



**THE GREAT
SOUTHERN CALIFORNIA**

CONVENTION '79

**24th ANNUAL ATOS
NATIONAL EVENT**

LOS ANGELES

SAN DIEGO

OVERTURE

Sat., July 7



CONVENTION

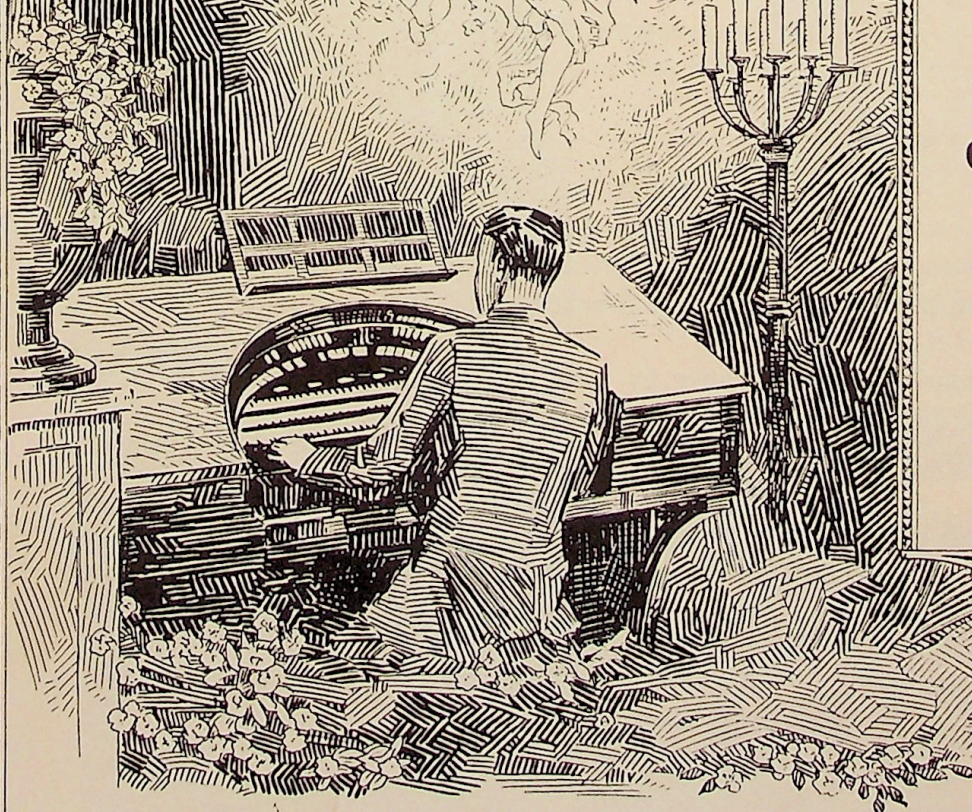
Sun., July 8 -

Thurs., July 12



ENCORE

Fri., July 13



BUD TAYLOR
4525 MANZANITA AVE #239
CARMICHAEL CA 95608

THE THEATRE ORGAN IN SOUTHERN CALIFORNIA

Southern California still remains one of the leading theatre organ centers of the world. Here it is possible to hear a variety of instruments representing the major builders of these magnificent music makers. Some of the instruments are the Wiltern Kimball, Shrine Civic Auditorium Moller (and in December, the Pasadena Civic Auditorium Foort/BBC Moller), Catalina Island Casino Theatre Page, Elks Building Robert-Morton concert/theatre organ, and a great variety of Wurlitzers, including the Los Angeles Orpheum, San Gabriel Civic, Pasadena Crown, and San Sylmar Museum, plus the hybrid Welte/Page Wurlitzer Koons Motorcycle Shop organ.

There are many residence instruments that are available in a limited way to add to the enjoyment of organ music.

In San Diego, the Fox Theatre Robert-Morton, California Theatre and Kearney Mesa Pizza Parlor Wurlitzers, plus the outdoor Austin organ in Balboa Park offer buffs in that region their share of listening pleasure.

Theatres that still retain instruments are settings of nostalgic enchantment for silent film presentations, making possible a return to the golden age of the theatre pipe organ. In these palaces of the twenties and thirties it is the true reproduction of pipe organ sound unmolested by the flight of time.

The future still holds promise for continuance of in-theatre installations as they exist today in this area. Restaurant installations—there are presently two of them—provide public exposure almost constantly, and this facet of theatre organ will undoubtedly be expanding in the near future.

Thus the theatre organ today is alive and vibrant in Golden Southern California and shows no signs of fading into oblivion. Lower attendance has been noted recently at some concert events, but those that are properly advertised draw near capacity audiences or fill auditoriums to make the events financially attractive to artist and sponsor alike.

ATOS leads in keeping the theatre organ alive by virtue of its many chapters. Where the organization is not represented, there are in some situations large independent organ clubs that accomplish the same purpose.

Between organ clubs, and pizza parlors to please the public and interest youngsters in the King of Instruments, there appears to be a bright, bright future for the theatre organ.



JOHN LEDWON
Chairman Convention '79



LOIS SEGUR
Chairman, San Diego Day

GREETINGS

On behalf of the Los Angeles and San Diego Chapters of ATOS, we proudly present the Twenty-fourth Annual Convention of the American Theatre Organ Society, Convention '79.

For the past fifteen months a committee of over thirty-five members have worked diligently to present what we hope will be the most outstanding convention ever.

All aspects of this convention have been designed with your optimum enjoyment in mind: twenty-four artists from all facets of the organ world playing twenty-one superlative instruments; a unique transportation system employing road, rail and water travel; one of the most unique hotels in the country as our convention headquarters; and a wonderful bit of nostalgia . . . and an almost totally untouched community out of the 1920's . . . Avalon on Santa Catalina Island.

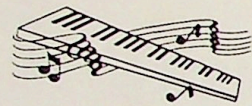
We're proud of Convention '79, we hope you share in our pride and enthusiasm. It's your convention, reminisce, renew old friendships, make new ones . . . and above all, enjoy!

Lois Segur, San Diego John Ledwon, Los Angeles

SATURDAY, JULY 7

REGISTRATION

12:00 Noon to 8:00 p.m.



NO HOST

COCKTAIL PARTY

5:00-7:30 p.m.



LOS ANGELES CHAPTER
AMERICAN THEATRE ORGAN
SOCIETY PRESENTS

"OVERTURE"

STARRING
GEORGE WRIGHT

SAN GABRIEL
CIVIC AUDITORIUM
8:30 p.m.



HOTEL BONAVENTURE

SUNDAY, JULY 8

JOHN LEDWON

Ubiquitous almost to the point of being unbelievable, John Ledwon's appearance at the Wilern Kimball console climaxes his role in this convention that encompasses the full spectrum of being its chairman as well as one of the featured concert artists. This period is merely a reflection of his very busy life.

He has been involved with theatre and classical organs from the age of 11 when he began the study of organ with no previous musical training. Four and one half months after he had been studying, he made his debut by playing at a convention in San Francisco. He has appeared in concerts in the United States — Radio City Music Hall and the White House are included — Canada, England, Belgium, Sweden, Norway, Germany, Austria, Spain and Japan. His programs have been played in theatres, various halls and over radio and television stations. In Los Angeles he broadcast a weekly radio program playing the large four-manual, 61-rank Robert-Morton pipe organ in the Elks Club.

He was one of the first organist/organ buff owners of a theatre pipe organ which was installed in his parent's home. John's technical knowledge of pipe organs is as thorough as his playing ability. When he built a home in the Santa Monica mountains, he redesigned the organ and increased the number of ranks to 26. The instrument was basically the three-manual, 11-rank Wurlitzer from the Lyceum Theatre in Duluth, Minnesota. It was the augmented organ that was destroyed in a raging brush fire that swept down through the canyon where his home was located last October. He is currently rebuilding the residence and the organ.

John had accepted chairmanship of the '79 Convention and had initial planning well under way at the time of the fire. He managed to continue but was on the verge of resigning due to the sudden death of his father a short time later because of the demands made on his time to take care of the estate. These problems were enough to warrant relinquishing his role in the conclave, but with excellent cooperation from his committees, and so many facets of the convention planning near fruition, he decided to try and continue, which he has done, admirably so.

Despite all the success he enjoyed as a teenager concert artist, he made up his mind when entering college to become a music teacher at high school level. He has followed that ambition and is employed in that capacity at the Newbury Park High School. John is also music director for a musical theatre group that stages productions each year.

One thing is certain, there is no room for boredom in the life of this artist.



TOM HAZLETON

Tom Hazleton is a master entertainer, both in the theatre organ and classical worlds. In fact, his showmanship embellishes popular concerts with a good touch of the classics, and his classical concerts are noted for their touch of the spectacular, which is another way of saying he infuses a formal sort of showmanship into them.

Artist Hazleton received his formal education at San Francisco State University, graduating with a Bachelor of Music Degree. He has done graduate study at the San Francisco Conservatory of Music, and has studied with Robert M. Forbes, Brooke P. Piper, Harold Muller and the famed Richard Purvis.

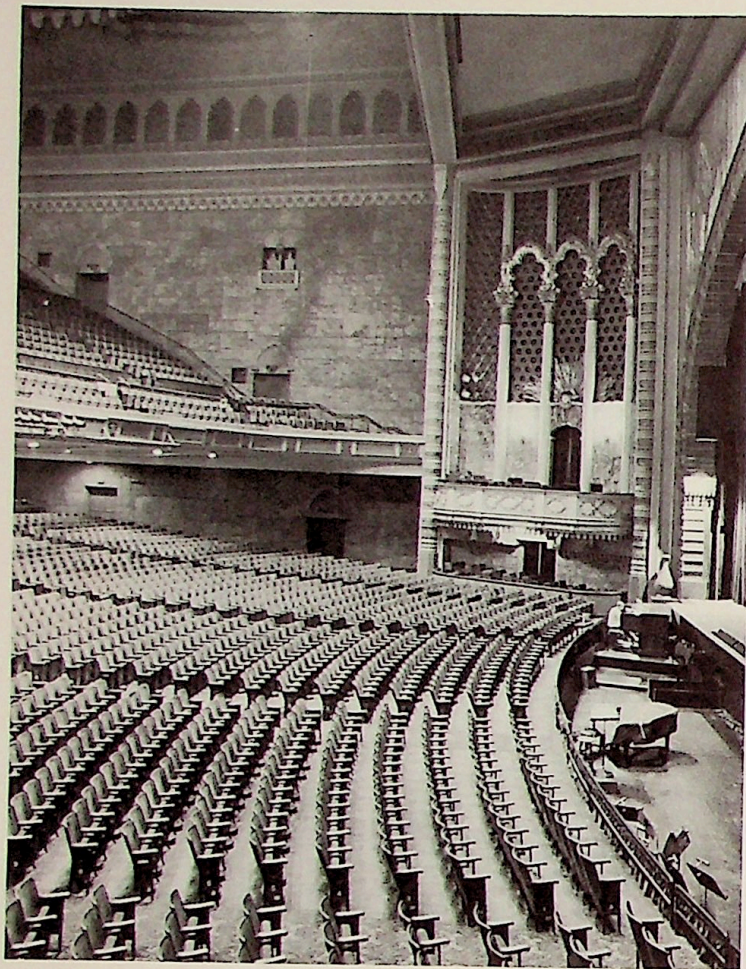
He made a spectacular debut in theatre organ circles when he became Staff Organist at the San Francisco Paramount Theatre. Among the positions he has held are Organist-Choirmaster at St. Mark's Episcopal Church, Palo Alto; sub-organist at Grace Cathedral, San Francisco, where he played for the Cathedral's dedication. At present he is organist for the Menlo Park Presbyterian Church and Staff Organist for the Cap'n's Galley Pizza and Pipes Restaurant in Redwood City.

In his top-rated role as both a classical and entertainment organist he performs many programs each year which show the versatility of his dual musical personality on the same program or separately.

Added to his dual public concert life, Tom is actively engaged as tonal consultant and concert artist for a number of leading pipe and electronic organ builders. He was responsible for the redesigning of the four-manual, 26-rank Mighty Wurlitzer organ in the Cap'n's Galley. He has recorded for Concert Recording, Malar and Capitol Custom records and has eleven organ albums to his credit.

It can be said of Tom Hazleton that his programs are designed for people to hear organ music played in the grand manner—exciting and spellbinding enchantment.





Shrine Civic Auditorium

Everything about the Los Angeles Shrine Civic Auditorium is on the grand scale — it is the largest indoor theatre in America; it has one of the largest pipe organs, a four-manual, 78-rank Moller concert instrument; a tremendous crystal chandelier; a gargantuan stage. At one time the organ was featured for silent films when the cavernous hall was operated as a commercial theatre. The Moller is not unified, but some of its ranks play on 20 inches of wind pressure. Due to the time lag between the right chamber and the organ console, and closeness of the console to the left chamber, the instrument is a difficult one to play. Stop action is incredibly slow. Organ Enterprises, the firm in charge of the Moller, continues to be optimistic about Shrine management someday approving acquisition of a new console for the organ. Over the last several years the organ has been undergoing restoration, division by division, so that it is playable at all times. Shriner Eddie Dunstedter used to appear at the console in concert quite regularly for Shriner's family shows; John Ledwon has been doing this solo presentation in recent years. Two Los Angeles Chapter members, Neal Kissell and Russ Patton spent considerable time working on the organ to put it in shape prior to Organ Enterprises taking over the job. They did it to ward off removal of the Moller, suggested by an electronic organ builder, who was trying to sell the Shrine a big, big plug in!

REX KOURY

Rex Koury, born in London, England, grew up in New Jersey and was considered a child prodigy who got his start in public performances at the age of seven. By the time he had reached sixteen he was performing seven nights a week in local silent movie theatres. When he was twenty-three years old he had already put in four years as a featured solo organist in Radio-Keith-Orpheum Cinema Palaces throughout New York State and New England, as well as in New York City.

During the second world war Koury played many concerts on chapel organs in addition to producing several large-scale soldier shows for servicemen. His military duties in special services also included publishing a weekly service newspaper, producing a weekly army radio broadcast, overseeing management of post theatres and co-ordinating field athletic programs.

Upon his return to Hollywood, Koury resumed his position as a solo organist for the National Broadcasting Company, also applying his talents as a pianist and organist on such stellar radio shows as "Fibber McGee & Molly", "Mayor of the Town," "Ellery Queen" and many others. During the early 50s he was musical director for The American Broadcasting Company Western Division. In addition to composing and conducting the music for CBS' famous "Gunsmoke" series, he was a music director for NBC, Hollywood, associated with such television programs as "You Don't Say," "Let's Make A Deal," Jerry Lewis and Andy Williams. Probably the only musical director to serve as a leader/composer on all three major networks at the same time, Rex has been associated in this capacity on many radio, motion picture and TV spectaculars.

