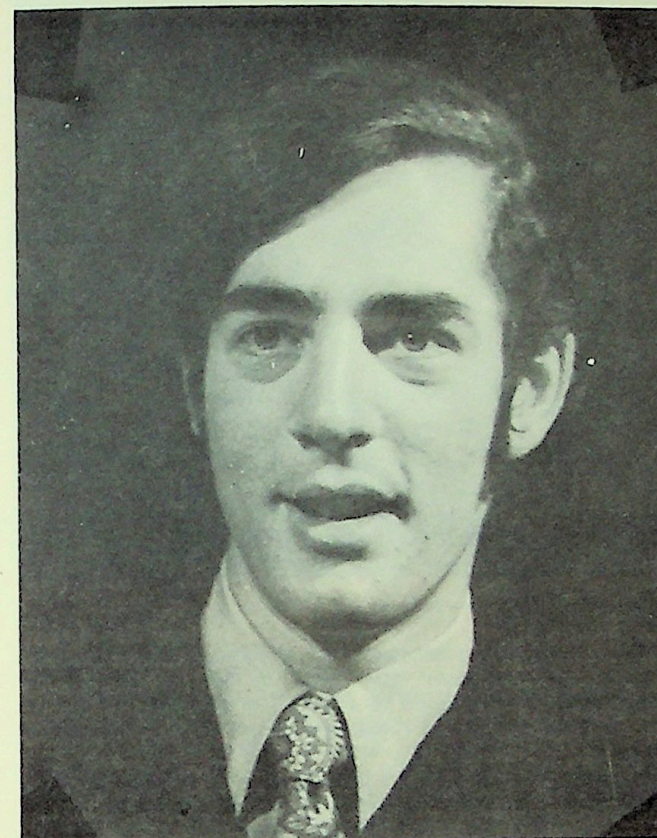
2:30 p.m. SAN GABRIEL CIVIC AUDITORIUM — Bill Thomson plays the 3m/20r Wurlitzer for the concluding event of the Convention.

7:00 p.m. ALEXANDRIA HOTEL — Electronic Organ Showrooms and Record Store closes.

Due to contract arrangements between the artists performing for the convention and their respective recording companies, tape recording at all concerts is not permissible.

— ALOHA —
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WASHINGTON, D.C., JULY 10-14

CONVENTION Artists

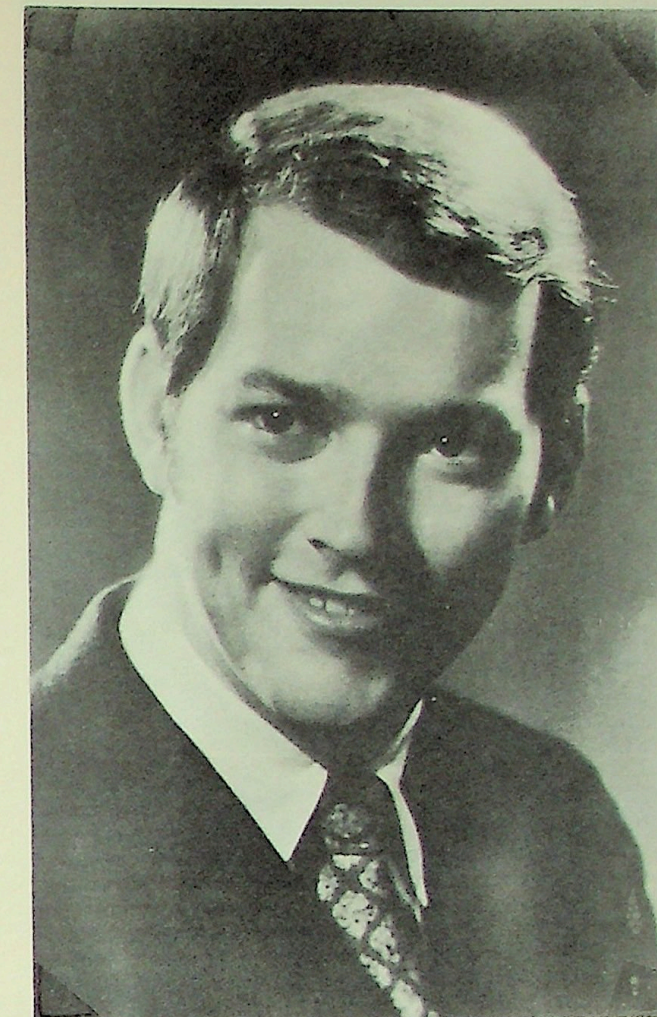


Jerry Vogel, Master of Ceremonies

Jerry Vogel, who is Master of Ceremonies for the Great Western Regional Convention, is not only talented behind a microphone, but is also one of the two top magicians in the United States today. In fact, he is known as Mr. Magic. He will not only keep the convention program moving at a fast professional pace, but will also interject his sensational hand of magic and magic illusions throughout the three-day conclave. At age 19, he is extremely popular on the west coast and is a most active artist in the entertainment field.

Mike Ohman

Mike Ohman is known to Los Angeles and Salt Lake City audiences for his fine theatre organ artistry. For a brief period he was a resident of Southern California and presented a memorable concert at the Wiltern Theatre. Returning to his native State of Utah, to enter Brigham Young University, he has continued his theatre organ work and recently presented a highly successful silent film program at the Capitol Theatre in Salt Lake. He returns to Southern California to play the 2m/32r Aeolian pipe organ installed in the Harold Lloyd mansion in Beverly Hills during the day-long tours of the estate by Great Western Regional Convention crowds.



Lyn Larsen

Spectacular is the word best describing this phenomenal young theatre organist. An outstanding recording and concert artist, he is one of the most gifted and sought after artists in the world today. His mature musical ability, showmanship and magnetic personality have brought him international recognition and praise from many distinguished names in the musical world. Born in Long Beach, California, he learned to play the piano at age three, and at seven transferred his attention to the organ. Playing extensively on electronic instruments, it wasn't until 1964 that he made his debut as a theatre organist performing on the big Kimball pipe organ in the Wiltern Theatre in Los Angeles. His far-flung travels include a three-month engagement playing the Wurlitzer organ in the Panama Hilton Hotel; two successful tours in Australia; and numerous concert appearances throughout the United States. He returned from an eastern tour late last month. Engaged to play the opening concert on the newly installed San Gabriel Civic Wurlitzer organ, Lyn was also commissioned to compose special music for the occasion and will play the composition in his program Friday evening, February 11th.

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Gaylord B. Carter

Gaylord Carter, one of the best known personalities in the theatre organ world, celebrates his Fiftieth Anniversary in show business this year. It was back in 1922 that he started his career as a theatre organist playing the 'Fotoplayer' pit organ in the Sunshine Theatre at 54th and Park Streets, Los Angeles. From there he moved to larger neighborhood houses and ultimately was 'discovered' by an agent of Harold Lloyd while accompanying silent films at the Seville Theatre in Palms, Calif.,

It wasn't long before he hit the "big time" and has been a theatre organ star ever since. National prominence came after the war when he formed his "Flicker Fingers" organization with the late Jim Day. Carter has traveled throughout the United States presenting silent film shows, sing-a-longs and concerts, winning acclaim wherever he appears.

His long friendship with the late Harold Lloyd, world-famed comedian, has made it possible for him to present many of the films the actor starred in. For his presentation in the dedication program of the San Gabriel Civic Auditorium Wurlitzer, he will accompany "Girl Shy", one of the Lloyd comedy features that has not been screened publicly since the advent of talking motion pictures.

