

ATOS 2018 ANNUAL CONVENTION

HOME IN PASADENA

Pasadena, California

June 29 – July 2, 2018

Plus optional
Overture &
Encore

Los Angeles
Theatre Organ Society is
proud to announce the 2018
ATOS Annual Convention in
Pasadena, California.

Birthplace of the modern
theatre organ renaissance,
the area boasts one of the
world's richest collections of
theatre organs and venues.

We look forward to
welcoming you to feel
at "Home in
Pasadena."

CONTENTS

Welcome	3
Pasadena.	4
Schedule of Events	5
Friday – Overture.	6
Friday – Opening.	10
Saturday’s Events	12
Sunday’s Events.	18
Monday’s Events.	22
Tuesday – Encore	27
Credits	31

WELCOME

Welcome from ATOS Chairman of the Board

Welcome to all!

On behalf of the Officers, Board of Directors and Staff, I welcome you to the 2018 Annual Convention of the American Theatre Organ Society. This year marks the 62nd ATOS Convention, being hosted by the Los Angeles Chapter in Pasadena, California. Chairman Mark Herman and his fellow chapter members have volunteered their time and talents to provide us opportunities to visit and experience theatre organ sounds, sights, and atmospheres with performances by top artists in historic and contemporary venues.

Please take time to join me in thanking our Los Angeles Chapter hosts for their commitment to serve us as attendees. We also need to express our appreciation for the ongoing contribution of Michael Kinerk, our ATOS Convention Coordinator. The Convention's Young Organists' Competition is one of our closest followed and supported ATOS efforts. This event is designed to expose emerging artists and provide for the future of ATOS. Please add your encouragement and support as the newest generation of entertainers share their talents with you. As usual, this will be a great time to meet new friends and renew old acquaintances. We are all here for a common purpose – to enjoy camaraderie and theatre organ music. It is a time to refresh yourself with a great vacation as well as hear some of the best organists in the magnificent venues exclusive to Southern California.

We encourage you to say "Thank You" when you see a LATOS chapter member, or one of the organ technicians who work countless hours before and during our convention, or one of our great performers who make this such a memorable event. ATOS conventions and its many individual concerts don't "just happen." It takes over two years of planning, meeting, deciding, and arranging to make a convention. Of course, there is one other factor that makes this convention truly spectacular—you, our attendees. Without your participation and continued support, conventions like this one would not be possible.

Thanks for coming, and enjoy ATOS 2018!



Richard Neidich

Chairman of the Board
American Theatre Organ Society

Welcome from Convention Chairman

It is an exciting time for a theatre organ aficionado to live in Southern California. The members of Los Angeles Theatre Organ Society are delighted to welcome you to experience a world-class lineup of theatre organs, talented artists, and wonderful music, all in the picturesque setting Pasadena and the surrounding areas provide.

If this is your first ATOS Convention, or even if you're a "regular," I encourage you to introduce yourself to other conventioners, feel free to ask questions of any of the convention staff, and enjoy yourself; we're here to make your week easy and enjoyable. Personally speaking, I've made a lifetime of close friendships through these events, which is, in my opinion, the biggest hidden perk to all ATOS conventions.

My personal thanks go to everyone who makes a huge event like this a success, beginning with our fine group of artists, the venues and their hospitable staffs, everyone within our LATOS family, the ATOS officers and Board, and all of you, without whom there would be no reason to gather.

I hope you all have a great time in Southern California, and thanks again for joining us for a fun week!

Sincerely yours,



Mark Herman, Chairman
2018 ATOS Annual Convention

PASADENA

A Little about Pasadena...

A severe Indiana winter during 1872-73 prompted a group of friends from Indianapolis to form an investment group with the purpose of moving to the warmer climate of Southern California. Sent to scout the area, D. M. Berry recommended purchasing a portion of the Rancho San Pasqual, which later became Pasadena. Today, Pasadena is a vibrant urban city of 142,000 people. Home to Jet Propulsion Laboratories, the Huntington Library, the Norton Simon Museum, and the Rose Bowl, there is never a shortage of activities for those who wish to explore. Be sure to check your convention packet for more information on Pasadena Attractions.



SCHEDULE OF EVENTS

Friday, June 29 + Overture

Morning Overture: Simon Gledhill at Plummer Auditorium, Fullerton (4/37 Wurlitzer)

Afternoon Overture: Pierre Fracalanza at Trousdale Castle, Fullerton (3/26 Wurlitzer)

ATOS Annual Meeting, Hotel

Cocktail Reception, Hotel

Evening Opening Concert: Richard Hills at Pasadena Civic Auditorium, Pasadena (5/27 Möller)

Saturday, June 30

Morning: Alex Jones and Young Artists at Barnum Hall, Santa Monica (3/19 Wurlitzer)

Afternoon: Ron Rhode at Old Town Music Hall, El Segundo (4/27 Wurlitzer)

Afternoon: Jelani Eddington at Old Town Music Hall, El Segundo (4/27 Wurlitzer)

Evening: Safety Last with Clark Wilson at Orpheum Theatre, Los Angeles (3/14 Wurlitzer)

Sunday, July 1

Morning: ATOS Meetings, Seminars and Free Time at the Hotel

Afternoon: Dave Wickerham at Wilshire Ebell Theatre, Los Angeles (3/13 Barton)