Now, as one of this country's most popular theatre organ concert artists, he occupies his time appearing at leading theatre pipe and electronic organ locations throughout the United States and Canada, as well as serving as organist and choir director at Reno's First Baptist Church. Always active as a recording star — his albums are first-rate — he still finds time to "write a little music here and there" and "do a little teaching."

Rex, with his wife (and sweetheart), Mary, resides in a country home fourteen miles south of Reno, Nevada at a scenically spectacular place called Pleasant Valley.



MONDAY, JULY 9

LLOYD G. DEL CASTILLO

Lloyd G. Del Castillo — he prefers to be identified merely as "Del Castillo" — has lead an interesting life that has been surrounded for many years by the theatre organ. Born in New England in 1893, he has been performing before appreciative audiences since the age of seven.

A graduate of Harvard, where he majored in music, he became well-known in New England theatres as an enterprising, entertaining console artist. His engagements at the Boston Fenway, and later the magnificent Metropolitan were advertised attractions.

During World War I he deserted the tuxedo for a soldier's uniform, and after hostilities, came back to reclaim his role as theatre organist. He also branched out into writing and contributed a column to Music Magazine. In 1927 he also delved into theatre organ schooling and opened a short-lived center in Boston. "My timing was bad; the talkies started that year and the demand for theatre organists lessened."

He was one of the Paramount Publix artists and opened several of that chain's eastern houses, notably the ornate Shea's Buffalo Theatre.

After the "talkies" silenced theatre pipe organs, "Del" moved to California, continued his organ playing and also entered the composing, recording, teaching fields and began editing a monthly magazine, Off The Keyboards. He is also in the ATOS Hall of Fame.

"Del" is noted for his exceptionally entertaining novelty creations, which he normally includes in his concert programs. This, in addition to his vast repertoire, is a guarantee that even the most jaded ear will be piqued by his presentations. He currently has three longplay albums to his credit.



GERALD NAGANO

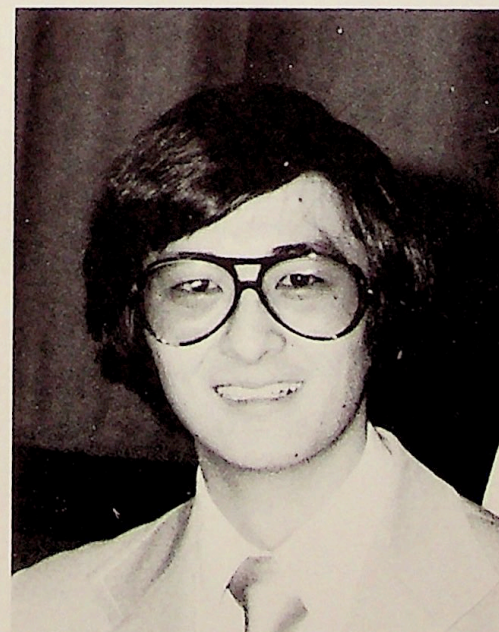
Gerald "Jerry" Nagano was a trifle late arriving on the organ scene; most organists are well on their way to becoming professionals, or at least making a mark in the field by the time they are into their early teens. Gerry didn't become interested in organ until he was 13. But his success in the ensuing years has established his reputation and he now has an enviable rating in the concert field.

One of the most remarkable Nagano qualities is his broad range of interests. His college major is Business Administration but he is also involved in college musicals. Other courses at California State University include Geology, Japanese Grammar, Physics, Oceanography, TV Broadcasting, Photography, Electronics, Theatre Arts, "and perhaps I'll get around to taking a music class." The latter he really doesn't need; his teachers were two of the most skilled practitioners of theatre organ — Gaylord Carter and Gordon Kibbee. And he has silent film accompaniment down to the exact science of his mentor Gaylord Carter. However, Jerry's interest ranges far beyond playing the organ; he is enthusiastic about all kinds of music.

His career got a tremendous boost when he participated in the Los Angeles Chapter of the American Theatre Organ Society's "Stars of Tomorrow" show in 1973, playing the Wiltern Theatre 4m/37r Kimball organ. Cameo spots at several ATOS National Conventions, concerts for ATOS Chapters (several of which resulted from his cameo appearances), and recent demo-concerts for an electronic organ company have given him fine stage presence and enables him to gain immediate rapport with his audiences. Of course, his excellent training under the showmen teachers he has had have bolstered his already vibrant personality and given him the self-assurance that lends itself admirably in meeting the public.

Jerry doesn't forget those who have helped him along the way. Of the many he is dedicated to remembering is the late Joe Koons, who for ten years held an open house every Saturday night at his Wurlitzer-Welte organ-equipped motorcycle shop in Long Beach, California.

"I was introduced to theatre pipes by Joe. It was there I first played a real theatre organ, and Joe was most helpful to me by letting me practice on his instrument. I still do."





The late Joe Koons at the console of his motorcycle shop theatre organ



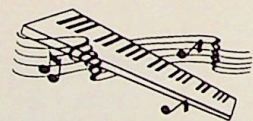
Motorcycle Shop Wurlitzer

Although there may now be more Wurlitzer in it than the basic organ's number of ranks, the Motorcycle Shop pipe organ as installed by the late Joe Koons was purchased from the Santa Monica Del Mar Club, just up the coast from Long Beach. The original instrument erected in the private club was built by Welle Mignon and was a two-manual, eight or nine-rank organ.

To this Joe added a great many different ranks of pipes from a great many different organs. The first additions were from a Page organ he purchased. He creamed off the ranks he thought were worthy of his growing box of whistles. He also maintained extensive warehousing and there were Robert-Morton, Moller, you-name-it components to be found in the empty store buildings and garages that he leased. There is no doubt that more of the best of each found their way into the Motorcycle Shop organ. Finally, at last official count it totals thirty-four ranks.

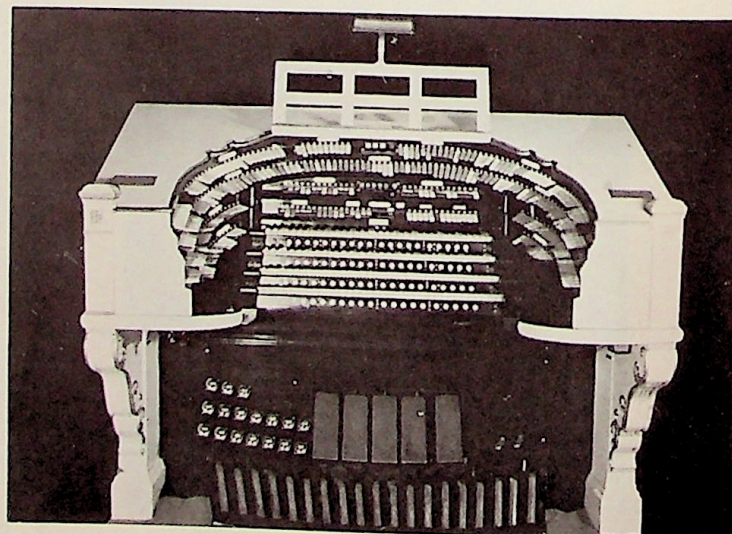
The console was originally a made-over two decker which came out looking somewhat ungainly when the third manual was added. Joe finally dumped it for a Style 260 keydesk that was formerly in a Buffalo, New York theatre.

Famous as the organ is, the real fame for which this happy hybrid is noted occurs every Saturday night. Joe started Saturday Night Jam Sessions from 7 o'clock until whatever time the last happy, tired organ nut staggered out of the building. This pleasant tradition has been carried on by his wife, "Spud." It will continue for as long as there are buffs who turn out to have fun.



Bay Theatre

Richard Loderhose has moved his four-manual, 42-rank Wurlitzer, which was the original New York Paramount Theatre Studio organ to the Bay Theatre, Seal Beach, California. It was heard over radio in many different broadcast programs; it was recorded by famous artists, and top names from Jesse Crawford on down played the instrument in its studio home prior to its purchase and removal by Loderhose. He built a special studio at his Jamaica, New York residence to house the instrument. When deciding to move to the west coast, Dick started searching for a location for the organ. He inspected dozens of theatre buildings—Mann Theatres at that time were trying to unload a great many and gave him lists of places to look at—before settling on the Bay Theatre, a Mann theatre, in Seal Beach, California. The deciding factor was the Pacific Ocean nearby where he could have his boat. It is one of his prime hobby activities. The theatre lost about 100 seats for chamber space. The console glides out similar to Radio City Music Hall consoles. Another slide affair is on the opposite side for electronic consoles for concert and dealer promotional affairs. If he decides to give up showing films at the theatre, Dick has said he will make the place a full time organ studio.



Former N.Y. Paramount Studio Console

MARIA KUMAGAI

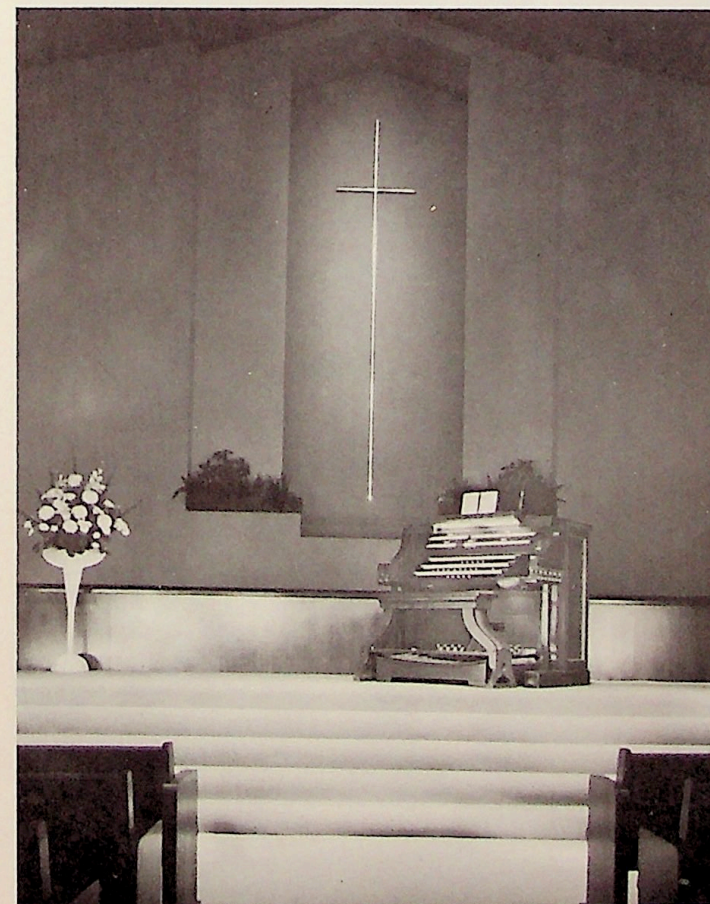
Maria Kumagai's first appearance before concert audience belies first thoughts. The petite, delicate-looking young lady usually causes swift change of mind once she puts her manual dexterity to work on the Keys and pedals. She is a veritable powerhouse with any organ, be it electronic or pipe, one to four or five manuals. Her selection of programming leaves her audiences fully appreciative of a wide variety of superb music.

For one who first heard theatre organ music on recordings to become so enthused about the instrument that she departed her homeland in 1969 to go where the organs were, Maria has become one of the world's leading concert artists for that instrument. An accomplished pianist in her native Tokyo, she came to the United States with high hopes of mastering the King of Instruments. Within two years following her arrival here she made her classical debut on the 100-rank Aeolian-Skinner organ in San Francisco's musically famed Grace Cathedral. She was given several standing ovations at that event.

From classical organ it was an easy transition to theatre organ styling, and Maria became a concert artist in demand for theatre organ appearances. Her concerts are as inspiring as the paintings of the masters—she avoids that hackneyed or overplayed selections for those pieces from shows, pops to great classics to present what can be truly classified as a rich, satisfying musical happening for each of her audiences.

She has won acclaim in her own native Tokyo when appearing at the U.S. Trade Show for the Rodgers Organ Company. Her tour in Australia was given outstanding reviews, and her appearance at the First International Organ Festival, in Manchester, England, captivated the audience. "A most lovely person who captured the hearts of us all with her programme." She received one of the few standing ovations of the entire Festival and has been invited to return again this year for another concert.

Without the effort of trying to be a "showman," Maria Kumagai has achieved that stature in addition to her flawless, colorful and exciting artistry.



West Culver City Baptist Church

Wurlitzer built this organ for a New York residence, possibly in the early 1930's. It was installed by the Leet Organ Company of Cranford, New Jersey. After the owner's death, the instrument was given to St. Cyril's Church, in New York, and remained in storage until purchased during the year 1964 by Richard C. Simon-ton, well-known organ buff and founder of ATOS. Shortly after the organ was brought to the west coast, members of the West Culver City Baptist Church were planning a new sanctuary and purchased the three-manual, 12-rank organ. Installation was under direction of Ross Farmer, who is an active organ technician on Los Angeles Chapter ATOS organs, and a member of the church. Other church members, plus several ATOS members aided the project. The organ club men were Ken Kukuk, Dave Allard, Roy Cassavant, Gene Davis, John Hoffman, Ken Peterson and Jack Shemick. There are 88 stop keys—75 speaking stops and the rest are couplers and tremulants—five pistons per manual and five general pistons. The 900 pipes are housed in two chambers at each side of the Chancel area. A third chamber houses Chimes and Chrysoglott. Wind is supplied by a five horsepower blower. The instrument was dedicated May 24, 1970 by San Francisco Bay Area Organist Tom Hazleton.

SUNDAY, JULY 8



GEORGE WRIGHT

George Wright's unprecedented career in the theatre organ world has spanned over three decades and is still meteoric. His audiences are composed of people from all walks of life and of all ages which is assurance that he knows how, and does please with nostalgic and contemporary music.

His engagements at the New York Paramount and San Francisco Fox Theatres are in the realm of legendry, especially the well-attended midnight concert series he played at the Fox until that house was demolished in 1963.

His record albums have out-numbered and out-sold those of any other performer in the popular organ field and many of the recordings are prize collector's items. The Hi-Fi label series, which he recorded on the San Francisco Fox and Richard Vaughn Wurlitzers, are on rare record store customer's lists of wanted albums.

The Wright name has also packed the big Chicago Theatre on two different occasions—the first time being his special concert following the 1977 ATOS Convention, and again last May 20 when he starred with the Glenn Miller Band in a gala variety show at the famous showplace.