Gaylord was actively engaged in radio work and his theme, "The Perfect Song," which he played on the "Amos 'N Andy" show countless times, also serves as his present-day theme and has opened most of his theatre organ—silent movie programs to the complete delight of thousands of patrons.



Bill Thomson

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

He won local prominence playing in a local night spot for many years. During this time he made his first theatre pipe organ recording on the Wittenberg residence Wurlitzer and was on his way to becoming one of the nation's outstanding theatre artists. He has played exceptional concerts on the great Wiltern Kimball, appeared in several evening concerts at the Rialto Theatre in South Pasadena, and has in recent years played concerts on most of the large theatre organ across the nation. He also instituted several years ago a series of concerts in his new Woodland Hills home on the Rodgers classic and theatre organs he has installed there. They have proved to be sell-out recitals.

From his vast teaching experience, Bill published a book on improvisation that has received wide response. He also conducts teacher workshops throughout the State and has a large private teaching schedule.

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

Bill will play the final dedication concert at San Gabriel Civic Auditorium, Sunday afternoon at 2:30.

Bob Garretson

Bob Garretson is a professional entertainment organist who will host convention-goers at the Pipe 'N Pizza restaurant in Reseda Saturday, February 12th at 12 noon and again at 1:45 p.m. Currently serving as President of the Los Angeles Professional Organist's Breakfast Club, Bob played engagements in Los Angeles night spots for many years. His music ranges from the classics to the top pop tunes of the day. Since opening his stay at Pipe 'N Pizza, he has won a large following and his entertaining style and personality predicts a long engagement at this location, which has the only public theatre organ installation in Southern California. Pipe 'N Pizza welcomes guest organists every Sunday from 4 to 6 p.m.



Stan Kann

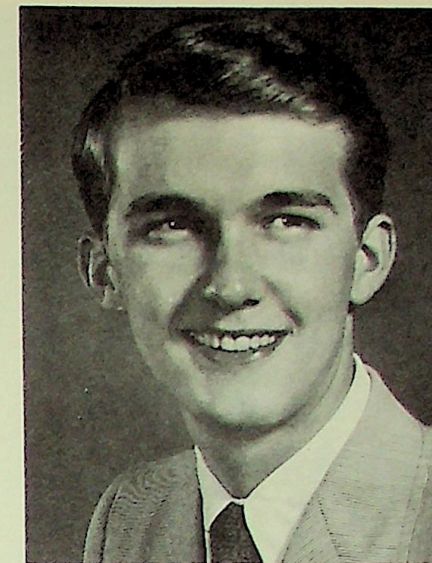
Stan Kann is one of the last performing theatre organists in the United States, playing daily on the console of the huge 4m/36r Crawford Special Wurlitzer organ in the 5,000-seat Fox Theatre, St. Louis, Missouri. He is known internationally for his superb artistry and has recently added to his theatre organ laurels accompanying silent films at the Fox. Announcement of a coming "Stan Kann Silent Show" at the big Fox is enough to insure a well-filled house.

Trained as a classical musician, Stan earned his B.A. degree in music from St. Louis' Washington University. For many years he presented a highly popular concert over radio every week and has appeared in concert in most of the larger cities of the United States. His concert at the Wiltern Theatre Saturday morning, February 12th, will be his first appearance in Los Angeles.

Stan is also a comedian. His first appearance on the Johnny Carson "Tonight" show was as a collector of antique vacuum cleaners. When the first cleaner he touched fell apart, Carson laughed; when the second lost a wheel, the third lost a handle, the fourth blew a bag—the audience was convulsed with chaotic laughter. Stan Kann, the hilarious comic was born, and he has gone on to become a popular TV personality.

Although his first love remains the romantic theatre pipe organ, Stan is also an avid collector of beautiful antiques and objet d'art—his St. Louis home is a collector's paradise—the antique vacuum cleaners and classic antique autos. He owns two 1927 restored Pierce-Arrows. It isn't an unusual sight on a sunny day to see him with friends, cruising down some St. Louis boulevard in one of them.

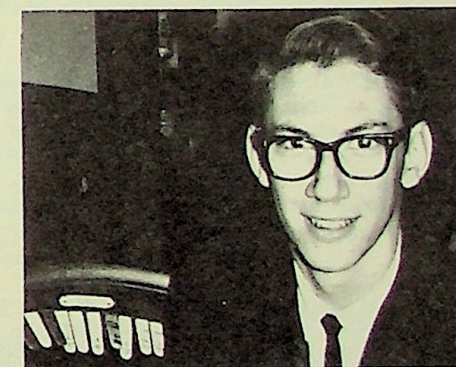
Recently he recorded the St. Louis Fox Wurlitzer for a record album soon to be released under the Malar label. Currently he is touring with silent movies when his busy theatre schedule permits.



Jonas Nordwall

Jonas Nordwall is one of America's young organists who has become a favorite of theatre organ audiences wherever he appears. His concert at the Pacific Wiltern Theatre Sunday morning, February 13th, will be the third time he has played for Los Angeles Chapter ATOS. A thoroughly competent musician, he has studied classic organ and his pop training was entirely on his own through influence from contemporary professionals and recordings of leading stars of the theatre organ console. He has played for almost every type of occasion—from inaugural organ recitals to skating rinks.

Graduating from the University of Portland in 1970, with a Bachelor of Music degree, he continued his organ studies this past summer with Frederick Geoghegan in Toronto. He was an artist for the ATOS National Conventions in Portland in 1966 and in Seattle last July. For six years he served as organist-choirmaster for Congregation Neveh Shalom, Portland, and is presently holding the position of organist at the First Methodist Church in that city.

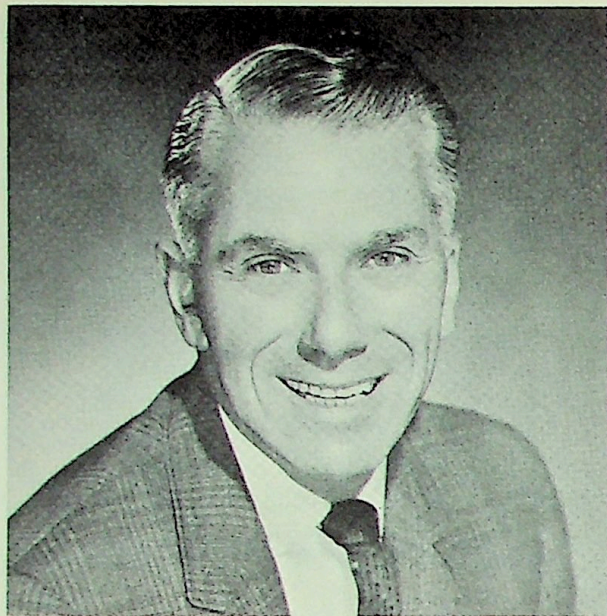


Dwight Beacham

Dwight Beacham, a young Los Angeles organist, has won high acclaim from audiences attending two theatre organ concerts presented for Los Angeles Chapter on the Wiltern Theatre 4m/37r Kimball pipe organ. His beautiful registrations and excellent musical stylings have captivated audiences attending the programs.

Beginning the study of piano at age seven, he graduated to organ when he was 11 years old and has studied with Lloyd Del Castillo, nationally known theatre organist, and Norman Thompson at Chapman College, where he graduated with a Bachelor of Music degree.