Afternoon: Brett Valliant at Wilshire Boulevard Temple, Los Angeles (4/64 Kimball)

Optional: Cocktail Reception & Formal Banquet

Late Night Jam Sessions

Monday, July 2

Morning: David Gray at El Capitan Theatre, Hollywood (4/37 Wurlitzer)

Afternoon: Phil Kelsall at San Gabriel Mission Playhouse, San Gabriel (3/17 Wurlitzer)

Evening Closing: Justin LaVoie at Vic Lopez Auditorium, Whittier (4/24 Wurlitzer)

Tuesday, July 3 Encore

Morning: Mark Herman at Nathan Barr Studio, Tarzana (3/19 Wurlitzer)

Afternoon: John Giacchi at Nethercutt Collection, Sylmar (4/73 Wurlitzer)

Afternoon: Christian Elliott at Founders Church, Los Angeles (4/31 Wurlitzer)

The ATOS Convention lineup, schedule, and artists are subject to change without notice

FRIDAY, JUNE 29

OVERTURE

Simon Gledhill

Simon was born in Halifax, UK and showed a keen interest in music from an early age. He started learning to play the piano accordion at age six and continued with that instrument for 11 years, winning several competitions along the way. When he was 10 years old, his parents purchased a small electronic organ. After initially teaching himself to play, he began formal studies with a local teacher, Michael Woodhead, who also gave him extensive instruction in classical organ and piano.

Simon's first "live" experience of the theatre pipe organ was seeing and hearing Ernest Broadbent play the Mighty Wurlitzer at the Tower Ballroom in Blackpool. A short time afterward, he discovered a privately-owned instrument close to his home, and started making weekly practice visits. In 1982, he entered and won the UK Northern Young Theatre Organist of the Year competition. Nigel Ogden, presenter of the BBC radio program, "The Organist Entertains," was in the audience, and invited him to record for the program on the BBC Theatre Organ.

The resulting broadcasts generated a flurry of concert offers, and Simon has since performed at all the major UK theatre organ venues as well as others in Europe, Australia, New Zealand and North America. Following his ATOS Convention debut in Portland, Oregon in 1988, he has performed at countless Annual and Regional Conventions. He was named ATOS Organist of the Year in 1997 and inducted into the ATOS Hall of Fame in 2015.

Simon's music has won high praise from his peers. Lyn Larsen described him as: "That rare combination of flawless technique, impeccable phrasing and an unerring sense of musical good

taste," while Nigel Ogden said: "Here is someone who was born to be a theatre organist. His ability has rightfully earned him the genuine admiration of both audiences and colleagues alike."

Simon combines his concert and recording activities with work for the Cinema Organ Society, the UK's largest theatre organ enthusiast group, which he balances with full-time career in finance, based in London.



Plummer Auditorium



In 1929, the Fullerton High School District started construction of a 1300 seat auditorium, later to be called Plummer Auditorium. At the same time, a special 4-manual, 28-rank "concert organ" was designed and manufactured by the Rudolph Wurlitzer Company.

In 1930, the same year that the auditorium was

dedicated, the debut concert on the organ was performed by Dr. Alexander Schreiner, the famous organist of the Mormon Tabernacle in Salt Lake City, Utah. The pipes and percussion instruments were located in three chambers. To our knowledge, the Plummer Organ had the only remaining example of a "remote capture action" built by Wurlitzer. The concept was that the organist could quickly and easily modify which stops were changed in response to pressing a piston, all while sitting at the organ. All other Wurlitzer organ combination actions could not "capture;" i.e., the selected stops had to be programmed by means of setting a series of small switches located inside the back of the console. This style is called a "setterboard" action. It is not known whether the Plummer remote capture action ever was fully operational. It was realized, however, to be extremely rare, and so it was carefully disassembled and shipped to Barrington, Illinois to Jasper Sanfilippo for eventual display.

Led by electronic relay-system innovator Bob Trousdale and Orange County Theatre Organ Society (OCTOS), the organ received extensive modifications and renovations over the past three decades and is in regular use today through concerts and school events. We want to thank OCTOS President David Marsh and the OCTOS Board for arranging for the use of the Plummer Wurlitzer during our convention.

FRIDAY, JUNE 29

OVERTURE

Pierre Fracalanza

Pierre Fracalanza returned to the Theatre Organ world about eight years ago after a long hiatus. Pierre was a featured performer at pizza parlor venues during his early twenties and did some concertizing, primarily in his native Michigan.

He has been a church musician most of his life, his first position held at age sixteen, though he had been playing in churches for eight years prior to that.

Pierre attended the Eastman School of Music, specializing in Applied Voice and used his vocal talents in combination with his keyboard talents for several decades as a popular entertainer in the Metropolitan Detroit Area. Pierre also worked with Yamaha doing commercials and introducing the Disklavier Reproducing Piano to the Detroit and Chicago market.

For eighteen years, Pierre worked for Hammell Music, now Steinway Gallery of Detroit as their primary demo artist. He is, in fact, a Steinway Artist, part of a select group of musicians Steinway lauds for their commitment to the excellence and standards of Steinway Piano.