In Southern California his concerts at the South Pasadena Rialto, Pasadena Crown, and now at the San Gabriel Civic Auditorium, have always drawn capacity crowds. George currently resides in the Hollywood area.

JOHN LEDWON

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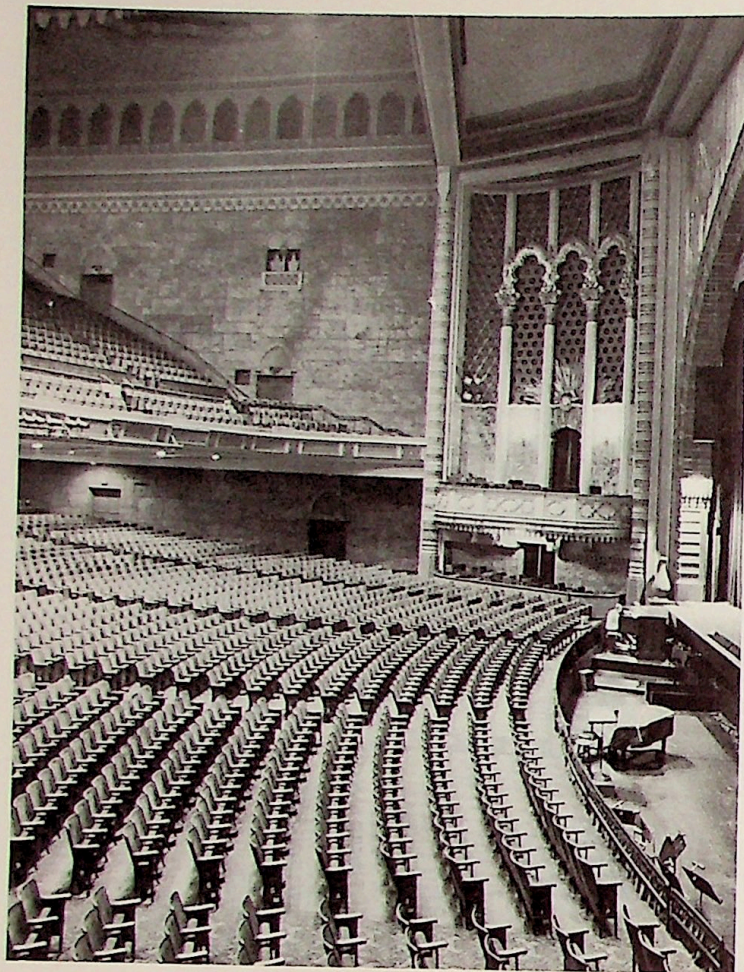
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MONDAY, JULY 9

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He was one of the Paramount Publix artists and opened several of that chain's eastern houses, notably the ornate Shea's Buffalo Theatre.

After the "talkies" silenced theatre pipe organs, "Del" moved to California, continued his organ playing and also entered the composing, recording, teaching fields and began editing a monthly magazine, Off The Keyboards. He is also in the ATOS Hall of Fame.

"Del" is noted for his exceptionally entertaining novelty creations, which he normally includes in his concert programs. This, in addition to his vast repertoire, is a guarantee that even the most jaded ear will be piqued by his presentations. He currently has three longplay albums to his credit.



GERALD NAGANO

Gerald "Jerry" Nagano was a trifle late arriving on the organ scene; most organists are well on their way to becoming professionals, or at least making a mark in the field by the time they are into their early teens. Gerry didn't become interested in organ until he was 13. But his success in the ensuing years has established his reputation and he now has an enviable rating in the concert field.

One of the most remarkable Nagano qualities is his broad range of interests. His college major is Business Administration but he is also involved in college musicals. Other courses at California State University include Geology, Japanese Grammar, Physics, Oceanography, TV Broadcasting, Photography, Electronics, Theatre Arts, "and perhaps I'll get around to taking a music class." The latter he really doesn't need; his teachers were two of the most skilled practitioners of theatre organ — Gaylord Carter and Gordon Kibbee. And he has silent film accompaniment down to the exact science of his mentor Gaylord Carter. However, Jerry's interest ranges far beyond playing the organ; he is enthusiastic about all kinds of music.

His career got a tremendous boost when he participated in the Los Angeles Chapter of the American Theatre Organ Society's "Stars of Tomorrow" show in 1973, playing the Wiltern Theatre 4m/37r Kimball organ. Cameo spots at several ATOS National Conventions, concerts for ATOS Chapters (several of which resulted from his cameo appearances), and recent demo-concerts for an electronic organ company have given him fine stage presence and enables him to gain immediate rapport with his audiences. Of course, his excellent training under the showmen teachers he has had have bolstered his already vibrant personality and given him the self-assurance that lends itself admirably in meeting the public.

Jerry doesn't forget those who have helped him along the way. Of the many he is dedicated to remembering is the late Joe Koons, who for ten years held an open house every Saturday night at his Wurlitzer-Wette organ-equipped motorcycle shop in Long Beach, California.

"I was introduced to theatre pipes by Joe. It was there I first played a real theatre organ, and Joe was most helpful to me by letting me practice on his instrument. I still do."





The late Joe Koons at the console of his motorcycle shop theatre organ



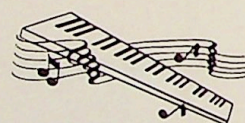
Motorcycle Shop Wurlitzer

Although there may now be more Wurlitzer in it than the basic organ's number of ranks, the Motorcycle Shop pipe organ as installed by the late Joe Koons was purchased from the Santa Monica Del Mar Club, just up the coast from Long Beach. The original instrument erected in the private club was built by Welte Mignon and was a two-manual, eight or nine-rank organ.

To this Joe added a great many different ranks of pipes from a great many different organs. The first additions were from a Page organ he purchased. He creamed off the ranks he thought were worthy of his growing box of whistles. He also maintained extensive warehousing and there were Robert-Morton, Moller, you-name-it components to be found in the empty store buildings and garages that he leased. There is no doubt that more of the best of each found their way into the Motorcycle Shop organ. Finally, at last official count it totals thirty-four ranks.

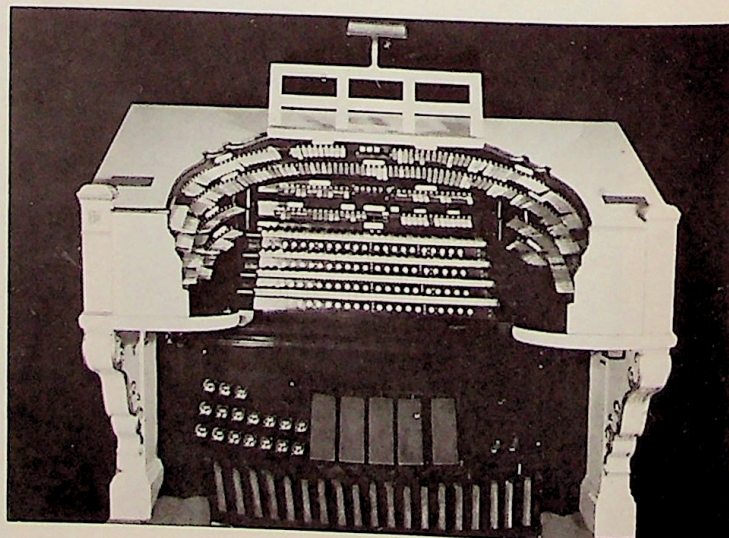
The console was originally a made-over two decker which came out looking somewhat ungainly when the third manual was added. Joe finally dumped it for a Style 260 keydesk that was formerly in a Buffalo, New York theatre.

Famous as the organ is, the real fame for which this happy hybrid is noted occurs every Saturday night. Joe started Saturday Night Jam Sessions from 7 o'clock until whatever time the last happy, tired organ nut staggered out of the building. This pleasant tradition has been carried on by his wife, "Spud." It will continue for as long as there are buffs who turn out to have fun.



Bay Theatre

Richard Loderhose has moved his four-manual, 42-rank Wurlitzer, which was the original New York Paramount Theatre Studio organ to the Bay Theatre, Seal Beach, California. It was heard over radio in many different broadcast programs; it was recorded by famous artists, and top names from Jesse Crawford on down played the instrument in its studio home prior to its purchase and removal by Loderhose. He built a special studio at his Jamaica, New York residence to house the instrument. When deciding to move to the west coast, Dick started searching for a location for the organ. He inspected dozens of theatre buildings—Mann Theatres at that time were trying to unload a great many and gave him lists of places to look at—before settling on the Bay Theatre, a Mann theatre, in Seal Beach, California. The deciding factor was the Pacific Ocean nearby where he could have his boat. It is one of his prime hobby activities. The theatre lost about 100 seats for chamber space. The console glides out similar to Radio City Music Hall consoles. Another slide affair is on the opposite side for electronic consoles for concert and dealer promotional affairs. If he decides to give up showing films at the theatre, Dick has said he will make the place a full time organ studio.



Former N.Y. Paramount Studio Console

TUESDAY, JULY 10 SAN DIEGO DAY

ASHLEY MILLER

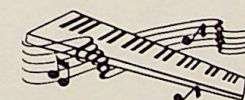
Ashley Miller is no stranger to theatre organ audiences, and his credits are voluminous in both the theatre and classical organ worlds. His style of playing has been copied time and again by others, but it remains distinctively his!

Ashley's first encounter with theatre organ came at the age of nine years when he convinced a theatre manager in his New Jersey home town that he should play for kiddie shows held at the movie house. During his student days at Julliard School of Music he opened his professional career giving organ concerts over one radio station while serving as popular staff organist at another.

In 1946, after serving in the Army, he was appointed organist at the New York Society for Ethical Culture, a position he held for many years. He won the Associate Organist degree following his examination given by the American Guild of Organists. His popularity became national when he joined Radio City Music Hall organ staff in 1950. In his eight years there he produced longplay albums that are still being acquired by lovers of theatre organ music.

After leaving the Music Hall he has continued to make recordings, serving as church organist, playing for industrial shows and background music for television productions. His concert work has taken him to most major cities in the United States. Just last April, his appearance in London brought forth new accolades from British organ buffs for the magnificent concert he presented at the Gaumont State Theatre in the Kilburn district.

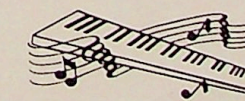
He has numerous longplay album credits, plus a re-issue of one of his Radio City Music Hall recordings. One of his early records, "Show-time," the last recorded performance of the magnificent New York Paramount Theatre Wurlitzer pipe organ, is a collector's item today that fetches record (no pun intended) prices whenever it can be found.



Wiltern Theatre

Warner Brothers opened this house in grand style in 1931 as the Western Theatre. They had moved their big Kimball pipe organ, largest in-theatre installation built by the Chicago firm, from its original home, the Forum Theatre, just blocks away on Pico Boulevard. Not long after it was in operation, Warner Brothers suffered the fate of most motion picture enterprises during depression, a downturn in attendance, and the theatre was shuttered. Recouping their finances, Warners re-lighted the house as the Wiltern Theatre and the landmark showplace has been going ever since. During their control the theatre featured organ solos by Gaylord Carter until World War II involved the United States. The organ then fell into disrepair, being used occasionally by a church group that met in the theatre, until it became almost unplayable. The four-manual, 37-rank

giant remained silent until Ann Leaf and Don Wallace started searching for an instrument that could be used for public concert presentations. They talked to Dick Simonton, noted organ buff and owner, about rehabilitating the organ. He suggested it be done under the aegis of a re-activated Los Angeles Chapter of the American Theatre Organ Enthusiasts. This was done, volunteers responded, and the organ was re-dedicated at the 1962 National ATOE Convention in Los Angeles. It figured prominently in the 1968 national event and again this year will be heard. In 1975, extensive modifications and restoration work was started that continued for over two years. Recent news of impending demolition of the theatre has been nullified by the report of the property being sold and that the art deco palace will continue to operate as a motion picture theatre.



Crown Theatre

Opened in 1921 as Jensen's Raymond Theatre, this Pasadena showplace was for many years the prime showcase for West Coast Theatres and boasted having the largest theatre pipe organ in the city. The instrument, a Style 235, three-manual, 11-rank Wurlitzer, saw years of service throughout the silent era and continued to be used long after the advent of sound films. During World War II the theatre was operated by a partnership. Organist Billy Wright was one of the men involved and the Wurlitzer was seldom silent. He broadcast the organ over local radio stations from 1944 to 1948. In 1966, George Wright arranged to present a concert at the theatre, which had been renamed the Crown. The organ at this time was modified. A trumpet set was purchased by the management to replace the Kinura on the solo side. This rank, in turn, replaced the Salicional in the main