Dwight will play two concerts for the Great Western Regional Convention on the 3m/12r Wurlitzer pipe organ installed recently in the West Culver City Baptist Church by members of Los Angeles Chapter ATOS. The concerts will be presented at 9 a.m. and 4 p.m., Friday, February 11th.



Rex Koury

Rex Koury's concerts at San Sylmar are the first he will play for any ATOS-sponsored event. It is predicted that he will receive a tremendous ovation for his superb artistry at the console of the Nethercutt 3m/25r (soon to be at least 30!) Wurlitzer theatre pipe organ.

A former theatre organist during the silent film era, he went on to become a successful composer and arranger in radio and television after the 'talkies' silenced theatre instruments. He is returning to the concert field with an exceedingly brilliant, exceptionally clean and imaginative style of playing.

His initial return to the theatre organ was the presentation of a concert at Old Town Music Hall playing the four-manual Wurlitzer, and subsequently appearing in another local auditorium performing on an electronic organ. Last November he scored and accompanied the DeMille silent film classic "The Ten Commandments" at Old Town Music Hall and the Avenue Theatre in San Francisco. His presentation at both theatres won him standing ovations and are still talked about in theatre organ circles.

A theatre organist in New York, for four years he appeared as solo organist in Radio-Keith-Orpheum theatres in the greater New York area, and had an engagement at the famed Roxy Theatre in Manhattan in the 30's. Billed as Rex Koury Organist, he was advertised as the world's youngest professional theatre organist during that period.

His radio work included the Fibber Magee & Molly show, pianist with the Meredith Wilson orchestra; musical director for such shows as "Stars Over Hollywood," "Ellery Queen," "Mayor of the Town," and "The Amazing Mr. Malone." He was musical director for the American Broadcasting Company (West Coast Division) from 1952 until 1958.

Rex was solo pipe organist for NBC in broadcasts heard daily across the nation from Hollywood Studio during radio days.

He was the original musical director and conductor/composer for CBS' "Gunsmoke" series from its inception in 1952 until 1958, and his original theme and much of the background music he composed is still heard on the television show today. In addition to other national radio and tv work, he fronted his own orchestra at world-famed Cocoanut Grove and received the first "Gold Cocoanut" award ever presented there.

He has owned and operated radio stations in the Spokane, Washington area from 1958 until 1962.

For his San Sylmar concerts, Rex will premiere his newest composition, "Rhapsody Americana" which he was commissioned to compose for the Los Angeles Salvation Army Band to play on its concert tour through the Orient this summer.

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CONVENTION
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Old Town Music Hall became the home of the former "Wood-carver" Wurlitzer — so called because it was erected in a former woodcarver's shop in Los Angeles following its removal from the West Coast Theatre in Long Beach, Calif.— approximately at the same time the San Gabriel Wurlitzer arrived from New York in 1968. A style 260 organ, Bill Coffman and Bill Field have added considerably to the basic instrument. The four-manual Wurlitzer console from the Los Angeles Paramount Theatre now plays the organ which boasts a total of over 20 ranks. Since erecting it in its new home, the instrument is played weekly for private functions, silent movie presentations and concerts by well-known theatre organists. Old Town Music Hall is located in El Segundo, at one time a company town controlled by the Standard Oil Company of California. The massive Standard Oil refinery is still the town's leading industry employing many men.

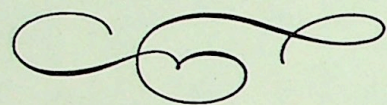


Entrance to Old Town Music Hall is located on Richmond Street in El Segundo.

A WORD ABOUT THE AMERICAN THEATRE ORGAN SOCIETY

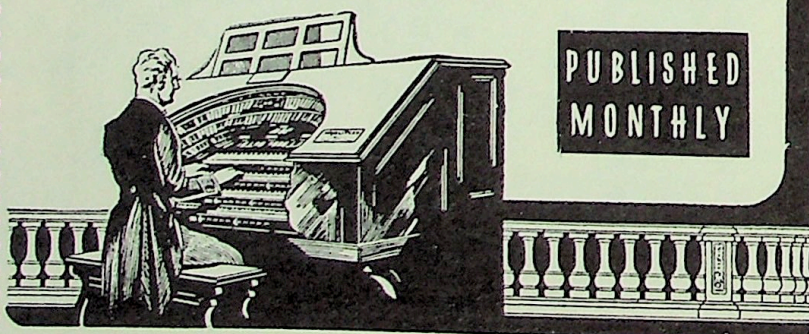
The American Theatre Organ Society, or ATOS, is a non-profit educational organization dedicated to preserving the traditions of the theatre pipe organ. Activities include restoration of theatre organs, private concerts, out-of-town trips to organ concerts, organ crawl tours of private installations, jam sessions, special events and a "Pay and Play" program for members who wish to practice on a large theatre pipe organ.

Only one requirement is necessary for membership in ATOS—that is an interest in the theatre pipe organ. Many members do not own or play organs, but all enjoy listening to popular organ music and participating in the activities of Los Angeles Chapter. In addition to local activities, the national organization publishes six times yearly the Theatre Organ Journal, which is included with membership in the organization.



Interesting Features Informative NEWS

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OF THE THEATRE PIPE ORGAN



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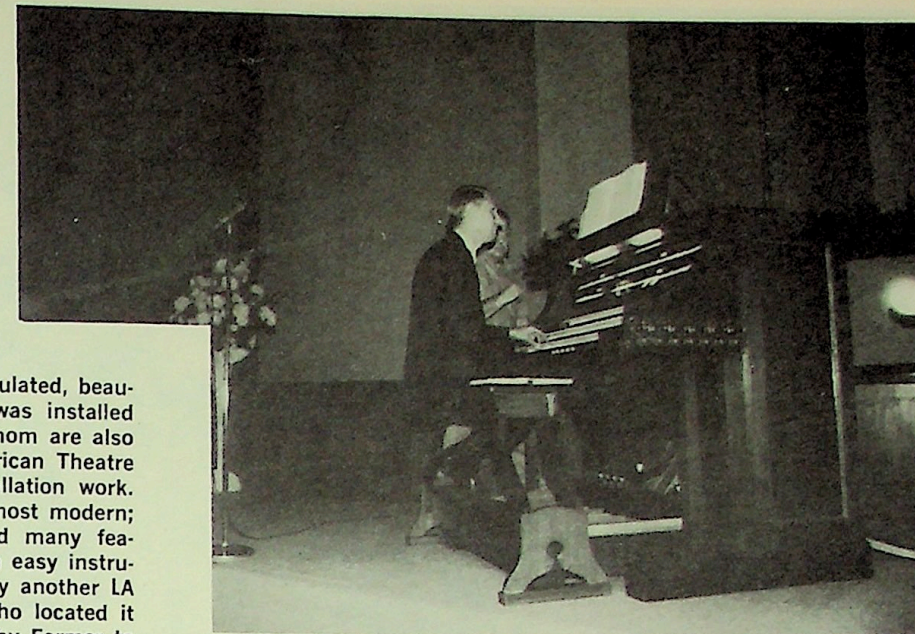
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West Culver City Baptist Church has a well-regulated, beautiful three-manual Wurlitzer pipe organ that was installed by members of the congregation, several of whom are also members of Los Angeles Chapter of the American Theatre Organ Society. Ross Farmer headed the installation work. It is certainly a labor of love and one of the most modern; Farmer is an electronics expert and designed many features that went into the organ that make it an easy instrument to maintain. The organ was purchased by another LA Member, R. C. Simonton, founder of ATOS, who located it in New York. Subsequently he was persuaded by Farmer to sell the instrument to the church, and finally did so for what it cost him. The instrument was dedicated May 24, 1970 with famed Theatre/Concert Organist Tom Hazelton at the console. The console, which is connected to the organ by extra cable, is moved from its normal location on the right side of the pulpit to the central platform area for concert work. It is shown here in concert position, John Hoffman, who helped with its installation, is seated at the keydesk. He is also one of the men who comprised the installing crew at San Gabriel.