Pierre performs theatre organ concerts in the United States and Canada. He is recognized for his inclusion of multimedia in his concerts. Pierre did a special 50-year retrospective on the life and music of Buddy Cole at the 2014 Indianapolis Convention to rave reviews.



Trousdale Castle

The Trousdale Castle is a private studio located in Orange County, California. The concept of a meeting place in the style of a medieval hall was developed by Robert Trousdale and Randy Bergum while maintaining the Plummer Auditorium Wurlitzer in Fullerton. The building was built to be not only an acoustically fine environment, but also stable from temperature and the elements. The blower and tremulants are in a subchamber separated by a concrete floor, and HVAC equipment keeps all intake air appropriately conditioned to keep the organ's tuning stable.

The 3/26 composite organ consists of largely Wurlitzer components, such as the console from the Circle Theatre in Indianapolis (Opus 541), parts from the Walker Theatre in Santa Ana (Opus 741), ranks from the Lorin Whitney Morton, Grauman's Chinese Theatre, and the Fox Theatre in Fullerton. To complement the organ, a stunning 9' Steinway Concert Grand Piano sits next to the Wurlitzer organ console.





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- Gig Harbor Wurlitzer – 1989
- The Capri Theatre – 1989

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- Barnum Hall, Santa Monica
- Founder's Church, Los Angeles
- Mission Playhouse, San Gabriel
- Nathan Barr Studio, Tarzana
- Nethercutt Collection, Sylmar
- Old Town Music Hall, El Segundo
- Sexton Auditorium, Pasadena
- South Pasadena High School, South Pasadena
- Vic Lopez Auditorium, Whittier

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FRIDAY, JUNE 29

OPENING NIGHT CONCERT

Richard Hills

Richard Hills (b. 1980) is widely acknowledged as one of the very few musicians to have bridged and mastered the divide between the classical and theatre organ worlds. Having studied with William Whitehead at Rochester Cathedral he went on in turn to the organ scholarships of Exeter College Oxford, Portsmouth Cathedral and Westminster Abbey where his teachers included Rosemary Field and David Sanger. He now combines a freelance solo career with continuo, choir-training and teaching work and is the Organist of St Mary's, Bourne Street, a central-London church noted for its Anglo-Catholic Liturgy and fine musical tradition.

Richard's career in the theatre organ world has been equally prestigious. He has numerous prizes and awards to his credit, both in this country and in the USA, where he was named 'Organist of the Year' in 2010 by the American Theatre Organ Society. He has appeared many times as a soloist on national and international TV and Radio in programs as diverse as BBC Radio 3's "Choral Evensong" and BBC Radio 2's "Friday Night is Music Night," and he made his solo debut at the BBC Proms in 2013. He returned again to the Proms as a soloist during the 2015 season. His many recording credits include, most recently, a disc of British music made on the magnificent dual-purpose Compton organ of Southampton's Guildhall, which earned a five-star review in *Choir and Organ* magazine.

Richard is a Fellow of the Royal College of Organists and a strong supporter of the work of the UK's Cinema Organ Society, to whom he serves as Musical Adviser.



Pasadena Civic Auditorium

The Pasadena Civic Auditorium is home to one of history's most traveled pipe organs. Built by Möller in 1938 for the famous BBC organist, Reginald Foort, the organ was, despite its massive size, designed to be "moveable" from place to place. It was exactly portable, as it still required a large crew of technicians two days to set it up, but nonetheless, it was built to tour around the United Kingdom.

As the war progressed, it became more difficult to tour. The theatres were closed for a time by the government, and the R.A.F. commandeered two of the trucks right away. Foort cut the organ down by one third so they could continue touring by train, but the constant bombing made any travel difficult. The BBC studio, with its 4/24 Compton organ, had been destroyed in the first air raid on London. The news was not made public, but when Foort and his crew noticed that radio broadcasts were being done on a Hammond organ, he inquired about the situation. On hearing the news, he promptly offered his Möller to the BBC for the duration. The BBC accepted the offer, and the organ was installed in a theatre in North Wales. It was moved to another theatre before the war was over, but was heard regularly by (probably) every British citizen and soldier during the war.

By the end of the war, Foort realized touring again was out of the question. Many theatres had been damaged or destroyed, and vaudeville was clearly on the way out. He made a deal to sell the organ to the BBC, which acquired a church in London for a new broadcasting studio. The organ was installed in the "Jubilee Chapel" and remained there for almost 30 years. By 1963, the BBC was done broadcasting theatre organ, and the instrument was sold to Dutch Radio Hilversum. Over the course of two years, the Möller was installed in a church in Hilversum, Netherlands. In the summer of 1973, Peter Daniels of the Möller Company traveled to Hilversum to make a detailed inspection of the organ for a prospective buyer. Upon his return and detailed report, Paul Kreglo, Möller factory superintendent, made a trip to Holland to supervise the removal, packing, and shipping of the instrument back to the Möller factory. Preston M. (Sandy) Fleet had purchased it for a southern California pizza parlor.