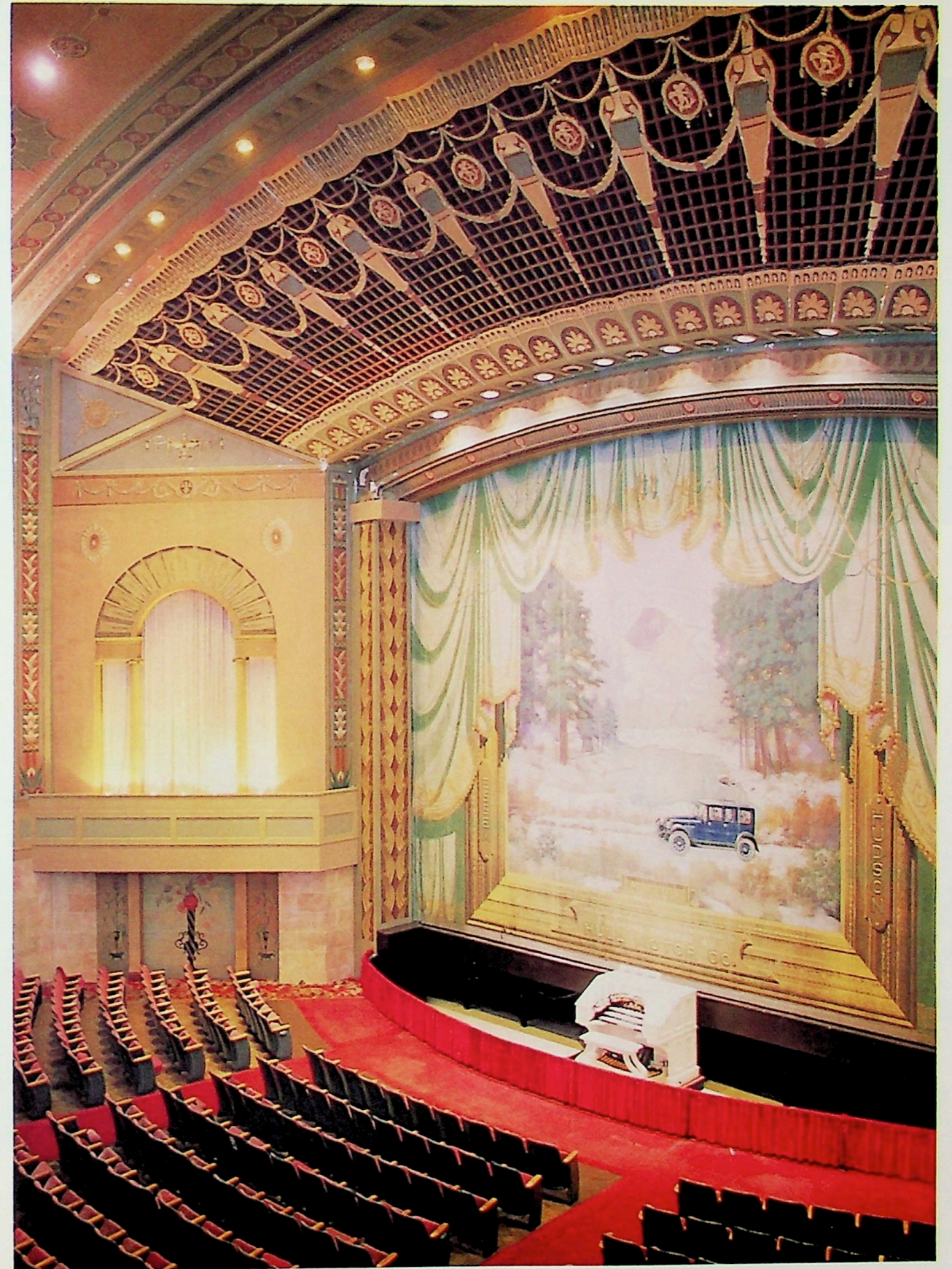
chamber. It had been damaged and pipes were missing from the rank. The Tibia Clausa was replaced by a later vintage rank of larger scale, and the late John Curry also added unification to it. The latest change in the Hope-Jones Unit Orchestra was made last May by Peter Crotty, who is in charge of the theatre for the owners. He moved the toy counter out of its chamber location and re-mounted it above the tone chute which is masked by the over-proscenium grille where it is heard now without expression of any kind. The theatre has been closed several years and used on occasion for various shows and motion picture studio filming. The latest filming was "Movie, Movie." Although its future seems secure, the type of entertainment to be presented has not been finalized.

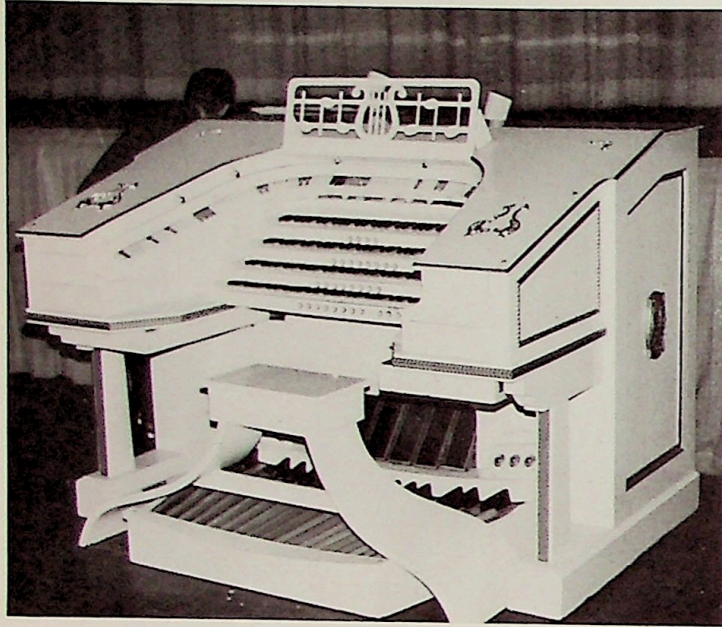
WILTERN THEATRE



Photo by John E. Miller

CROWN THEATRE



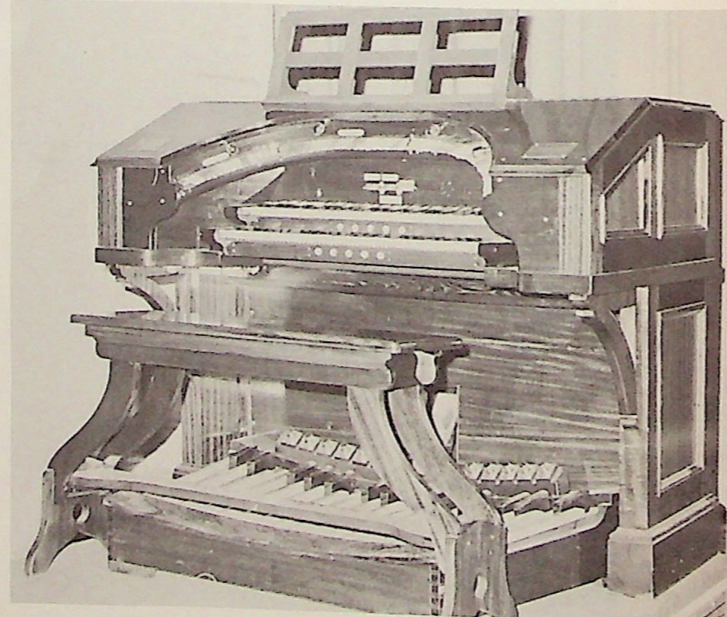


San Diego Fox Theatre

San Diego's arty Tudor-Gothic Fox Theatre opened November 8, 1929 with full premiere showiness — a trainload of Hollywood greats converged on the show-place to see a large orchestra, flashy Fanchon and Marco stagershow, feature film and organ recital. Within a brief span of time the orchestra and stage attractions were abandoned, leaving only first run "all talking" feature films and organ solos. Finally, the solos were discontinued and the four-manual, 32-rank Robert-Morton was silenced permanently. It was an early instrument, built in 1921 and shipped by hard-tire Mack trucks to the Balboa Theatre which was located several blocks from where the future Fox would be built. Talking pictures had made their appearance and the Balboa was "wired for sound." The organ was no longer needed and thus, when the Fox was planned, space was provided for an organ and the logical thrifty idea came up to move the big organ to the new flagship house. From 1934 to the late 1960's the organ remained shrouded and fell into disrepair. At that time a small group of dedicated organ buffs obtained permission to rebuild the instrument. Two years and a great deal of hard work went into the project, and on the evening of March 25, 1969, Gaylord Carter reopened the instrument. For the first time since it had been erected in the Fox, the organ accompanied a silent film. Following its initial success, the group, which had become known as the San Diego Theatre Organ Club, presented concert and silent film programs. This format continued until recently when James Nederlander Productions leased the house for large scale musical productions. The console was disconnected and moved backstage because more space was needed in the pit for the orchestra. The same dedicated group have been busy reconnecting the console for presentation of the organ during the 1979 conclave. They hope to be able to present other organ programs in the future.

San Diego California Theatre

During the silent film era San Diego's California Theatre had a two-manual, 10-rank Wurlitzer, according to historians, and another theatre in Santa Rosa with the identical California name sported a one-chambered six-rank Wurlitzer. Long after talkies had silenced the San Diego organ and finally saw it removed from the theatre, the northern organ was still being played by an ex-theatre organist manager. Finally the San Diego house closed and remained vacant for considerable time until it was purchased and reopened for the presentation of live shows. About the same time the northern California was doomed for urban renewal. Then entered noted organ buff "Sandy" Fleet. He purchased the six ranker and donated it to San Diego Chapter ATOS and chapter officials were successful in making arrangements to install the organ in the reopened house. Fleet also donated additional ranks of pipes and chests and today the organ will sound off in its new specification with 13 ranks playing.



DENNIS JAMES

There is a new Dennis James — new in looks, that is. This popular console artist has sprouted a hirsute facial cover that, depending on how one views it, might be inclined to lend more maturity to what was a youthful countenance. But the beard has in no way altered the excellent styling and showmanship of this concert artist.

Dennis became full-time resident organist at the Ohio Theatre in Columbus on January 1, 1975 after a meteoric rise in the theatre organ concert world. He was already an accomplished organist, arranger, film scorer and superb showman. The fact that he was only 24 when winning the appointment makes his career that much more impressive.

Philadelphia born, Dennis began the study of organ at age twelve. Four years later he made a dramatic concert debut in Detroit when he substituted at the console of the Detroit Theatre Organ Club Wurlitzer for his ailing teacher, the famed theatre organist Leonard MacClain.

To further his grasp of the entire organ literature, he enrolled at Indiana University as a student of the classical concert and church organ. He received his Bachelors degree in 1974 and his Masters in 1979. He brilliantly aided his education expenses by arranging bookings for silent film programs and packed the University auditorium many times with the presentations.

His showmanship equals his console artistry and he has conjured fabulous staging in conjunction with his silent film shows. One that is brought to mind was staged at the Chicago Civic Opera House with mist rising from the stage, a bevy of beautiful coffins and Mad Eric Dennis mounting the console. Perhaps this is a bit overplayed, but the James touch at this "Phantom of the Opera" screening was an exceptional bit of ingenious planning and producing.

His innovative talents have won for him an international reputation, and his accompaniment of silent photoplays have been greeted with standing ovations. In the concert world he has appeared repeatedly in Canada, England, New Zealand and Australia.

The James reverence for theatre organ of the past and the innovative styling he brings to the instrument on the contemporary scene is assurance of complete and satisfying entertainment.



HECTOR OLIVERA

Hector Olivera was introduced to ATOS audiences at the Tivoli Theatre in Frederick, Maryland during the 1972 Washington, D.C. conclave. His concert was one of the highlights of the meeting and he has continued to astound his audiences in theatre and classical programs ever since that fateful day.

Born in Buenos Aires, Argentina, he began his musical studies at the age of three with his father as his teacher. Two years later he replaced his parent teacher as organist at the Church of the Immaculate Conception. The following year he offered his first recital making use of the pedals — and they have responded admirably from that time on under his most able artistry. At age six he started serious study in organ as well as harmony, counterpoint and fugue at the Buenos Aires Conservatory. It was here he started developing the art of improvisation. At age nine he had composed a suite for oboe and string orchestra that was performed by the Buenos Aires Symphony.

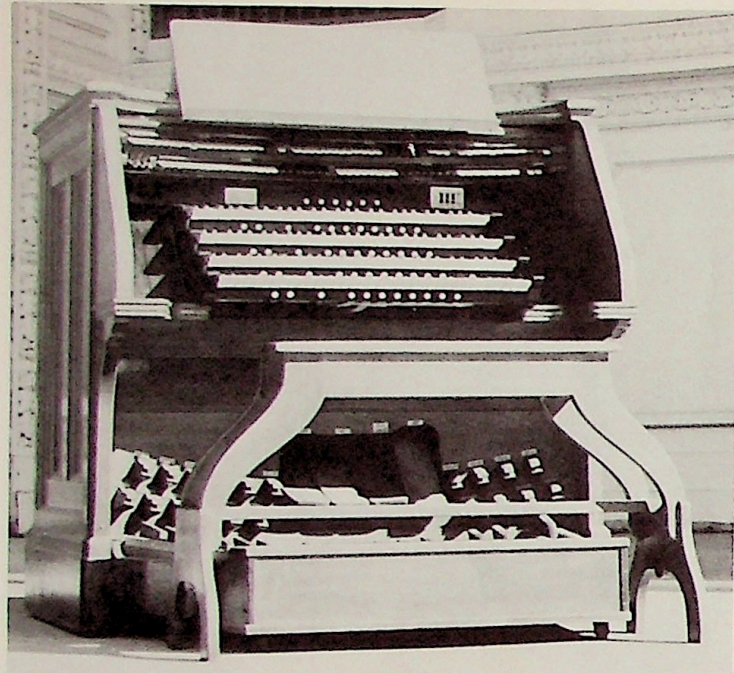
He became the youngest student — only twelve-years-old — to enter the University of Buenos Aires and at eighteen headed the school's organ department. He had played some three hundred concerts and was appearing on radio and television. Then he was offered a scholarship at Julliard School of Music and came to the United States.

His concert record and the many outstanding credits earned by him in this country have seldom been equalled by any artist, and he is in constant demand for concert appearances.

Now a citizen of the United States, Hector's future plans include playing the soundtrack of a major feature motion picture, more network television, new longplay recordings, approximately one hundred annual concerts along with supper club engagements at the console of a custom-designed organ complex. His hobbies are maintaining a four-manual, 29-rank pipe organ which he designed and constructed in his home, as well as the building of harpsichords.

Dr. William Barnes, world renowned authority on organs once stated, "Hector Olivera is not just another talented organist, but a great musician with a magic touch . . . one of the greatest I have heard!"





SPRECKLES ORGAN

Spreckels Organ Pavilion

Presented to the people of the City of San Diego by A. B. and J. D. Spreckels on New Year's Eve 1914, the four-manual, 52-rank, 59-stop Austin organ, with its lavish pavilion and chamber building had cost \$125,000.00, a staggering sum in those days (and still regarded as a healthy figure today). The Spreckels donation included a fund for the upkeep of the instrument and services of an organist. It was the first outdoor organ ever built and presented no end of problems for the donors. Several organ builders had declined to build such an instrument, fearing it would never play properly outside. Finally the progressive Austin Organ Company of Hartford, Connecticut agreed to attempt its construction. Its continued use over six decades attests its success. In 1935 a new console and five-rank mixture for the Great division were added. In recent months a concerned group has been attempting to raise funds for restoration work and have made claims the instrument is almost unplayable. Organist John Ledwon, on a visit to San Diego, was permitted to play the big Austin and reported that much of what has been reported about the organ being in very poor shape is simply overstatement. "It responded beautifully in every way when I tried it out," he said.

WEDNESDAY, JULY 11



BILL THOMSON

Bill Thomson has experienced the entire theatre organ world of activities, from night club entertaining to formal concert work in leading theatre and public auditorium locations. He is noted for his superb teaching ability and is much sought after in that regard. He also is highly regarded in the arranging and composition fields, and has several longplay recordings to his credit.