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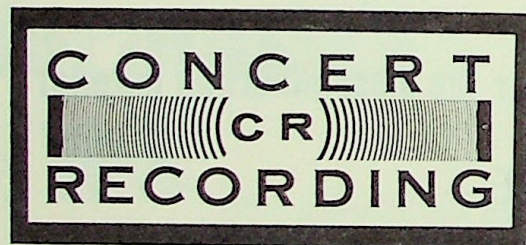
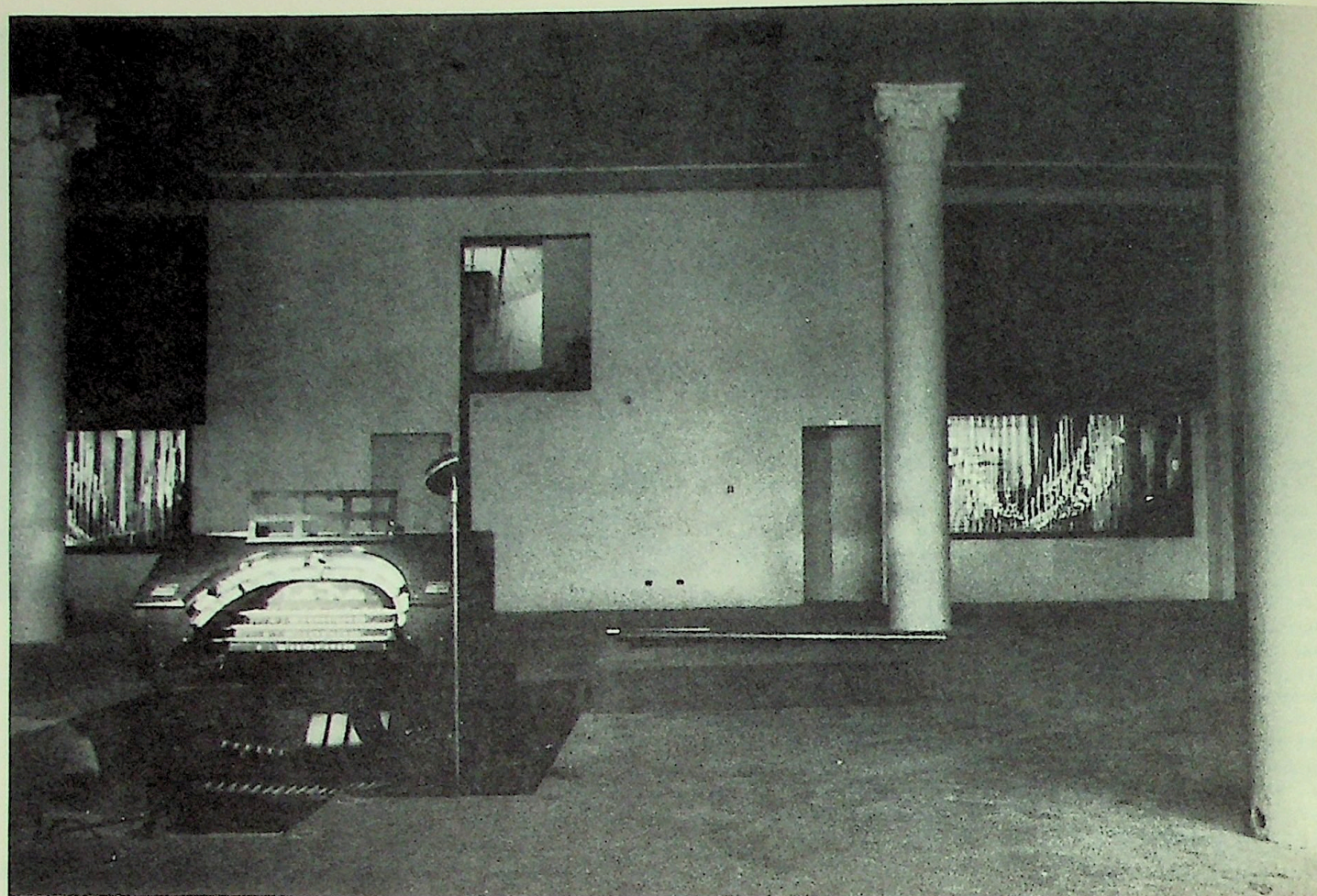
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A MARK OF RELIABILITY

San Sykmar's Wurlitzer is one of the most complex organs to be found anywhere. Through its pipework no less than four major organ builder's player systems will be heard in the stylish "Cloud 99" room of this unusual museum that has been created by J. B. Nethercutt for antique automobiles and mechanical musical instruments. Each of the players—Aeolian Duo-Art, Moller Artiste, Welte and two styles of Wurlitzer—will perform through the Wurlitzer as they were originally specified. The same ranks on which they were first played are the one that will reproduce individual manufacturer's voicing and sound. This is accomplished thru a master player control unit designed and built by Richard Villimen, expert organ man of Porterville, Calif. Complete Wurlitzer participation in the rolls is possible through console registration, which, it can authoritatively be added, produces superb theatrical sounds and has been recommended a "the only way to present any kind of rolls" by theatre organ buffs. When it is heard during the Great Western Regional Convention, February 12th, there will be 25 ranks playing. It is expected the organ will have additional stops before it is considered complete, but the exact total has not been divulged.