Thirty-five years after it left the factory, the Möller returned for a complete refurbishing. Every chest was renewed, every pipe cleaned, and the entire console was taken apart for rebuilding, then refinished in white and gold. It was installed in Organ Power Pizza #2 in Pacific Beach, California, slightly north of San Diego. In November 1975, Foort sat down to dedicate the organ again—this time to an American audience. Organ Power Pizza flourished for a time (as pizza parlors do) with an outstanding staff of organists including Chris Gorsuch, Cheryl and Wayne Seppala, and Tommy Stark. Several recordings were made on the instrument in its new home, but by 1979 it was for sale again.

Opening in 1932 in the midst of the depression, the Pasadena Civic Auditorium missed the city-owned municipal-organ mentality by more than a decade. But the grillwork was there, and there was chamber space backstage, even if it was taller than wide. Built in an Italian Renaissance Revival style, the auditorium can seat over 3,000. A favorite of Hollywood producers because of its wide house, sweeping sightlines, and easy load-in, it has served as the home of the Prime Time Emmy Awards, the People's Choice Awards, and many other broadcast events.

When the Foort Möller became available, Gordon Belt and J.B. Nethercutt formulated a plan to purchase the organ and donate it to the city of Pasadena for installation in the auditorium. In January 1979, the city council accepted the organ. On April 23, 1980, Tom Hazleton presented the dedication concert. Reginald Foort was in attendance, and was moved to tears. Dave Junchen and Steve Adams performed the installation and tonal finishing over a period of nine months.

In preparation for this convention, Mark Herman organized a volunteer crew, consisting largely of professional technicians, to undertake major work to bring the instrument back up to concert condition, including the releathering of pouch boards, cleaning, regulation, and much more. We thank our crew for their hard work and generosity: Randy Bergum, Dorsey Caldwell, Kevin Cartwright, Mark Herman, Don Hibben, Ken Kukuk, Andre Rigden, David Smith, Edward Torres, and Stirling Yearian.

SATURDAY, JUNE 30

Alex Jones

Originally from London, Alex recently graduated with a Masters in Organ Performance Literature at the Eastman School of Music in Rochester, New York from the studio of Prof. Edoardo Bellotti. His education was generously sponsored by a grant from the Robert Carwithen Foundation, Mr Philipp Klais and several anonymous donors.

He began his career by gaining a scholarship place to study at Chetham's School of Music in Manchester, UK and was awarded the Junior Organ Scholarship at Manchester Cathedral. Whilst in Manchester, he performed in the Cathedral's concert series and appeared at the Bridgewater Hall and Royal Northern College of Music. He earned his Bachelors' Degree at Royal Birmingham Conservatoire, UK. In 2013, he was awarded the Anne & Don Smith Memorial Organ Scholarship to Birmingham Symphony Hall and during this tenure, he collaborated alongside a wide variety of artists and has been responsible for curating the hall's organ. In 2014, he was awarded the Organ Department Recital Prize and was also awarded a grant from the Birmingham Organists Association Leonard Gibbons' Fund to aid with the completion of a new transcription for organ of Mussorgsky's "Pictures at an Exhibition."

In recent years, he has performed around the Netherlands making appearances at the Grote Kerk in Zwolle and the Eindhoven Muzeiksaal as well as performing in major UK venues including St. Paul's Cathedral, Royal Festival Hall, Westminster Central Hall and St. John Smith Square, London. He has also appeared as a guest speaker at Southbank Centre's "Pulling out the Stops" festival celebrating the re-inauguration of the Royal Festival Hall organ.

During his time in the US he has performed at the 2016 EROI Festival and has been awarded both the Runner-Up Prize at the West Chester University International Organ Competition in Pennsylvania and the First Prize in the American

Theatre Organ Society's National Competition in Tampa, Florida. He is now actively in demand as a Concert Organist in both classical and theatrical genres. Most recently, he has given performances of Francis Poulenc's Concerto for Organ, Strings and Timpani in Rochester with the distinguished Eastman Players and Handel's Concerto in B flat with members of Rochester-based early music group Publick Musick. He has also recently received invitations to perform at the 2018 and 2019 American Theatre Organ Society National Conventions. He is also a published author, having contributed an article to the 2018 Organ Historical Society Convention Handbook.

Alex currently holds the position of Organist at the Greek Orthodox Church of the Annunciation in Rochester, New York.



Barnum Hall

Barnum Hall's design goes way beyond those of a traditional high school theatre. Originally built in 1937 by the Works Progress Administration (WPA) as the Santa Monica Civic Auditorium, it was designed by the firm of Marsh, Smith & Powell to be a cultural center to the Santa Monica community, hosting concerts, plays, musicals, even opera, ballet, and guest solo artists. A classic model of Public Works Administration streamline moderne style, the structure bears all the hallmarks of a style associated with steamships and deco movie theatres: rounded corners, horizontal banding and porthole-like windows in the front doors. Even the side walls of the chairs are stamped with the name of the school in a Moderne typeface.

The 3/19 Wurlitzer was donated Gordon Belt and restored by Ken Crome and Crome Organ Company. Henry Hunt worked tirelessly to coordinate the donation and installation. The design and tonal finishing of the instrument was carried out under the direction of Lyn Larsen, and the organ debuted in 2010 in a gala concert featuring Lance Luce. The organ was constructed from several different instruments from Southern California.