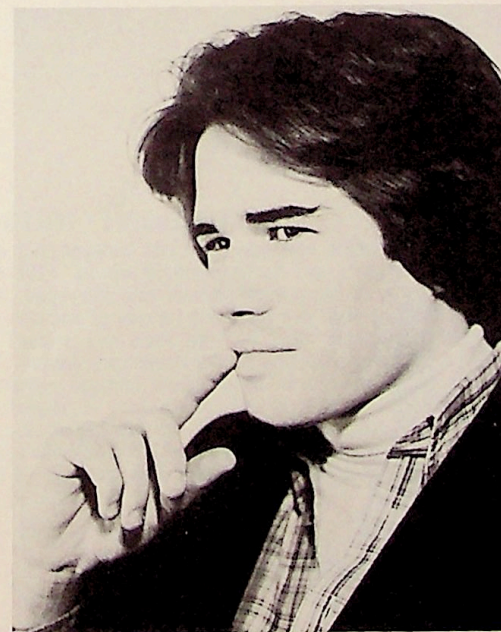
He divides his time between two homes, one in California and the other in Nevada, at Lake Tahoe and maintains extensive teaching schedules at both places. He also operates his own company, "Skylake Music Co." and is the Assistant Music Director for television's popular daytime soap opera, "General Hospital."

Bill came to California from another sunshine region — Florida — to attend the University of Southern California. His career in the 'Golden State', and perhaps the excellent climate, have kept him here ever since. He has taken time away from the area to go on concert tours in Australia and New Zealand and throughout the United States.

JONAS NORDWALL

One of theatre organ's most elusive artists — he is a most difficult person to track down for background material of his career, Jonas Nordwall has a musical history that covers a wide spectrum of theatre organ work. He has played for many different types of programs and occasions — from inaugural organ recitals to furnishing music for skaters in rinks. Currently in his home town of Portland, it is reported he appears in one of the leading pizza restaurants.

His training includes classical as well as theatre organ literature. Graduating from the University of Portland in 1970, the young musician went to Toronto to continue organ studies under Frederick Geoghegan. Returning to Portland, Jonas continued theatre organ concert programs and has held positions as organist and choirmaster in several of the churches of that city. He has arranged concert tours to Australia as well as various cities in the United States. In 1972 he was one of the featured artists in the Western Regional Convention presented by Los Angeles Chapter ATOS. He has since appeared in an additional concert show for the chapter. (Unfortunately, a portrait of Jonas failed to arrive by press time and it was adjudged his 1972 photo was not suitable as a replacement).



LEANDER CHAPIN CLAFLIN

With a name to sustain such as Leander Chapin Claflin has, he can be nothing short of great! And with the spectacular program he presented for the 1976 ATOS National Convention in Philadelphia there has been no doubt that he lives up to that expectation.

Following his orchestral debut with the Temple University Symphony in 1973, Claflin won a rave review from the influential Philadelphia Inquirer. Long before that, however, at the age of four, he was demonstrating a remarkable music talent and went on to become an active church musician, concert organist, accompanist and conductor. He has had fourteen years of musical training. In 1974, he received his degree in performance from the Philadelphia Musical Academy. Since 1972 he has held the prestigious position of Organist and Music Associate at historic Abington Presbyterian Church in suburban Philadelphia. Founded in 1714, this parish of 2,600 members has maintained a high standard in church music for many decades and currently has ten choirs and a chamber orchestra.

Claflin is also Music Director for the Music Theatre of Abington and last April conducted the outstanding group's 30th anniversary production.

As an organ recitalist, his talents have taken him to both the classical and theatre organ, with appearances running the gamut from Old Christ Church in Philadelphia, to the Robinson Center in Binghamton, New York to the Cadet Chapel at West Point, New York, and Girard College where he became an instant success with ATOS audiences when he played the magnificent Skinner organ for them. Interim talk about his highly entertaining program there was his contract to appear again, on the west coast, for the members of ATOS.



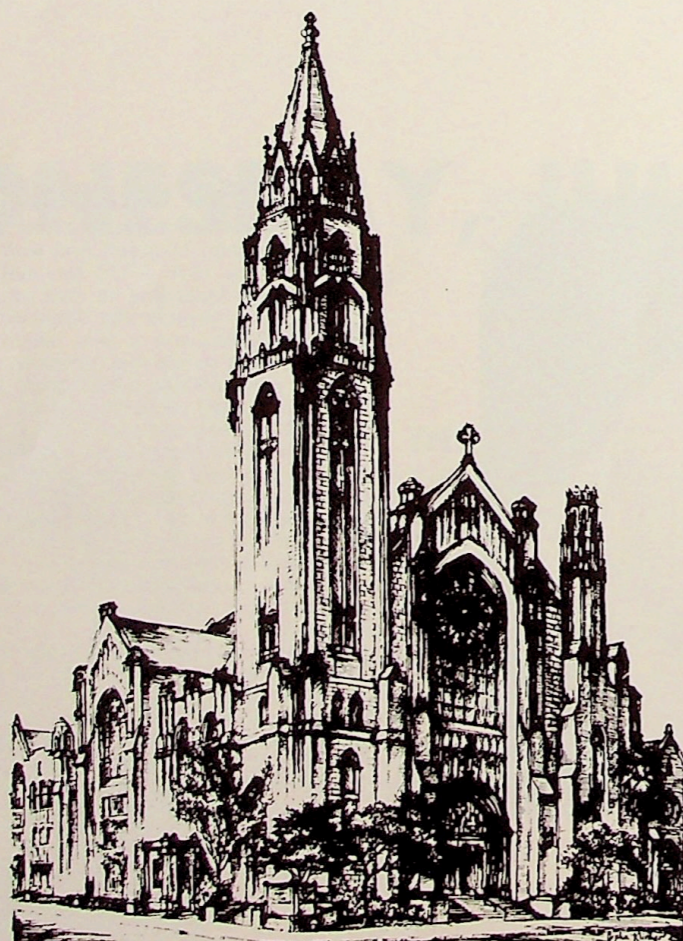
Elks Building Robert-Morton Organ

Elks Building Robert-Morton Organ

One of the largest ever built by the Robert-Morton Pipe Organ Company, and definitely one of the most complex, the four-manual, 61-rank instrument installed in the Elks Building, formerly Elks Club No. 99, is presently leased to a recording firm that is using the instrument to produce longplay theatre organ albums for national distribution. Prior to being taken over as a commercial venture, the organ was restored by members of Los Angeles Chapter ATOS for concert and practice sessions.

Classed as a concert/theatre organ, it was designed by the late Sibley Pease, noted local organist, who served as official organist for the fraternal organization for many years. During his tenure he presented weekly Sunday afternoon recitals that enjoyed a tremendous following. Over 150 concerts were open to the public from 1926 well into 1929.

The Echo Division serves a dual purpose: It can be used conventionally when played from the main console—or to provide music for the magnificent grand lobby from a second console, the two-manual keydesk located on the upper landing of the grand staircase. It was used primarily for receptions that were held in the spacious area. At the present time swell shades opening into the lobby have been sealed by the recording firm and the division, which consists of approximately twelve to fourteen ranks, is heard only in the main room that was formerly the lodge room for the Elks.



Immanuel Presbyterian Church

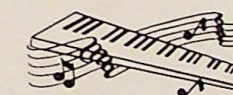
Wilshire Immanuel Presbyterian Church, an imposing Gothic structure on Wilshire Boulevard, will be the location of the classical organ concert program for the 1979 Convention in Los Angeles. The organ is an E. M. Skinner four-manual, 70-rank instrument that has had minor changes made to it over the years.



Atrium Lobby of Bonaventure Hotel

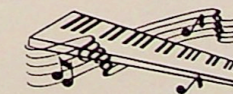
BANQUET PLUS CRYSTAL PALACE BAND AND SHOW

ARTIST AUTOGRAPH
SESSION



Orpheum Theatre

Downtown Los Angeles' last in-theatre pipe organ installation, an original Wurlitzer, is in the lavish Orpheum Theatre on South Broadway. Although the theatre opened in 1926, as the Orpheum circuit two-a-day vaudeville flagship, the Style 240, three-manual, 13-rank organ was not erected in the 2,350-seat house until 1928. Vaudeville was then on its way out as a single entertainment attraction and the Radio-Kieth-Orpheum circuit, which succeeded the original chain, made the decision to convert the theatre to first run film exhibition. RKO closed the house after several years and concentrated its downtown operation at the Hillstreet Theatre, one block west. In 1933, Sherrill Corwin leased and reopened the Orpheum with a stage and screen policy. Henry Murtaugh was house organist. His playing augmented the pit orchestra and he was also at the console during intermissions. Later Eddie Eben, a well-known local organist filled the same position. Neither organist, according to what records are available, played solo spots in any of the weekly shows. After vaudeville was discontinued, the organ, too, was silenced. It gradually fell into disrepair until the late 1960's. Several organ buffs were given permission to work on the Wurlitzer at various times and it has been in limited playable condition for the past decade. Early this year arrangements were concluded between Metropolitan Theatre officials and officers of Los Angeles Chapter ATOS to rehabilitate the instrument so that it could be heard during the 1979 National Convention, and for future concert programs to be sponsored by the local unit. It is also possible that the organ will be recorded on long play record albums.



San Sylmar Museum

San Sylmar Museum's Mighty Wurlitzer Theatre Organ was erected on Cloud 99 level in better than mint condition. Basically, the organ was a Style 260 from the Roxy Theatre in Atlanta, Georgia, originally installed in 1926. Purchased by J. B. Nethercutt, creator of the fabulous automobile and mechanical musical instrument museum, the organ was shipped to Organbuilder Richard E. Villemain in Porterville, California where it was completely restored during 1968 to 1970 and erected for testing prior to shipment to Sylmar. While in Villemain's care, the organ was augmented with a new Moller Post Horn and additional Wurlitzer ranks. On arrival at San Sylmar, the instrument had grown to 25 sets.

Since that time it has continued to grow both in the number of ranks and

technical additions. Most prominent and offering an organist great potential in programming, either for concert or recording, is the digital computers that have been designed and were first used at San Sylmar on the organ and now its piano. The computers play back exact performances and can be used in an over-lay manner by the artist who can record either instrument and then accompany himself on the other. There were thirty-four ranks of pipes playing just prior to Convention '79, and the thirty-fifth is scheduled to be heard when Lyn Larsen plays for convention audiences. Within the past year the former four-manual Denver Municipal four-manual console has replaced the original keydesk and placed on a new lift.

ORPHEUM THEATRE

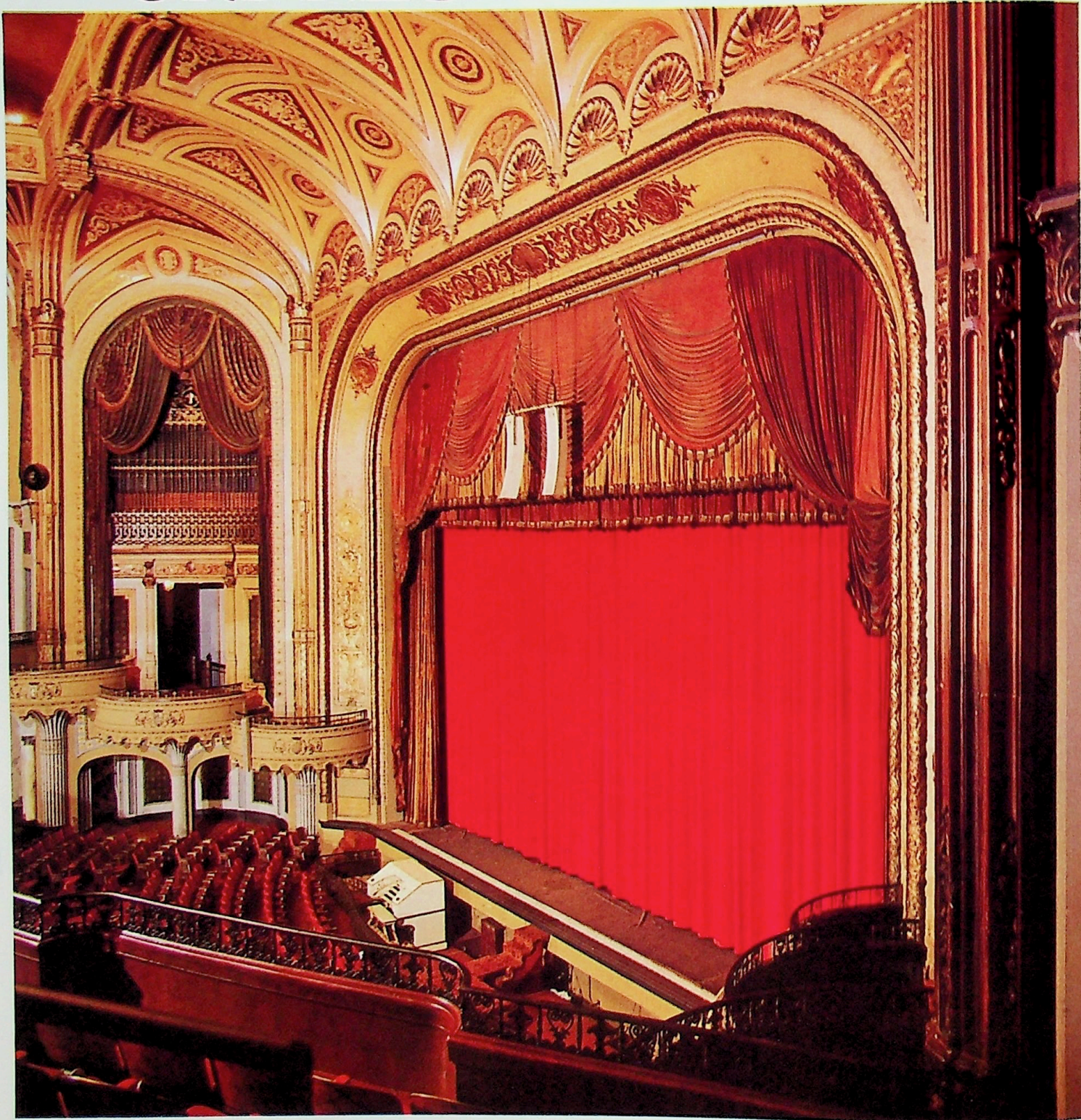


Photo by Jim Lewis

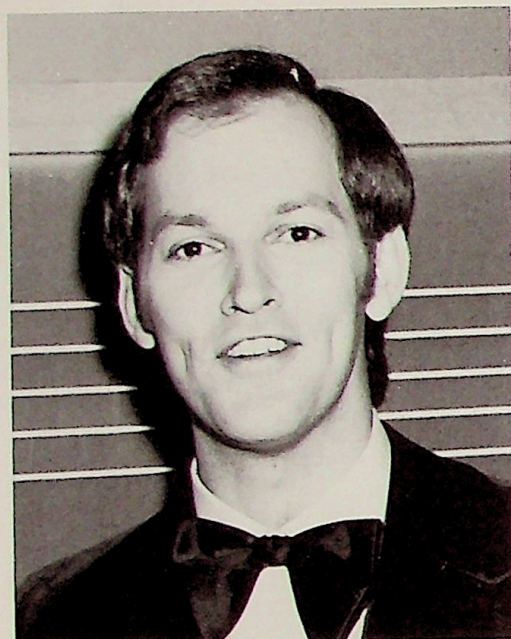
SAN SYLMAR



Photo by Dennis Mallard

Photo Courtesy—San Sylmar Museum

THURSDAY, JULY 12



LYN LARSON

Lyn Larsen and San Sylmar have been synonymous names for several years. His spectacular musicianship is heard frequently at the famous automobile and musical museum. He also is one of the most travelled concert artists in the theatre organ field and has appeared throughout the world during the present decade.