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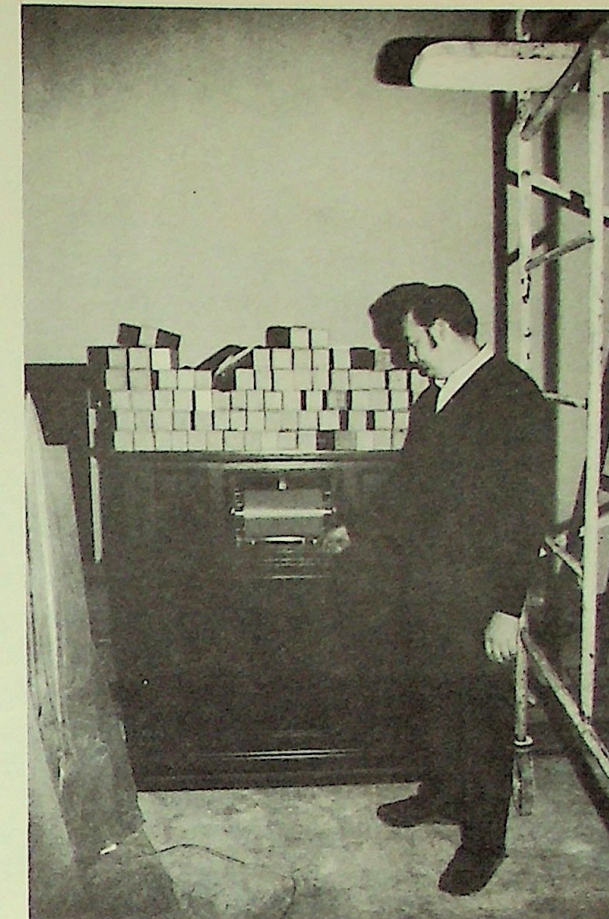
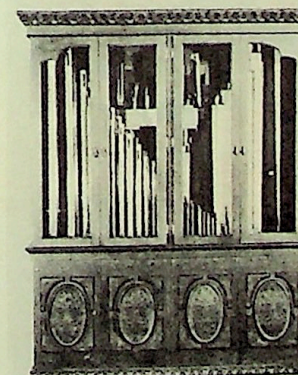
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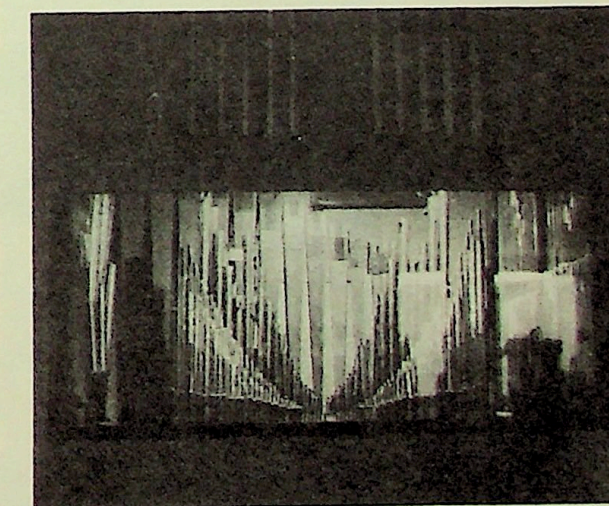
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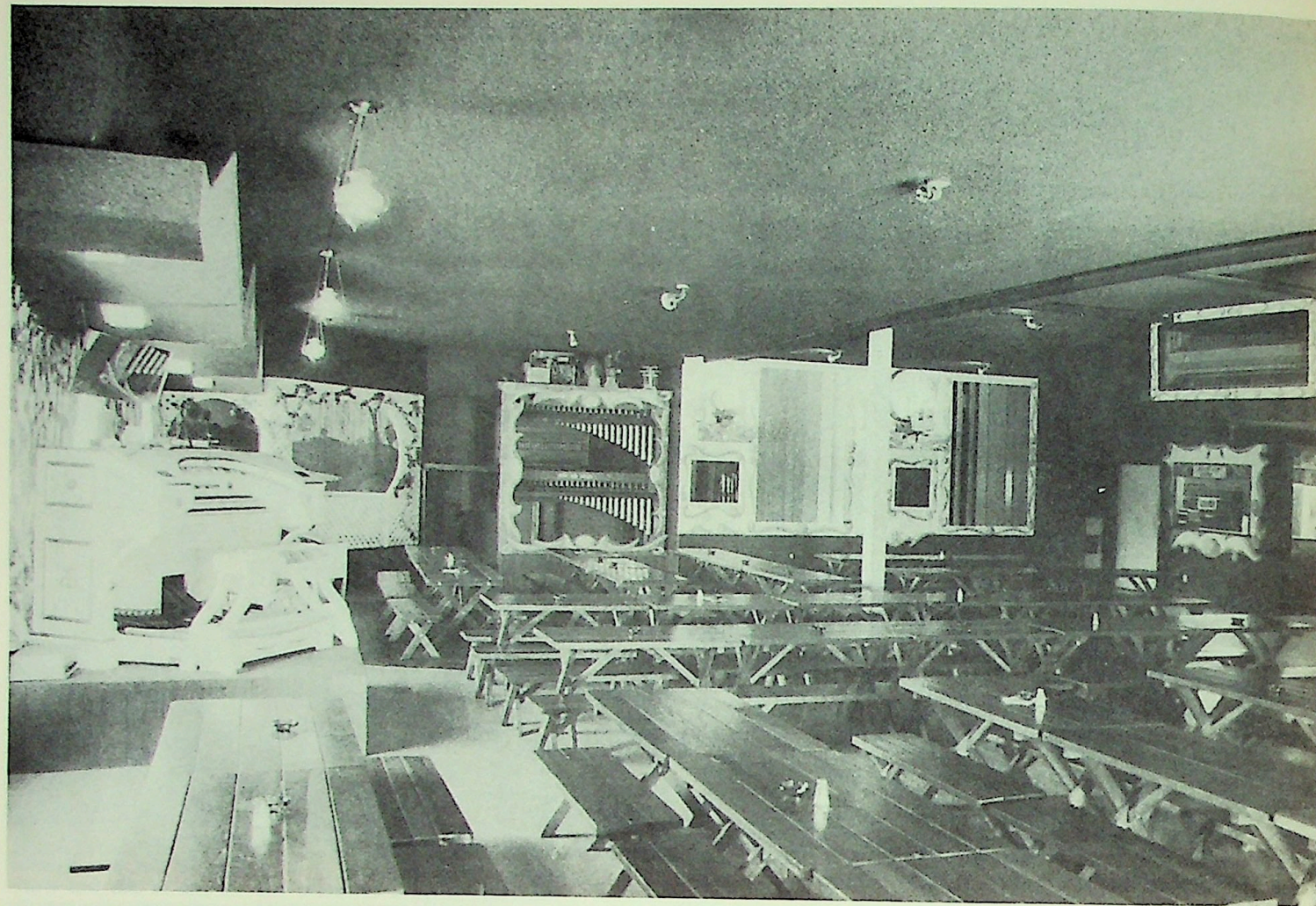
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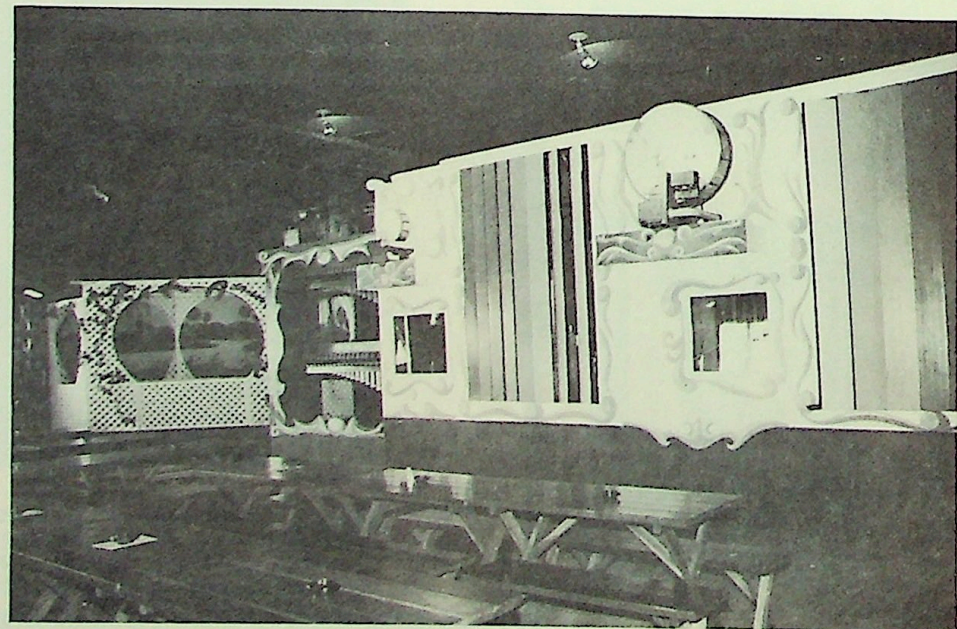
Gordon Belt, Jr., who is in charge of the San Sylmar Wurlitzer, plays a Crawford roll on one of the two Wurlitzer players connected to the museum pipe organ. In addition to the Wurlitzer units, there are Aeolian, Moller and Welte players, all of which can be played through the main organ console, or independently by means of a special player control center. When played through the control center unit, only those ranks of pipes originally specified for the particular make of organ are activated. It is interesting to hear the original organ ranks at the start of a roll, then switch onto the main Wurlitzer console to obtain the full beauty of the romantic theatre-type instrument for the finale'.