SATURDAY, JUNE 30

Jelani Eddington

During the years that Jelani Eddington has given concerts, he has easily established himself as one of the most prominent and sought-after artists on the concert circuit. Jelani has performed in most of the major concert venues throughout the United States, has toured extensively abroad, and has received numerous awards and recognitions, including his selection as the 2001 Theatre Organist Of The Year.

Jelani Eddington was born in Muncie, Indiana and grew up in a very musical family. Between the interests of his mother, a professional music teacher of many years, and those of his grandmother, a well-respected piano instructor, it was no surprise that Jelani demonstrated an inclination toward music at a very early age.

Shortly after beginning piano instruction at the age of four, Jelani began studying classical piano under the direction of his grandmother. At the age of eight, a trip to hear the 4-manual 42-rank Wurlitzer theatre pipe organ installed in Indianapolis, Indiana restaurant, the Paramount Music Palace, introduced Jelani to the sounds of the theatre pipe organ. Soon thereafter, he began to pursue classical organ lessons and ultimately began studying theatre organ under the direction of acclaimed theatre organ instructor, John Ferguson.

At the age of 13, Jelani won the American Theatre Organ Society's Young Theatre Organist Competition, prevailing over competitors ages 13-21 from the United States, England, Australia, and New Zealand. Jelani remains the youngest competitor ever to win this title. Jelani graduated Magna Cum Laude from Indiana University in 1996, and received a Juris Doctor degree from the Yale Law School in 1999. Jelani was subsequently admitted to practice law in New York and Wisconsin.

During the course of his concert career, Jelani has been featured at numerous national and regional conventions of the American Theatre Organ Society, and has toured extensively throughout the world. Jelani has been prolific in producing and marketing over 30 theatre organ albums on some of the best-known and most dynamic instruments in the country.

Ron Rhode

As of 2018, Ron Rhode is beginning his 44th year as one of the most popular theatre organists of our time. His recordings have received "Top Rating 10/10" from *CD Review Magazine*, and he was awarded Theatre Organist of The Year in 1989 by ATOS. Ron has played virtually every major theatre organ installation in the world.

A native of Illinois, Ron began his musical career on the piano. He quickly advanced to classical pipe organ, and in 1968, held his first theatre organ job playing for roller skating. In 1973, Ron moved to Phoenix, Arizona to start a long association with the Organ Stop Pizza restaurants.

In 1975, Ron moved to Mesa, Arizona, where he held the featured organist post and played for pizza patrons until November 1986. In July 1988, Ron again joined the staff as associate organist retiring in 2000. In Phoenix, Ron has been the featured organist for the Orpheum Theatre Silent Sunday Series since its inception in May 1999.

After leaving the Pizza Parlor circuit, Ron completed a Bachelor of Education degree in Early Childhood Education at Arizona State University, and in 1995 earned a Master of Elementary Education degree from Northern Arizona State University. He is currently a Media Specialist at Roosevelt Elementary in Mesa, Arizona. In addition to teaching, recording, and concertizing, Ron is the organist for the Church of the Beatitudes U.C.C. in Phoenix, Arizona. He has more than 20 recordings to his credit.

One important note: Ron is retiring from a long career playing theatre organ concerts, and we are extremely honored that he is playing his final concert for this convention. Moreover, Old Town Music Hall holds a special place in Ron's heart, and we want to thank him for a lifetime of magnificent music.



Jelani Eddington



Ron Rhode



Old Town Music Hall

Old Town Music Hall began in the 1960s when two musicians, Bill Coffman and Bill Field, purchased the Mighty Wurlitzer theatre Pipe Organ from the Fox West Theatre in Long Beach, California, and installed it in the quaint 188-seat El Segundo State Theatre, built in 1921.

The “Two Bills” opened their doors in 1968, and to this day, the Old Town Music Hall continues to entertain audiences with silent and sound films, as well as ragtime, jazz and pipe organ concerts. All silent feature films are accompanied live by the Mighty Wurlitzer, just as they were when originally released.

The Wurlitzer organ was gradually expanded to 4-manuals and 27-ranks, most recently with the addition of an 8’ Musette to honor the theatre’s 50th anniversary in 2018. On stage with the organ console is a spectacular 9-foot concert grand piano. The 92-note Bösendorfer was handmade in Vienna for the Old Town Music Hall in 1974.

Old Town Music Hall is a treasured cultural landmark. It is a California 501(c)(3) non-profit organization and relies upon continued support from its patrons and friends. Programs at the Music Hall not only preserve American cultural heritage, they provide unique entertainment and good, old-fashioned family fun to audiences from all around Southern California.

SATURDAY, JUNE 30

Clark Wilson

Clark Wilson is one of the most prominent and recognized scorers of silent photoplays in America today. He works exclusively with the Organ in developing accurate and historic musical accompaniments as they were performed in major picture palaces during the heyday of the silent film.

Clark was personally influenced by, and subsequently became close friends with Chicago area organist John Muri, who was an original master of picture accompaniment who practiced his art well into the 1980s. His (and Wilson's) historic style was that of utilizing fine music as a basis for developing a score of musical value. If the original score is no longer extant, a new one is prepared from the organist's library and transferred to a cue sheet, somewhat of a "road map" of suggested themes and notated screen actions which keep the organist fully on course. The development of themes in serious pictures is exclusively obtained in this way, and it must be considered the truest way to properly underscore screen action. Nothing is left to chance or improvisation. Further, the musical style of the time remains intact; no attempt is made to distract from the picture by using themes or styles that entered the musical scene years later. Most importantly, the film remains the focus and star of the performance.