Born in Long Beach, California, he learned to play piano when only three-years-old, and by age seven he had transferred his musical attention to the organ. In 1964 he set Los Angeles organ devotees agog with his debut as a theatre organist performing on the Wiltern Kimball organ. From that day on, his musical star ascended rapidly and he became a favorite of theatre organ audiences everywhere.

He has played an extended engagement at the Panama Hilton Hotel in the Republic of Panama; his extensive concert tours have taken him to England and Australia; he appears in frequent concert engagements across the United States. While on tour in Australia, he played a 10-week engagement at the Dendy Theatre, Melbourne, and made two television specials for television audiences there. His showmanship enhances his concert presentations, and his stage presence gains immediate rapport with his audiences.

Lyn also composes music and has written several selections. His recording credits are many—there are more than twelve longplay albums that have been issued on the Allen, Essential, Malar, Musical Contrasts, Organ Stop, P.I.P.E., and Rapture labels.

MIKE OHMAN

Mike Ohman has not had the national exposure most concert organists get during their concert tours simply because he has not had the time to go on the circuit. But where he has appeared the resounding applause and favorable remarks about his playing indicate that should he decide to hit the concert trail he would soon prove his popularity.

Born in Brigham City, Utah, in 1944, he began his musical studies at age eight on the piano. At age twelve he commenced his study of organ and was appointed church organist. He did not begin private organ lessons until he was a senior in high school. His early training was under outstanding organ personalities including Gene Halliday, Hal Shutz and Bill Thomson.

Mike attended Brigham Young University on a four year scholarship, during which time he studied classical organ under Dr. Robert Cundick, of Mormon Tabernacle fame in Salt Lake City. He also sponsored a dance band while at the University, presented concerts and accompanied silent films.

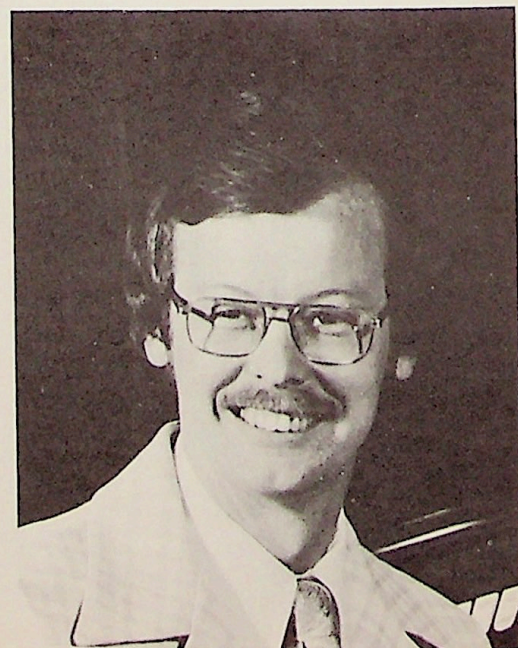
Following graduation, Mike was associated with the Hammond Organ Company and was the senior staff organist for the Organ Loft in Salt Lake City. He also traveled extensively for Hammond and Rodgers. Teaching organ students was another facet of his career after leaving school.

In 1974 Mike and a partner opened the first organ-equipped pizza parlor in Utah. Its immediate success was the catalyst to open a second food emporium. This one opened in Provo, Utah, and subsequently the partners acquired Pizza and Pipes Restaurant in Reseda, California. In 1977 he moved to California with his family to personally supervise the pizza parlor which he has renamed "The Great American Wind Machine" and soon will enlarge the two-manual, 10-rank Wurlitzer to three manuals and 17 ranks.

Active in local ATOS circles, he is Chairman of Los Angeles Chapter and has performed in concert for the unit.

For the past five years he has been named to play the organ to accompany silent films screened at the prestigious Telluride Film Festival in Telluride, Colorado.

Mike is well versed in the technical side of pipe organs and can maintain as well as play them. He is well respected in the theatre organ world and his continued interest in the concert and technical facets will serve to expand his artistry, enthusiasm and personality.



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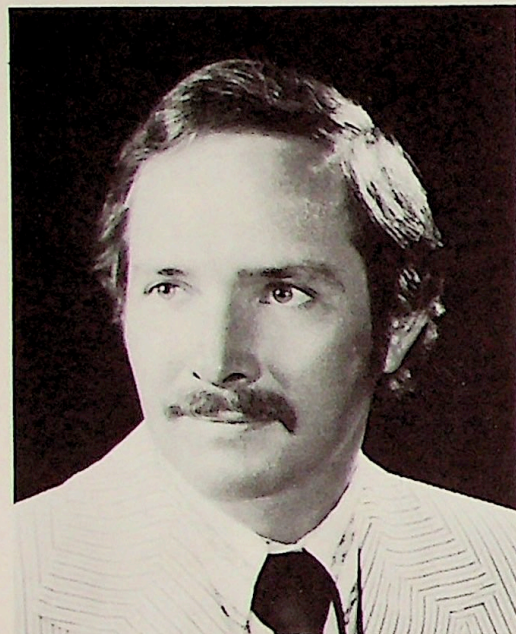
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TOM SHEEN

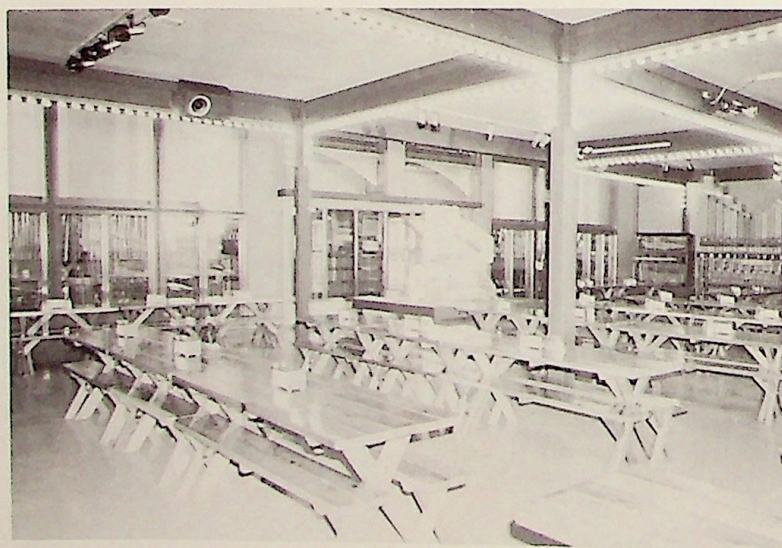
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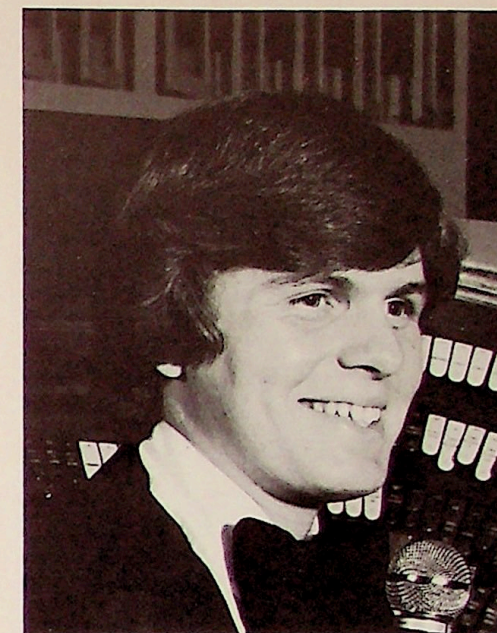
TY WOODWARD

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Simonton Aeolian Console



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Gordon Kibbee's organ styling is not widely known except to those who happened to acquire his early recordings or have heard him in brief recitals playing the Simonton Grande four-manual, 36-rank Wurlitzer organ in North Hollywood. There is no doubt he would become a popular concert personality if he were to enter the concert field, but despite the persistent urging of friends, Gordon cannot be ticketed for the concert circuit.

He has been a theater organist, radio and night club artist, teacher, composer, arranger, recording personality, and an organ technician. He was associated with the late Henry Pope, one of the world's leading Wurlitzer technical wizards and several years ago was a representative for the Wicks Organ Company.

He currently teaches in the public schools and has private students on his schedule of activities.

CANDI CARLEY

Candi Carley is a beautiful phenomenon. Blind since birth due to a lack of medical technology, from the age of two to five she spent almost all of her waking hours listening to 78 rpm records. Many of the songs she plays today are ones she first heard on those records.

When she began playing piano at age six, she picked out melodies with one finger. A few weeks later she was using two fingers and rapidly added the other digits. By the time she was seven she was playing with both hands—full chords and many embellishments. At that time she was first introduced to an organ. Friends had a Hammond B-3 in their home and a whole new world opened for Candi from the moment she climbed on the bench.

In 1961, Los Angeles, Orange County and Long Beach Professional Organists held benefit concerts to raise money to buy an organ for Candi and later that year surprised her with her very own Hammond B-3. Even though she acquired a big Rodgers twelve years later, she still has her Hammond.

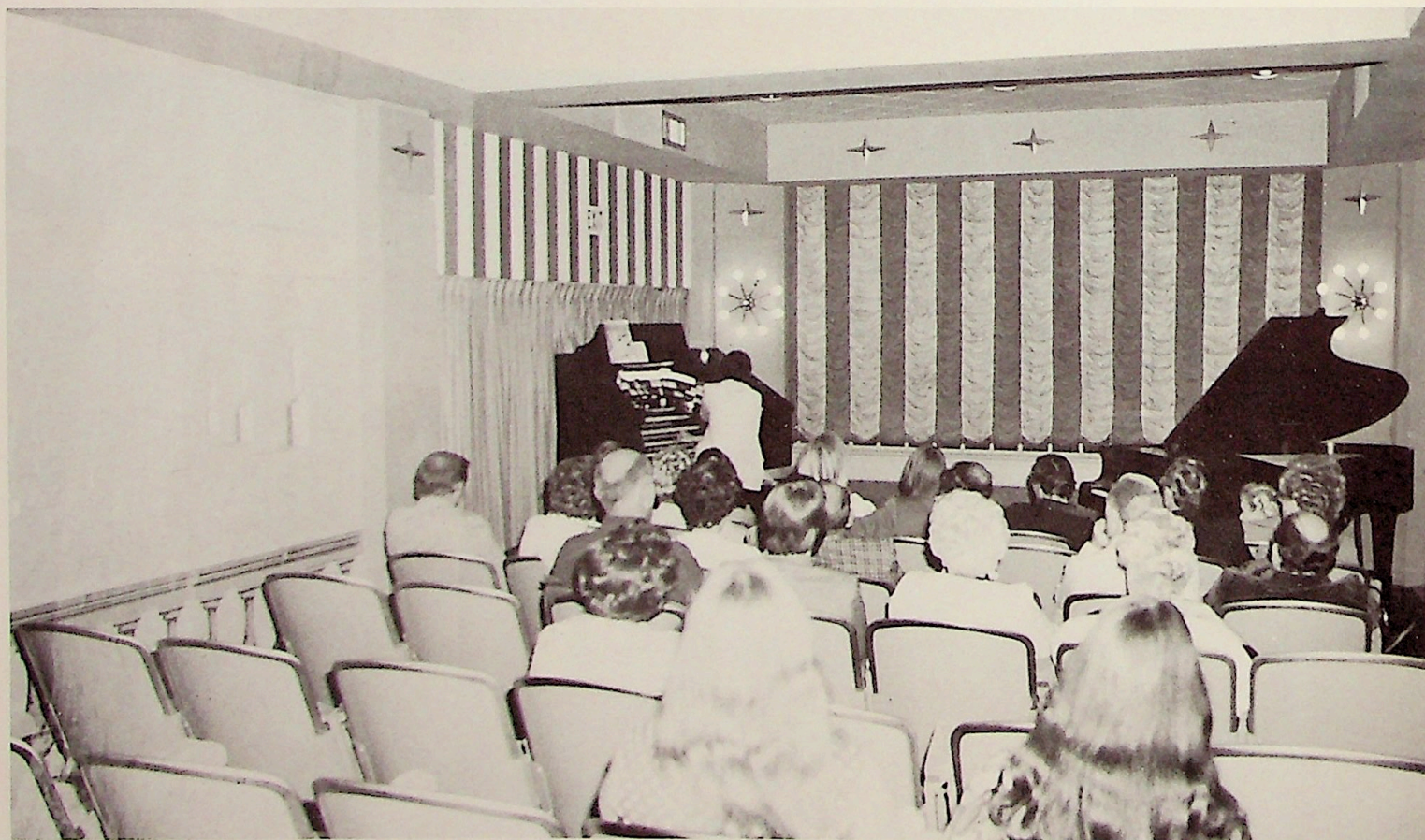
From ages ten through fourteen she received no formal musical training. In 1968 the Braille group gave her a classical piano scholarship and she studied with Nella Beltinger. At the present time she studies organ with Richard Purvis and theory and arranging with Gordon Kibbee.

Having heard a song, Candi can usually play it immediately and easily transposes it into any key. Her extensive repertoire enables her to play most of the song requests she receives at The Great American Wind Machine, where she is one of the staff organists. In classical study she listens while Richard Purvis plays a new selection, then they start to work taking passage by passage. The exacting music demands great patience on the part of both student and teacher.

Candi goes to Long Beach Veterans Hospital one night each month to play for the patients.

She navigates all consoles with professional aplomb through use of Braille dymo labels that do not interfere with anyone else who plays the instrument. For concert appearances the labels are removed at the end of her program. At the Great American Wind Machine, Mike Ohman, her boss, permits the markings to remain on all the time.