San Sylmar's two organ chambers have large plate glass viewing windows so that museum visitors may view the pipework, percussion and traps. Swell shades are located above window areas. Walls of both chambers have fancy wallpaper finish.



Pipe 'n Pizza Restaurant with its two-manual ten-rank Wurlitzer in Reseda, Calif., will be one of the instruments heard during the Great Western Regional Convention. The organ was originally installed in the Fox Beverly Theatre, Beverly Hills.



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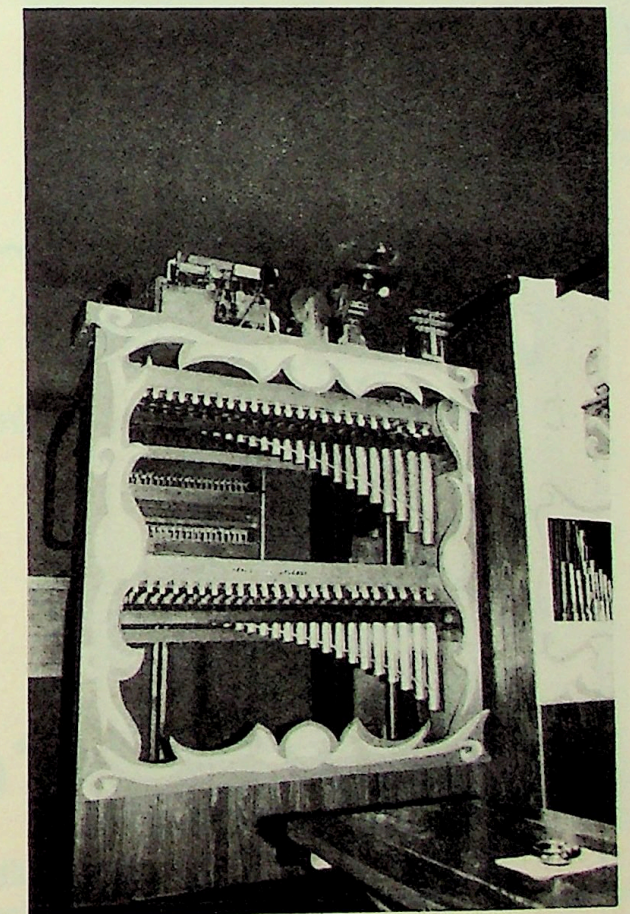
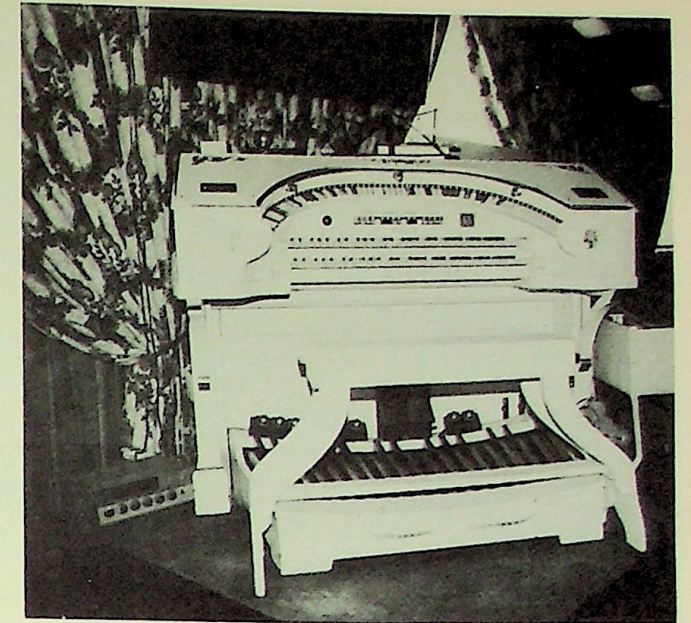


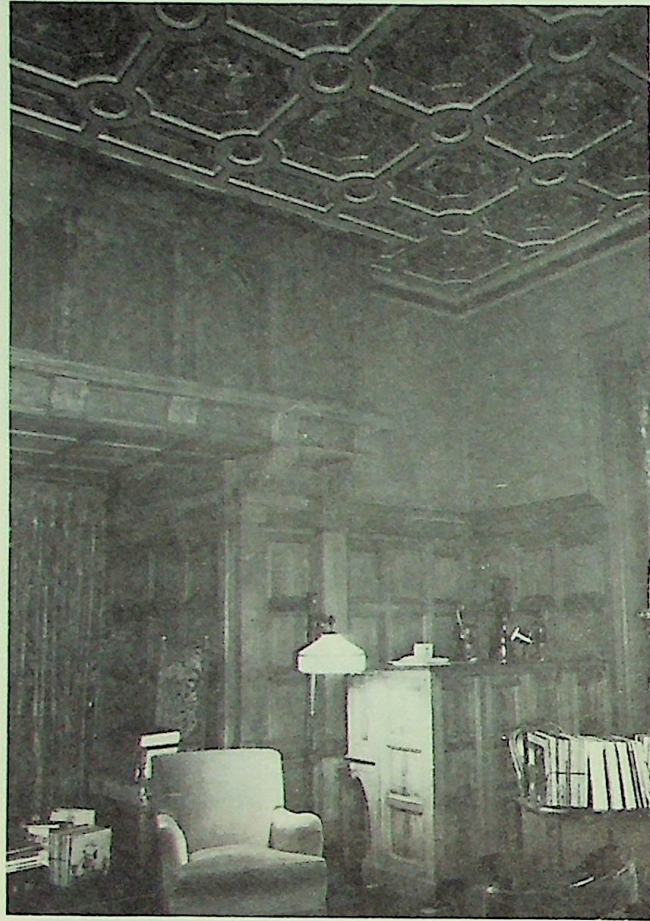
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2m/10r Wurlitzer

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ATOS, Organist





Corner of the large living room showing placement of the Aeolian organ console. Panelled arches on the wall to left and above the console mask projection room ports.



Console of the Lloyd two-manual, thirty-two rank Aeolian Duo-Art organ. Player unit is hidden by panels above the console backboard where music rack is normally found.