Since beginning his scoring career in 1980, Clark has successfully toured North America with hundreds of film presentations at schools and universities, performing arts centers, theatres, film festivals, and conventions. His work has led to performances for UCLA, the Academy of Motion Picture Arts and Sciences, reprimiering Wings for Paramount Studios' 100th Anniversary, the Chautauqua Institution, Cinequest and San Francisco film festivals, the Los Angeles Conservancy, the Packard Foundation's Stanford Theatre film series, the Atlanta premier of the restored Metropolis, annual presentations at the Atlanta Fox Theatre, and for the Los Angeles Philharmonic Society at the Walt Disney Concert Hall organ. Clark is the organist of choice for many of the American Theatre Organ Society's international convention silent film



presentations, and has scored pictures for Kino International for public DVD release. Wilson's performances have received the highest marks from colleagues and professionals, one commenting that his was "the finest use of a theatre pipe organ that I have ever heard".

Clark has been organ conservator and Resident Organist at the Ohio Theatre for the Columbus Associate for the Performing Arts since 1992. As such, he is responsible for all music during the annual classic movie series, featuring one or more major silent films each season. In addition, he has led courses in theatre organ styling and silent film accompaniment at the Indiana University School of Music. Clark has now developed curriculum and been appointed to the organ faculty at the University of Oklahoma's Organ Department where he teaches applied theatre organ lessons, silent film scoring, and the history of the American theatre organ, the first such program to exist since 1929. In addition to several articles published in Theatre Organ magazine, Wilson has recently authored an article on film scoring for The American Organist magazine.

Having been named in numerous Who's Who and Men of Achievement editions, Wilson was presented with the ATOS Organist of the Year award in 1998. An acclaimed organ technician and consultant, he has also been professionally involved with over 200 pipe organ installations to date earning the ATOS Technician of Merit award, the only person to receive both ATOS distinctions.

Orpheum Theatre

Perhaps the most famous and active historic theatre in Los Angeles, the Orpheum Theatre is a spectacular example of a movie palace that has been completely restored with care and attention to detail and accuracy by its owner, Steve Needleman. The organ is a Wurlitzer Style 240, Opus 1821, shipped from the factory in December of 1927. Originally a 13-rank organ, a Post Horn was later added, bringing the instrument to 14 ranks. The organ is the most original Wurlitzer installation in Southern California, complete with its electro-pneumatic relay and console combination system. It is maintained by a volunteer crew led by John Koerber under the professional guidance of Tom DeLay.

The Orpheum Theatre opened February 15, 1926. Since its debut, the theatre has hosted some of the most famous names in show business including burlesque queen Sally Rand, a young Judy Garland, comedian Jack Benny, as well as jazz greats Lena Horne, Ella Fitzgerald and Duke Ellington. The 1960s brought a completely new dimension to the theatre—"Rock and Roll"—with performers such as Little Richard, Aretha Franklin, and Little Stevie Wonder.

In more recent years, television, film and music video stars have added another new dimension to the theatre's identity—location filming. Today, the Orpheum continues to build on its entertainment industry memories, and stands ready once again to welcome live performance and many other special events to its legendary stage.



Safety Last!

Safety Last! is a 1923 American silent romantic comedy film starring Harold Lloyd. It includes one of the most famous images from the silent film era: Lloyd clutching the hands of a large clock as he dangles from the outside of a skyscraper above moving traffic. The film was highly successful and critically hailed, and it cemented Lloyd's status as a major figure in early motion pictures. It is still popular at revivals, and it is viewed today as one of the great film comedies. The film's title is a play on the common expression, "safety first," which places safety as the priority to avoid accidents, especially at workplaces. Lloyd performed some of the climbing stunts himself, despite having lost a thumb and forefinger four years earlier in a film accident.

SUNDAY, JULY 1

Dave Wickerham

Dave Wickerham was born in Encino, California in 1962. He began playing the electronic organ at the age of four and had his first pipe organ experience at age 10. His musical education started at age seven. When he moved to Arizona in 1976, he became Associate Organist at the famous Organ Stop Pizza Restaurants in Phoenix, Mesa and Tucson. While in Arizona, he continued his musical studies with Roseamond Crowley, one of the few remaining descendants of the Louis Vierne line of organists. Wickerham won a full scholarship to the University of Arizona in Tucson where he studied classical organ for six years with Dr. Roy Johnson.

In 1984, Dave moved to the Chicago area to become Staff Organist at Pipes and Pizza in Lansing, Illinois. In addition to his performance there, he concertized frequently, and ministered musically while serving at various churches. August of 1990 found the Wickerham family—Dave, his wife, and two young children—moving to Wisconsin, where he became one of the featured Staff Organists at the Piper Music Palace in Greenfield, a position he held for 10 years.

In the spring of 2000, Dave ushered in the new millennium with a limited special engagement, as a featured organist at Roxy's Pipe Organ Pizzeria, part of a \$26,000,000 expansion phase at the FIESTA Casino and Hotel in Las Vegas, Nevada. The Wickerham's, Dave, Rhonda, and their three great kids, spent two years there before returning back home to Wisconsin in August of 2001. For the next three years, Dave resumed his position at the Piper Music Palace and was also the Principal Organist at Williams Bay Lutheran Church in Lake Geneva, Wisconsin.