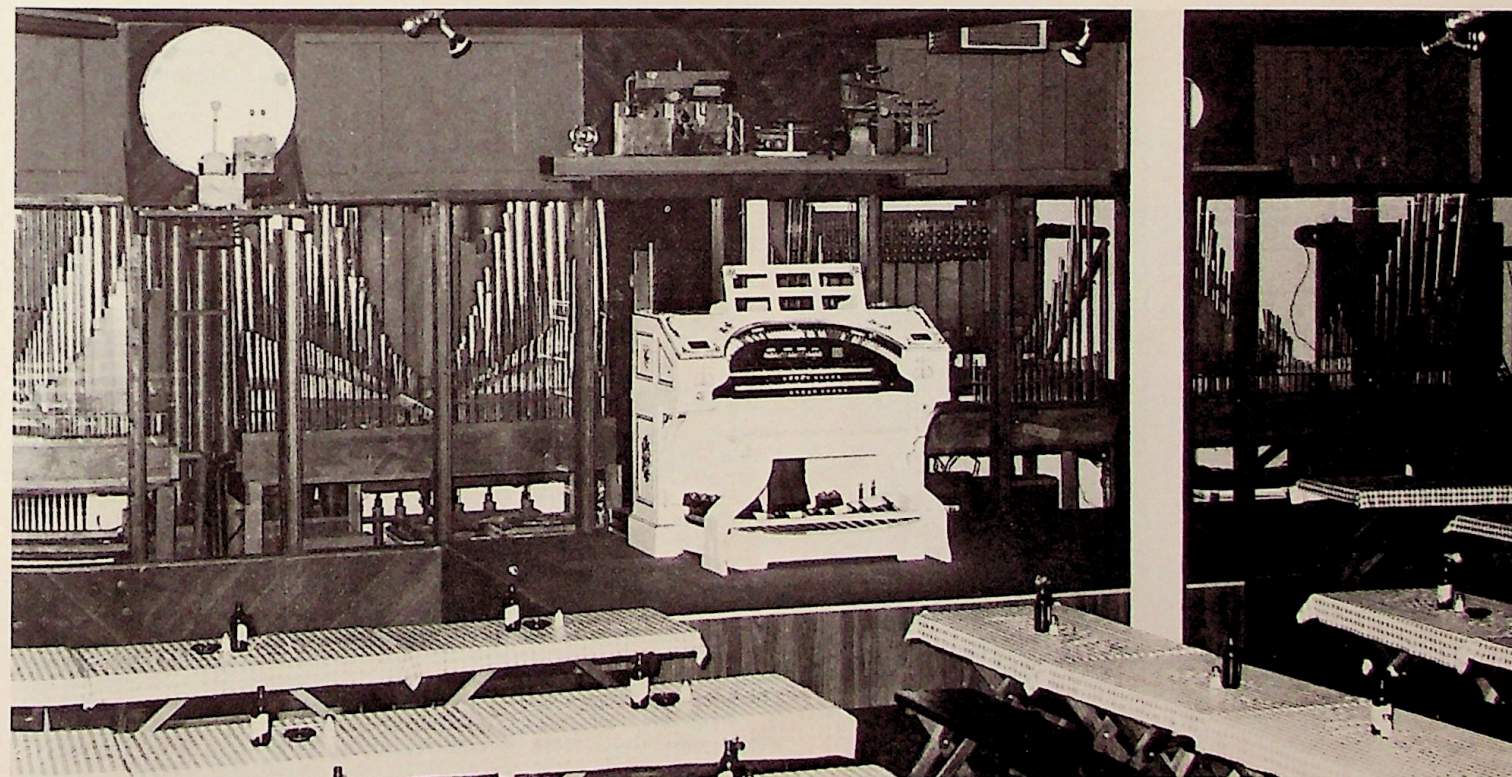
Candi has an excellent long play album in release which was recorded on the Great American Wind Machine Restaurant Wurlitzer. It is titled—"Candi".



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the Bijou Theatre. In fact, it was the last instrument he recorded just prior to his death in May 28, 1962. Every name organist who has visited in Los Angeles has played this famous instrument. Both Gaylord Carter and Ann Leaf have accompanied silent films on it. Eddie Dunstedter and Johnny Seng played concerts in memory of Crawford on the instrument at the 1962 convention. The basic organ was from the Hollywood Studios of Paramount Pictures Corporation.



Great American Wind Machine

Mike Ohman's wind machine in his "Great American Wind Machine Restaurant, Reseda, California, is in a state of expansion and will be much greater than it is at the present time. He is adding a brand new three-manual French style console and seven more ranks of pipes. The two-manual, 10-rank Wurlitzer came from its original home in the Beverly Theatre, Beverly Hills, California after seeing many years of silent movie accompaniment service. It is now heard weekly by Southern Californians who trek to the food emporium for music and to partake of the Ohman brand pizza. Owner Ohman has been purchasing organs and retaining the best parts of each for his plan of augmenting the ten ranker. In its present setting the new sound will come out with all the authority its name implies—"The Great American Wind Machine!"

OPTIONALS

DOREEN CHADWICK



For one who has never appeared in concert before an American theatre organ audience, Doreen Chadwick's console reputation has preceded her through numerous recommendations by Americans who have heard her in British concert programmes. In fact, the 1979 planning committee was besieged with such recommendations, when it was learned she would be attending the '79 meeting, by committee members who had heard her during the British Organ Crawl of 1976. Their enthusiastic support to have her play one of the convention programs could not be disregarded when it became apparent there would be time to schedule her. She was contacted and graciously consented to be one of the convention artists.

Born in Ponypridd, Galmorgan, South Wales, she started having piano lessons at the age of seven. Her ambition in life was to become a theatre organist, and to this end she started taking lessons from the organist at the Palladium Cinema in Pontypridd. "This was more or less a church organ with a good tremulant." Reginald Foort, in the area for a concert, heard her play. He told the young lady that she should persevere and that if she did he was sure she would make the grade!

Continuing piano and organ instruction, she later applied to Granada Theatres in London for an audition. She was accepted and played the whole of their circuit for the next three years. Following this she joined the ABC circuit and remained with the chain the next four years. Also during this period, she started broadcasting regularly for the BBC from the Ritz Cinema at Richmond, in Surrey, and also from the BBC Moller.

In 1952, Doreen moved to the north of England and with her husband managed a hotel. She installed an electronic organ that proved popular with guests. She also broadcast the Wurlitzer organs in the Gaumont and Odeon (ex-Paramount) in Manchester, as well as regularly playing the Gaumont along with Stanley Tudor. It was on this organ that she made her first record album, "Lady Be Good." She has recorded several more since then, the most recent being in the Free Trade Hall where the former Manchester Odeon four-manual, 20-rank Wurlitzer has been installed.

No stranger to the United States, she has visited here on two previous occasions but did not play any cinema organs, "so I am looking forward very much to playing at the Los Angeles Convention, and meeting the organ fraternity."

Loyola Marymount College Wurlitzer

Two Los Angeles theatres contributed their components to make up this instrument in the Loyola-Marymount College auditorium, which is located in West Los Angeles. The basic organ, a Style 216—2m/10r, was purchased from the Manchester Theatre, in South Los Angeles, by Bud Wittenberg of Beverly Hills for \$700. There was no console and he was able to obtain a similar style key-desk from the Lincoln Theatre on South Central Avenue in Los Angeles. Installing it in his Beverly Hills mansion, Wittenberg extended the Tibia to two feet and added greater unification. He later added a Post Horn. Then he modified the console and added a third manual. At one point he tried a player unit but was unhappy with the type of "corn" that came from the rolls and sold it. He met Organist Bill Thomson shortly after the artist had arrived from Florida and the two men became good friends. Bill recorded the instrument and his monaural album was one of the early high fidelity long-play recordings to be released. In 1974 the organ was donated to Loyola and installed by the late Dick Martin and Jay Himes. It was revamped a short time later with Merle Bobzien in charge and in recent months a new solid state relay has been installed.



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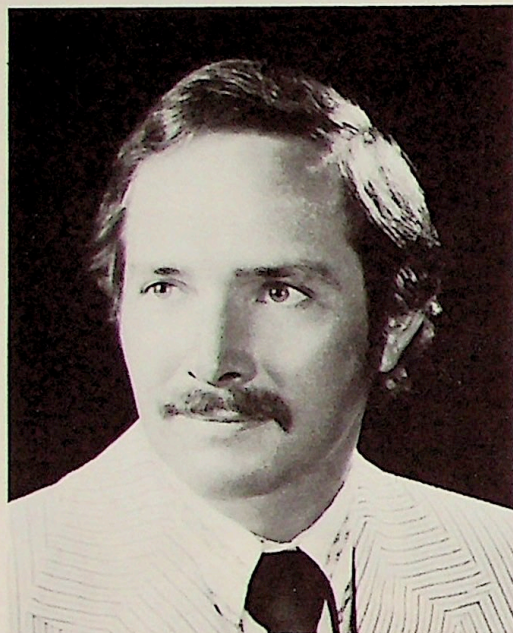
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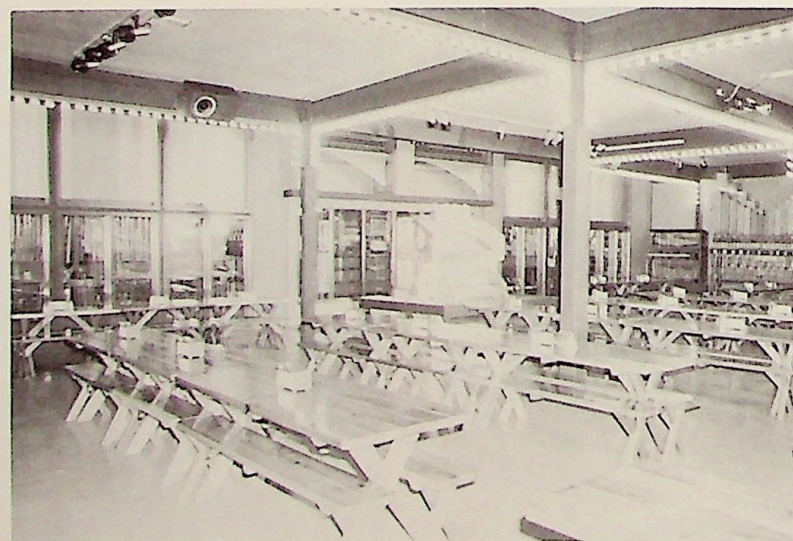
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WALTER STRONY

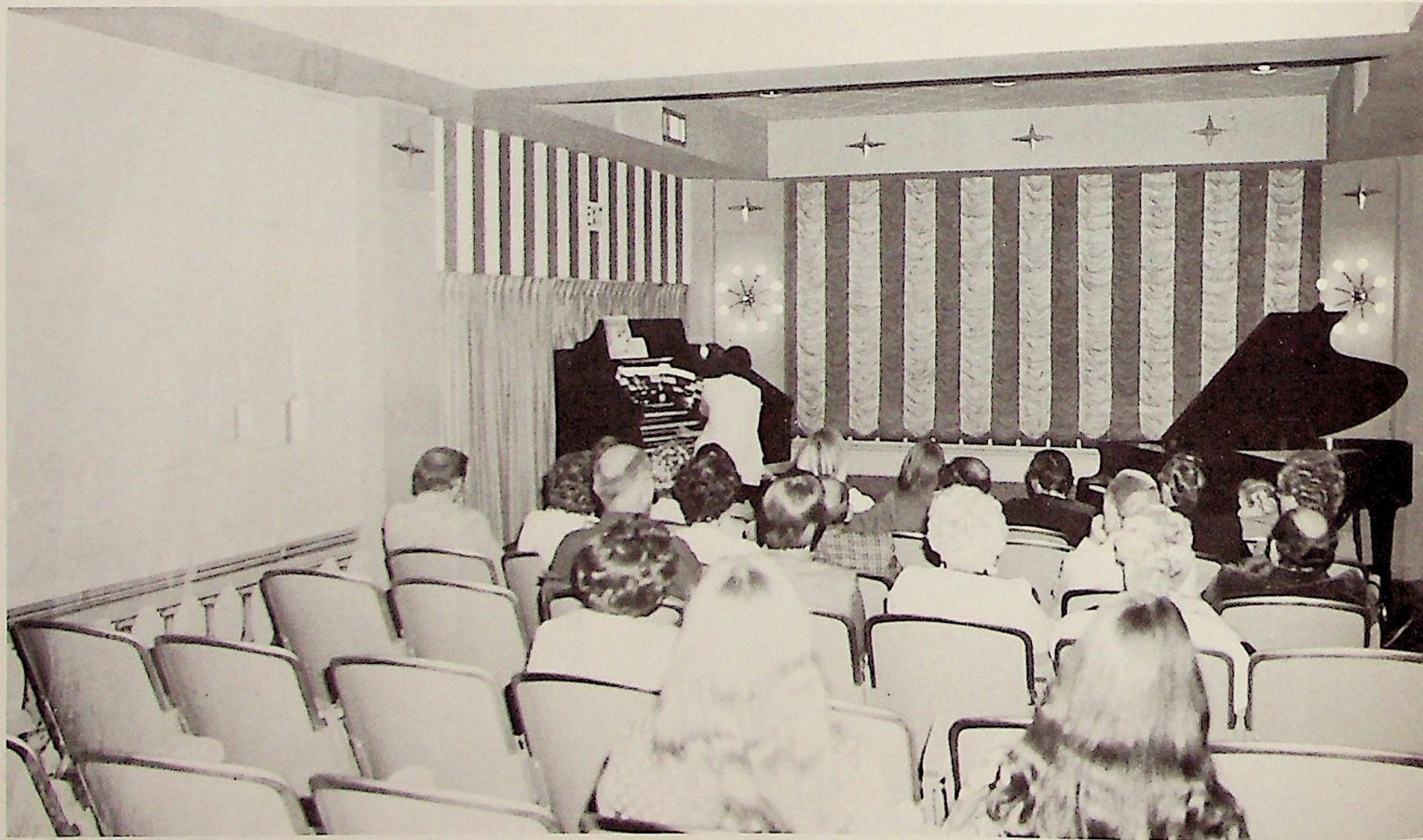
This young artist made his debut into the world just about the time the theatre organ was beginning to emerge in its own rebirth, or renaissance—1955. Perhaps he was bitten by the organ bug then, seven years had to elapse before he was into his musical studies. Early studies evolved into organ education with well-known teachers in the Chicago area. His theatre organ instructor was the late and famous Al Melgard, who was associated for 45 years with the six-manual, 62-rank Barton organ installed in the Chicago Stadium.

Walt's spectacular and entertaining organ style quickly established him in concert circles when he was 18-years-old. He has appeared before audiences throughout the country and for three months was a featured artist at the '75 Expo in Tokyo, Japan.

Following restoration of the Chicago Theatre's famous four-manual Wurlitzer organ, he was closely associated with the instrument and at times was on the theatre payroll as house organist for special occasions. He was the first organist hired there in 25 years.