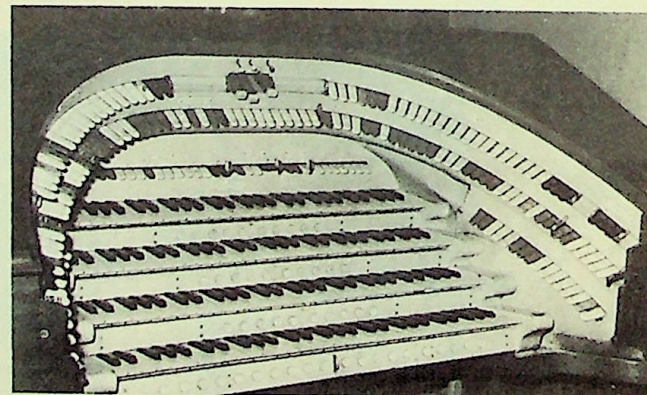
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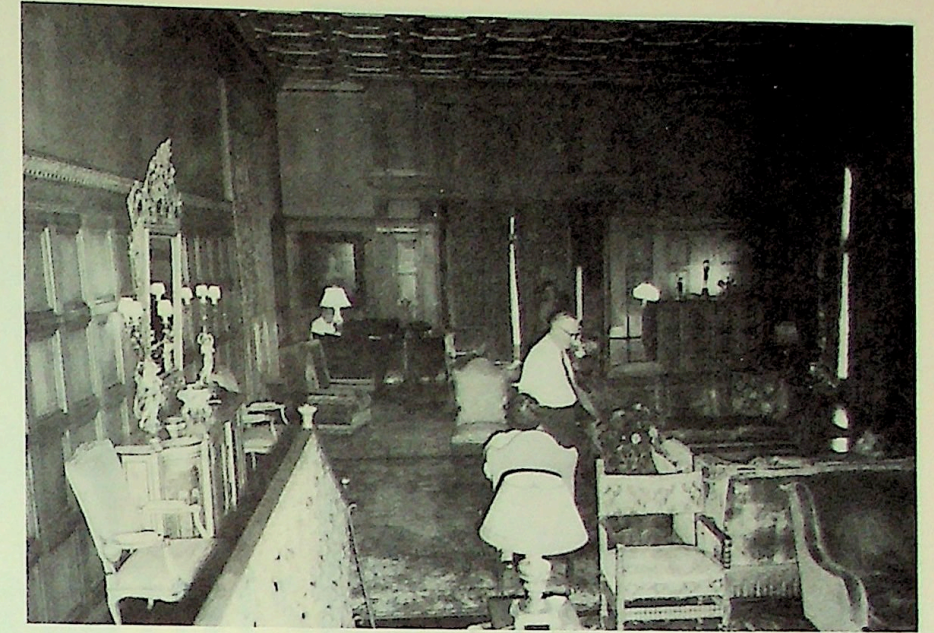


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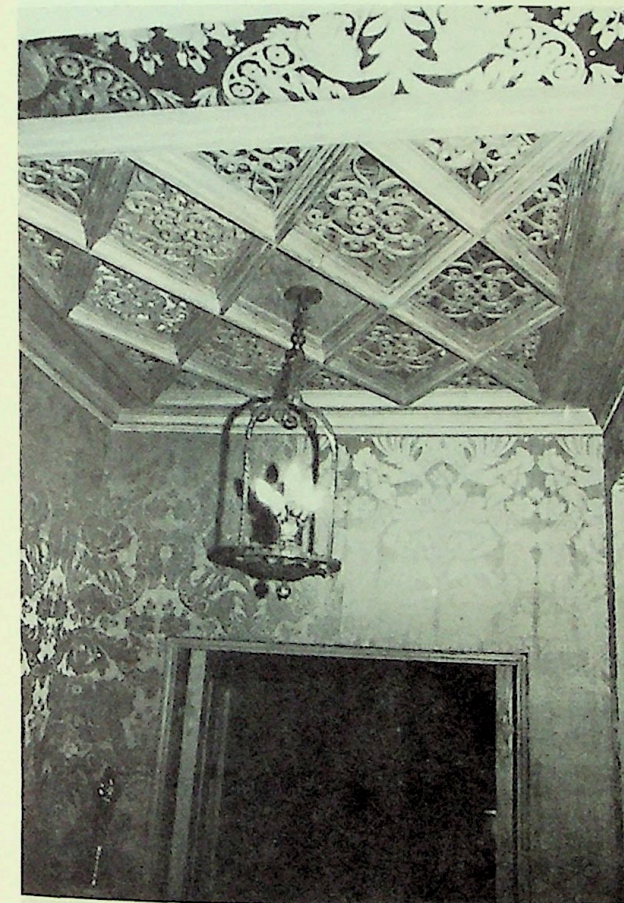
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The living room as seen from the entry stair landing. Furnishings in the residence remained virtually unchanged during Lloyd's lifetime.



Echo organ for the Lloyd Aeolian pipe organ is located in ceiling above entrance to the library.



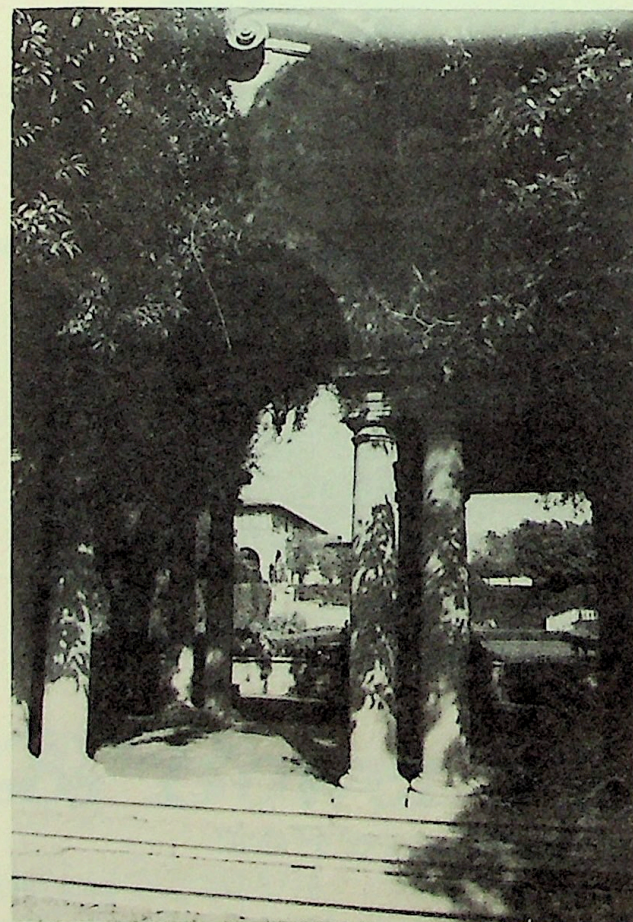
Hallway leading to the living room in the Lloyd residence.



This fabulous Christmas tree was the last one put up by the famed comedian. The actor usually erected a tree in the solarium each year at the start of the holiday season and left it standing throughout the year, taking it down and replacing it again the following season with a fresh tree (actually, there were several trees used to make the one large full tree). It was hung solid with ornaments of every description—some were art treasures encrusted with semi-precious stones. Lloyd spent a lifetime gathering ornaments and had his extensive collection filed in special trays.



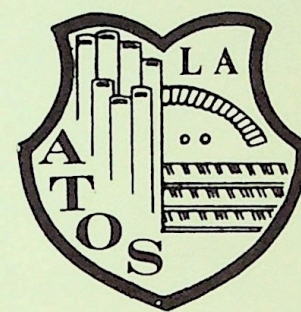
Formal terrace and cascade pools on the Lloyd Estate.



Partial view of the Lloyd residence through the portico entrance to the rose garden.