Dave enjoys playing frequent concerts to a variety of audiences including many chapters of the American Theatre Organ Society. In April of 1999, he took great pleasure being a feature artist in Melbourne, Australia for the convention of the Theatre Organ Society of Australia receiving rave

reviews. He has since returned "Down Under" for a three additional concert tours through Australia and New Zealand.

In 2011, Dave was honored with the Organist of the Year award by the American Theatre Organ Society. Dave also enjoys recording and has sold out of his fourth CD Sounds of Music recorded on the famous 5 Manual, 80 Rank Theatre Organ at the Sanfilippo Residence in Barrington, Illinois. There are several new recording projects that will soon be completed and released.

After seven years as Organist-Curator with the legendary Milhous Collection in South Florida, Dave and his family currently enjoy living in Upper Michigan where he has accepted the position of Co-Manager and Organist in Residence at Crystal Theatre in Crystal Falls. This 1927 theatre is now a regional Performing Arts Center and houses a 3 manual, 21 rank Moller theatre organ. Dave and Rhonda have three grown kids, two married and with children of their own. So with three grandchildren and concertizing, the Wickerhams enjoy many opportunities for travel.



Wilshire Ebell Theatre

Los Angeles' 1,270-seat Wilshire Ebell Theatre has been host to lectures and musical performances by world leaders and top artists since 1927. Among other events, the Ebell was the site of aviator Amelia Earhart's last public appearance before disappearing during the 1937 around-the-world flight. The Ebell Theatre is also the venue where Judy Garland was discovered while performing in the 1930s.

Originally installed in the National Theatre in Milwaukee, Wisconsin in 1927, the Wangerin-Barton organ was eventually purchased by Junchen-Collins Organ Corporation of Woodstock, Illinois in 1977 and refurbished for the Organ Grinder Restaurant chain in Canada. It was destined for a proposed Montreal outlet. However, the firm never opened the restaurant and the instrument was subsequently donated to Kinston Theatre Organ Society, which in turned sold the instrument back to Junchen-Collins.

The Barton remained in storage until the organ firm was purchased by Burton A. Burton, who was at that time owner of the very successful Casablanca Fan Company in South Pasadena. Burton donated the instrument, along with a generous donation, to LATOS after arrangements were made to replace the small Robert Morton that resided in the Wilshire Ebell Theatre. After the Crotty family helped with another generous donation, the project was able to move towards completion. Countless generous supporters and technicians helped restore and install the organ, many of whom are still active in LATOS today.

Over the years, the organ has been used for concerts, pre-show music, and occasional Ebell Club events. It is owned and maintained by LATOS.



SUNDAY, JULY 1

Brett Valliant

Brett Valliant is an organist who enjoys every opportunity to play the music he loves on the instrument he loves. Whether at an organ in a concert hall, a majestic church organ on Sunday morning, a mighty Wurlitzer in a theatre, or a Hammond B-3 in a jazz club, Brett is right at home. Critics internationally have defined his performances as “exciting,” “refreshing,” “unorthodox,” and “astounding.”

For nearly 20 years Brett has been the organist of First United Methodist Church of Wichita, Kansas, where he plays a large and unique Schantz pipe organ while overseeing a music department seen by thousands across the Midwest on the Church’s weekly television program. As the Artist-in-Residence for Wichita Theatre Organ, Brett plays the former New York Paramount Theatre Wurlitzer organ now housed in Wichita’s Century II Civic Center. When not in Wichita, Brett can often be found in Mesa, Arizona, where he is a staff organist for the famous Organ Stop Pizza, home of the world’s largest Wurlitzer pipe organ. Brett studied organ at Wichita State University as well as privately. Brett’s recordings have been featured on National Public Radio’s Pipedreams and the National Bible Broadcasting Network.

In the world of silent film, Brett Valliant is well known for scoring and accompanying many pictures but is best known for dramas such as King of Kings, Phantom of the Opera, The Ten Commandments, Hunchback of Notre Dame, Wings, and The Eagle. He has played annually for several film festivals including the International Film Festival of the American Film Institute, and has been a featured performer at national conventions of the American Guild of Organists and the American Theatre Organ Society. Brett has toured extensively as a solo artist, featured soloist with orchestras, and as a film accompanist in 48 states of the US as well as abroad. In his free time Brett enjoys sailing, skating, cooking, and playing the piano and accordion.