It was on this instrument that he made his first recording, "Walter Strony Plays the Chicago Theatre Wurlitzer."

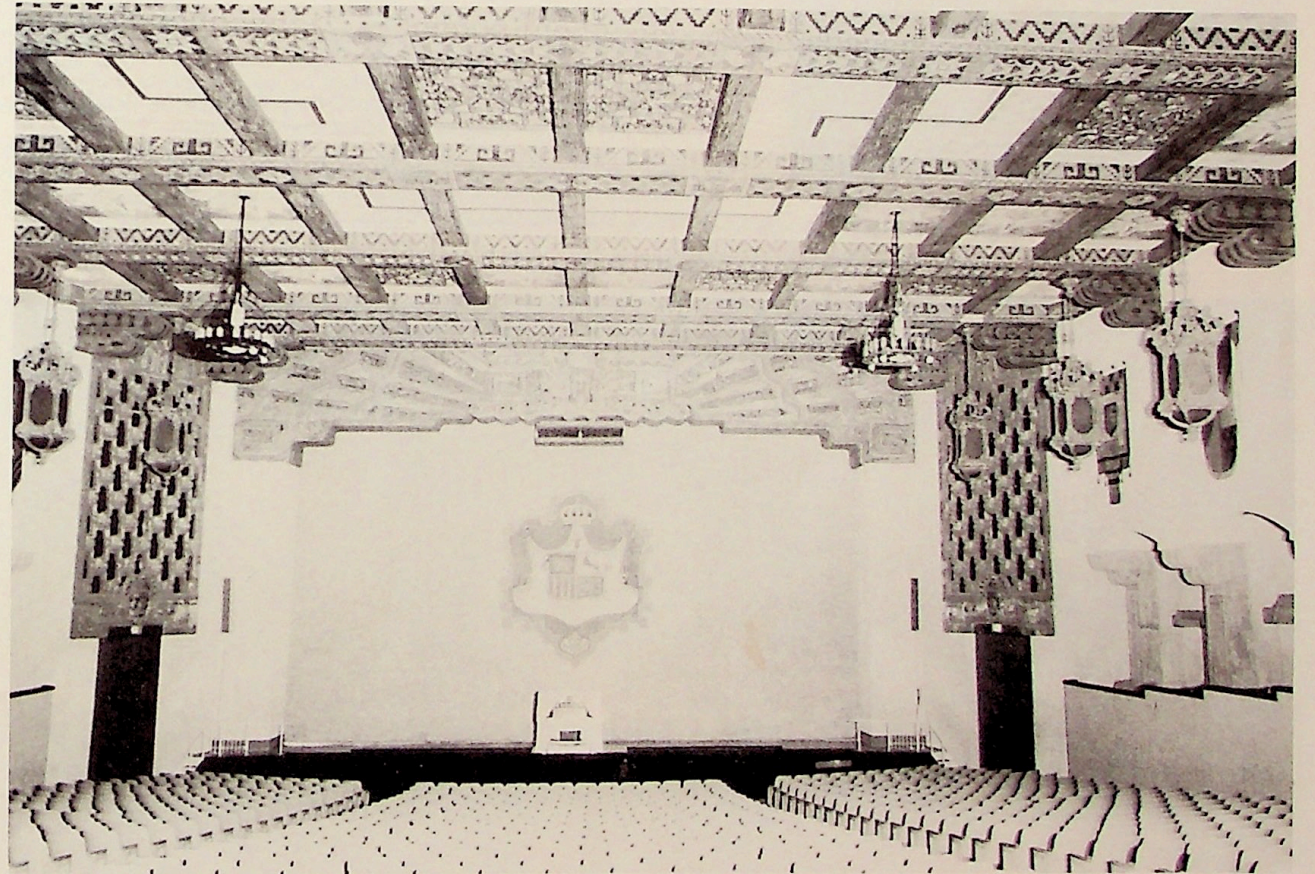
Subsequently he became featured organist at the Pipe Organ Pizza Restaurant in Milwaukee and was content to entertain his popular following of fans—until he made a trip to the west coast during the Winter of 1977. This, and an offer to succeed Lyn Larsen at the Organ Stop Pizza Restaurant in Phoenix, was enticement supreme. He moved to the desert town early in 1978. His popularity with pizza patrons is as great there as it was in Milwaukee. He has become well established and has an enviable following of fans.



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San Gabriel Civic Auditorium

San Gabriel Civic Auditorium was a replacement for an old iron corrugated-roofed theatre where John Stevens McGroarty presented his artistic early California pageant, "The Mission Play." The new structure was started under one architect and finally completed after successive changes and additions by several others. The production moved into its new home at the onset of the great depression and a short time later was forced to close because of the financial panic. Subsequently the house was leased by a theatre man and became a motion picture theatre. The City of San Gabriel later acquired the property and refurbished it as the Civic Auditorium. A two-manual, 14-rank Aeolian residence organ had been installed by the Mission Play management, but the organ was seldom used since it was not suitable for concert work. When the theatre was filled, organ volume diminished. Early in 1968 an enthusiastic member of Los

Angeles Chapter ATOS, seeking a location to install a theatre organ, talked to the auditorium manager and was told this would be possible if the instrument could be donated to the city. Concurrently, RKO Theatres, through its agent, Walter Froehlich announced that all organs remaining in RKO houses would be donated to civic groups. He was contacted, talks were held with city officials and the result was the donation of the Style 260 Wurlitzer pipe organ in the RKO Albee Theatre in Brooklyn. Two chapter members, Ross Farmer and Neal Kissell flew to New York to dismantle, pack and ship the instrument. It arrived in San Gabriel the day before Thanksgiving 1968. Installed by members of Los Angeles Chapter ATOS, the organ was formally dedicated during a regional convocation, with Lyn Larsen, Gaylord Carter and Bill Thomson playing special programs February 11, 12 and 13, 1972.

"ENCORE" FRIDAY, JULY 13

GAYLORD CARTER



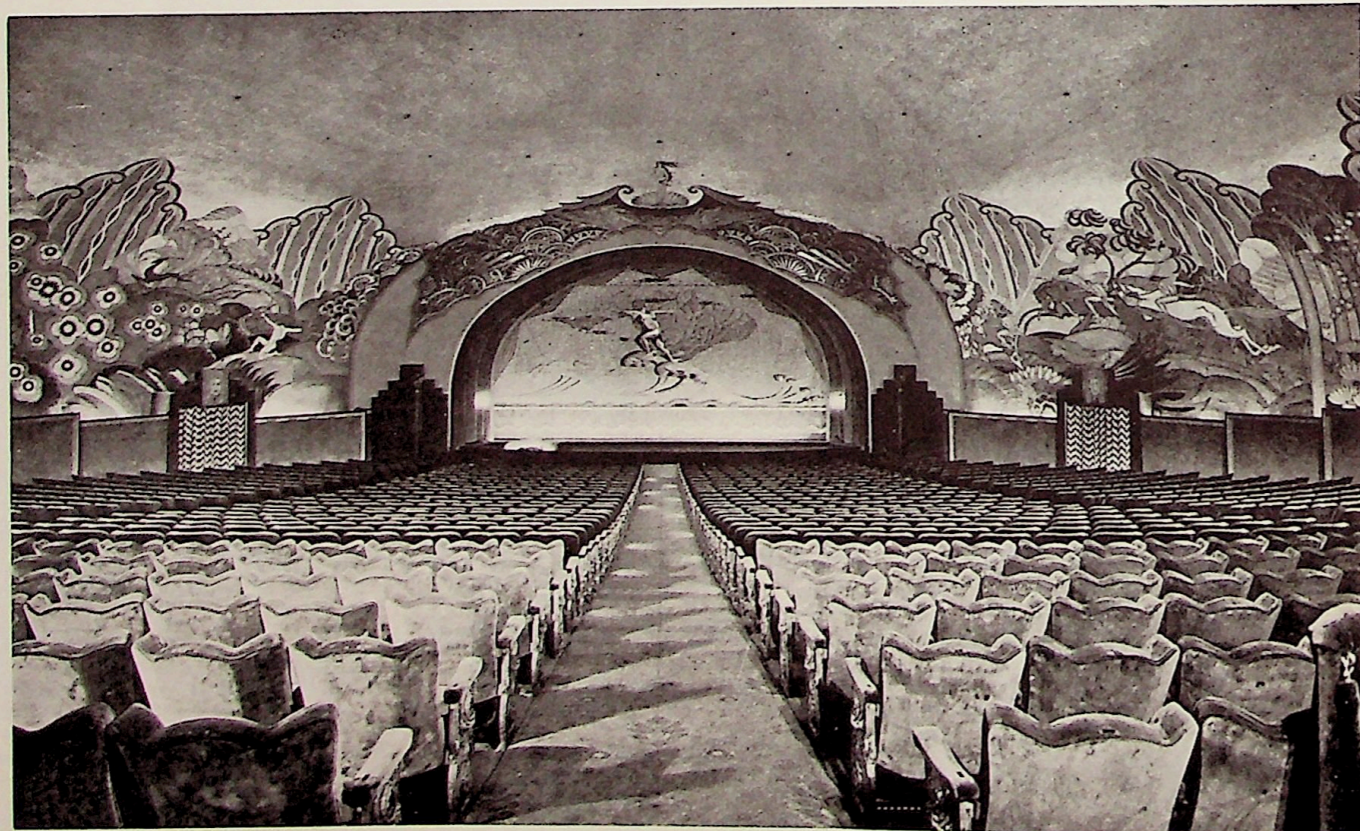
"Mr. Flicker Fingers" is a title that at once identifies its holder—Gaylord Carter, the undisputed dean of silent film organists.

Gaylord has been a professional musician since 1922, an enviable record in any profession, and continues to make appearances throughout the United States on the theatre organ concert circuit as well as produce recordings and take part in special events whenever the occasion arises. He has been a part of the national scene in many ways. He achieved fame as an organist for such top nation wide shows as "Amos 'n Andy," "Hollywood Hotel" and "Bride and Groom." His theatre credits are well-known in Southern California; he has appeared at most of the leading downtown Los Angeles deluxe movie palaces, Grauman's Egyptian and the Warner Hollywood, on famed Hollywood Boulevard, and prior to World War II was resident organist at the Wiltern Theatre.

He is no stranger to the American Theatre Organ Society, having served on the national board, and received the prestigious award of "Theatre Organist of the Year 1975" and election to the Theatre Organist's Hall of Fame.

His accompaniment of silent photoplays is masterful in that his scores and cuing places the viewer right into the action and the organ becomes the vehicle that enhances screen action. Carter has told audiences that if they are aware of him at the console then he is not doing his job properly. His success in this regard is usually manifest in the spontaneous and extended applause he receives at the conclusion of a presentation. He feels that by the exposition of the silent film with a proper organ accompaniment an art form is being preserved and not merely dredging up relics from the past.

A leader in the field for many years, it is only fitting and proper that he should be the one to put the frosting on the 1979 Convention cake, even though it is separate from the national event, with his presentation at the beautiful Casino Theatre on Santa Catalina Island.



Casino Theatre

CONVENTION '79 COMMITTEES

John Ledwon, Chairman
 Ralph Beaudry, Vice-Chairman, Los Angeles
 Bernice Neal, Secretary
 Lois Segur, Vice-Chairman, San Diego
 Jack Shemick, Treasurer

Committee Heads

Site Selection—Ralph Beaudry
 Artist Selection—Neal Kissel
 Registration—Mike & Shari Ohman
 Transportation: Los Angeles area, Gene Davis
 San Diego area, Coulter Cunningham
 National Publicity artwork: Preston J. Kaufmann
 Local Publicity: Los Angeles area—Robert Jackson & Chuck Zimmerman
 San Diego area—Myra Gentner, Connie Reardon & Dick Soper
 Electronic Organ Showrooms—Kim Nagano
 Banquet—Patty Skelding
 Hospitality: Los Angeles area—Virginia Carley, Catherine Lynch and Charlotte Olson
 San Diego area—Ed Barr, Bob Brooks and Kay & Chuck Lyall
 San Diego Day—Lois Segur, Chairman
 Boxoffice & record sales—Mary and Ray LaNew
 Food—Mary Jane Hyde
 Space Theatre arrangements—Sandy Fleet
 Program Brochure—Tom B'hend & Preston J. Kaufmann

Los Angeles Bus Captains

Harold Abbott
 Allen Anhuck
 Don Cordell
 Dennice Derr
 Sam Dickerson
 Paul Duerr
 Vince Dux
 Sam Evans
 Bill Gillespie
 Bob Hill
 Hal Phillips
 Rod Skelding
 Bob Smith
 Greg Valentine
 Howard Vaughn
 Ward Young

San Diego Bus Captains

Donna Bardan
 Coulter Cunningham
 Mildred Cunningham
 Sandy Fleet
 Harry Jenkins
 Ed Minder
 Lee Reel
 Roger Smith
 Nancy Stuhler

General Committee Members

Jeanette Acosta	Carmella Ettaro	Anna Olive	Frank Seeley
Sally Acosta	Marjorie Greer	Elsie Padrnos	Frank Sherwood
Fay Asdel	Laurel Haggart	Eunice Pessley	Richard Simonton
Don Cooke	Marguerite Hendricksen	Charles Porter	Rod Skelding
Betty DeMille	Alberta Howe	Bob Power	Robert Smith
Horace DeMille	George Long	Avis Schmill	Jo Williams
Vincent Dux	Jerry Nagano	Karl Schmill	Ward Youri

Organ Maintenance Crews

San Gabriel Civic—Harold Donze, Chief

Wiltern Theatre—Paul Birk, Chief; Bill Exner, Hill Hood, Ted Lutz, Bruce Meyers,
Russ Patton, and Cliff Schwander

Orpheum Theatre—Gene Davis, Chief; Harold Bradley, Ross Farmer, Ken Kukuk,
John Savage, Bob Smith and Greg Valentine

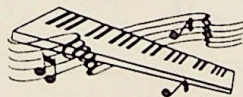
Avalon Theatre—Harvey Heck, Chief; Gene Davis, Harold Donze and Bob Smith

Crown Theatre—Peter Crotty, Chief

Non-specific, Los Angeles area—Merle Bobzian and Neal Kissel

Fox Theatre—Paul Cawthorne, Archie Ellsworth, Wayne Guthrie, Bob Lewis,
Al Phillips, Don Snowden and Bob Wright

California Theatre—George Byram, Bob Cochrane, Coulter Cunningham, Joe Forand, Gene Ginder,
Ray Krebs, Tim Kreifels, Bob Lewis, Bob Meyers, Bob Nail, Wendell Schoberg and
Marty Stuhler



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