LOS ANGELES CHAPTER CONVENTION

ADMINISTRATION



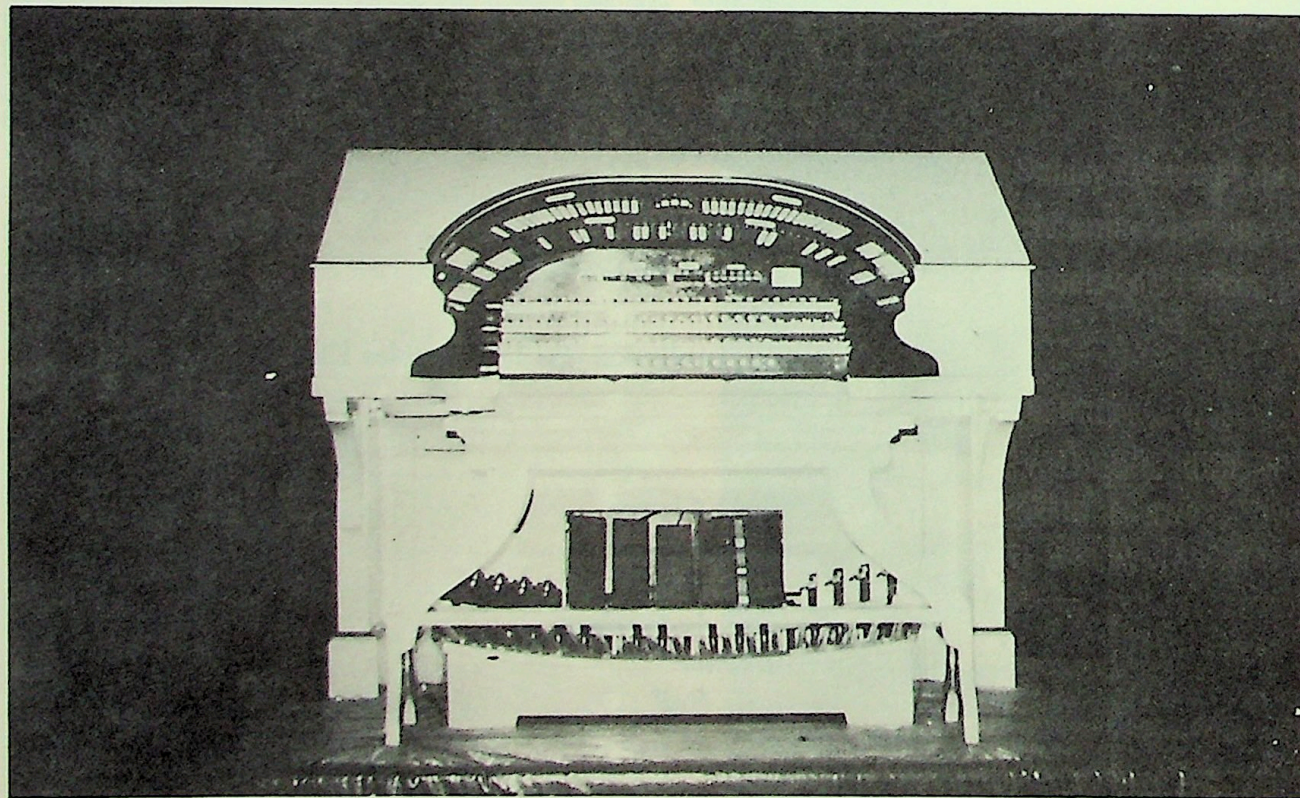
The following Los Angeles Chapter members were appointed to serve on the various committees as outlined below:

<i>Convention Chairman</i>	Charles. H. "Chick" Lander
<i>Publicity Chairman</i>	Robert Carson
<i>Assistant Publicity Director</i>	Bob Turman
<i>Finance Chairman</i>	Robert Stratton
<i>Registration & Liaison Chairman</i>	Ray Bonner
<i>San Gabriel Activities</i>	Neal Kissel
<i>Transportation Chairman</i>	Bill Exner
<i>Hospitality Chairman</i>	Jack Shemick
<i>Dedication/Convention Brochure</i>	Tom B'hend

At each Organ installation the Los Angeles Chapter Host will be:

<i>Joe Koon's</i>	Jack Shemick
<i>Alexandria Hotel</i>	Ray Bonner
<i>West Side Baptist Church</i>	Ross Farmer
<i>Harold Lloyd Estate Tour</i>	Sam Dickerson
<i>Wiltern Theatre</i>	Dick Schroder
<i>San Gabriel Civic Auditorium</i>	Neal Kissel
<i>San Sylmar Museum</i>	Ray Bonner
<i>Old Town Music Hall</i>	Bill Coffman & Bill Fields
<i>Pipe 'N Pizza</i>	Bob Garretson

AUTOGRAPHS



San Gabriel Civic Auditorium
Wurlitzer Console

(Unless otherwise credited, photos courtesy of The Console)

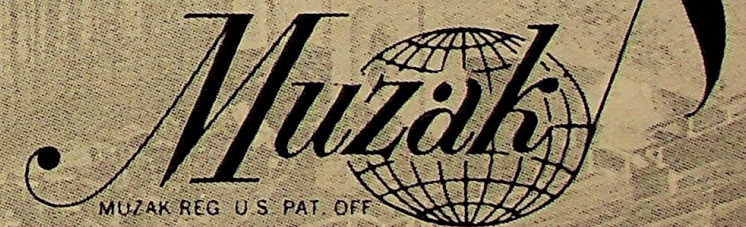
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Muzak is proud of its role in the past which has, in its own way, helped make the present renaissance possible.

All Muzak organ transcriptions were recorded on the two famous "Paramount" Wurlitzers — in the ninth-floor studio and the theatre.



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PEDAL

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16' Diaphone
16' Bourdon
16' Dulciana
8' Tuba
8' Diapason
8' Tibia Clausa
8' Flute
8' Cello
4' Tibia Octave

GREAT

16' Diapason
16' Tibia Clausa
16' Tuba
16' Contra Viol
8' Tuba
8' Diapason
8' Tibia Clausa
8' Flute
8' Vox Humana
8' Clarinet
8' Orch. Oboe
8' Viol D'Orch
8' Post Horn
8' Kinura
4' Clarion
4' Octave
4' Piccolo
4' Flute
4' Vox Humana
4' Clarinet
4' Violina
4' Post Horn
4' Kinura
2-2/3' Tibia Twelfth
2' Piccolo
1-3/5' Tierce

SUSTAIN

SETTERBOARD

COMBINATION ACTION

ACCOMPANIMENT

16' Tibia Clausa
16' Contra Viol
8' Tibia Clausa
8' Viol D'Orch
8' Flute
8' Tuba
8' Diapason
8' Vox Humana
8' Oboe Horn
8' Kinura
4' Piccolo
4' Violin
4' Flute
4' Octave
2' Piccolo

SOLO

16' Tuba
16' Tibia Clausa
8' Tuba
8' Diapason
8' Tibia Clausa
8' Violin
8' Oboe
8' Flute
8' Vox Humana
8' Post Horn
8' Kinura
4' Clarion
4' Piccolo
4' Violina
4' Flute
2-2/3' Tibia Twelfth
2' Piccolo
1-3/5' Tierce

BALANCED EXPRESSION

Solo, Main

TREMOLOS

Main, Viol
Tibia,



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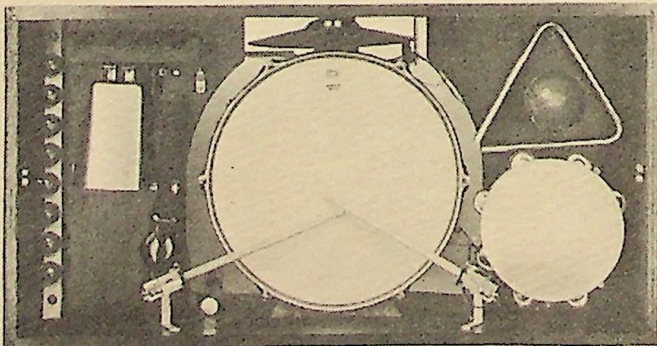
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