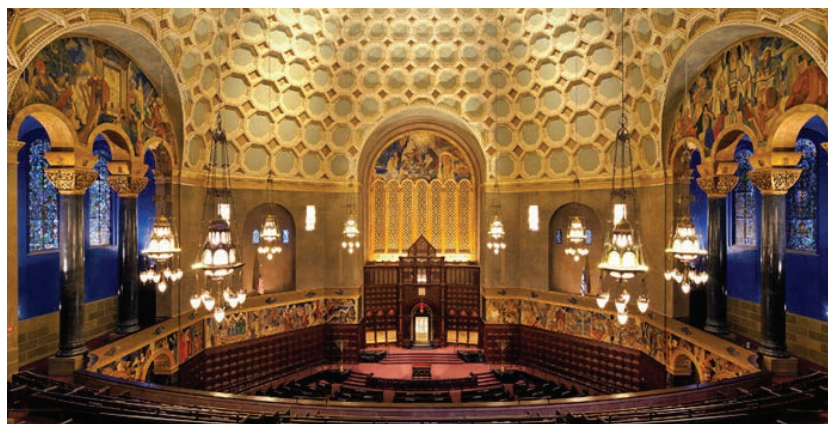


Wilshire Boulevard Temple

Wilshire Boulevard Temple serves as the third home of the Congregation B'nai B'rith, which was founded in 1862 and is the oldest Jewish congregation in Los Angeles. The congregation left each of its first two synagogues, both located downtown and both now demolished, as its size grew and as the city moved westward. Under the dynamic leadership of Rabbi Edgar F. Magnin, often called the "Rabbi to the Stars" because of his friends in Hollywood, the congregation purchased property at the corner of Wilshire and Hobart Boulevards in 1921. At the time, the Mid-Wilshire area was an upper-class suburban enclave with great commercial promise, sometimes called the "Fifth Avenue of the West." Religious organizations of many denominations built grand and impressive churches here, following their members as they moved west from downtown.

The spectacular interior of the sanctuary is resplendent with black and gold Belgian marble columns, walnut paneling, marble marquetry, bronze Ark doors, and bronze chandeliers. As a gift to the synagogue, the Warner brothers, of the famous Hollywood studio, commissioned artist Hugo Ballin to design breathtaking murals depicting 3,000 years of Jewish history. The Warners were not the only Hollywood connection to the Temple. Many prominent Jewish filmmakers who had found success in Southern California's movie business had strong relationships with Rabbi Magnin—and, thus, the Temple. Hollywood legends including Sid Grauman, Carl Laemmle, Sol Lesser, Louis B. Mayer, and Irving Thalberg donated funds for features such as stained-glass windows, chandeliers, and marble columns.

The Temple's original organ, located above the bimah in an enclosed grille, is one of the finest examples produced by the Kimball Company. Installed in 1929, the organ has 4,102 pipes enclosed in five organ chambers. It still retains all of its original parts. The pipework is on high pressure, with 10" and 20" wind being common throughout. In 2012, as one small part of the campus' \$150-million restoration project, the organ was completely refurbished by the Schantz Organ Company in Ohio. All the pipes and the console were shipped to Ohio in two full-size tractor trailers, where they all pipes and components cleaned and restored. The organ was shipped back over the summer of 2013 and reinstalled by a team of technicians from Schantz over a period of four weeks.



MONDAY, JULY 2

David Gray

Over the last ten years, David Gray has built his profile to become one of the most active and critically acclaimed theatre organists performing on the international circuit today.

David was born in 1990 in Glasgow, Scotland, where he developed an interest in music at the age of 4. The majority of David's musical training and early experience has been on the piano. At the age of 13, he started attending St. Mary's specialist music boarding school in Edinburgh, where he studied classical music performance intensively. Focusing on the piano, Gray additionally studied classical organ for three years with Simon Nieminski in St. Mary's Cathedral, Edinburgh.

In 2008, David was admitted to the Royal Academy of Music in London on a full scholarship to study piano with Professor Hamish Milne. He completed his undergraduate degree in 2013 with first class honours with the highest mark in his year for his final recital. Continuing on full scholarship, David immediately began his postgraduate studies at the Academy. During that time, David has won many of the school's biggest prizes in international piano competitions, as well as performing in numerous important British concert halls. David graduated with the highest marks of the year for his concerto and final recital exams. He has performed many of the most demanding works of the piano repertoire, including Rachmaninoff's Third Piano Concerto and Charles Valentin Alkan's Concerto for Solo Piano. In 2015-16, David was a fellow of the piano department at the Academy, and following that was employed there occasionally to coach piano students on issues of technique and preparation. He endeavours to create a balance playing solo and chamber piano music alongside his organ career.

David's first experience playing a theatre organ was in 2004, on a Compton in Glasgow. In 2005, he won the ATOS Young Theatre Organist Competition in Los Angeles, and has performed at six American Theatre Organ Society conventions since then. In 2007, he received the Cinema Organ Society's Ian Sutherland Award, and has played in many of the finest theatre organ venues. He travels multiple times to perform in the USA each year and has also performed widely across the UK, Australia, Holland, Switzerland and Germany. He is a co-patron of the Queensland Theatre Organ Society and the Canberra Theatre Organ Society of Australia.

David has undergone detailed training in improvised silent film piano accompaniment, and worked with many of the world's leading musicians in this field, primarily orchestral film score composer Neil Brand in London. In this capacity, David has performed and studied at the Pordenone Silent Film Festival in Italy, and will coach silent film accompaniment students this year in England's Dartington Music Festival.

In 2015, David was named the American Theatre Organ Society's Organist of the Year, and following his debut disc on the home installation of Dennis Unks, is due to release two more CDs this season: one on the Adrian Phillips 5/107 Midmer Losh and the other on the Jasper Sanfilippo 5/80 Wurlitzer.



El Capitan Theatre

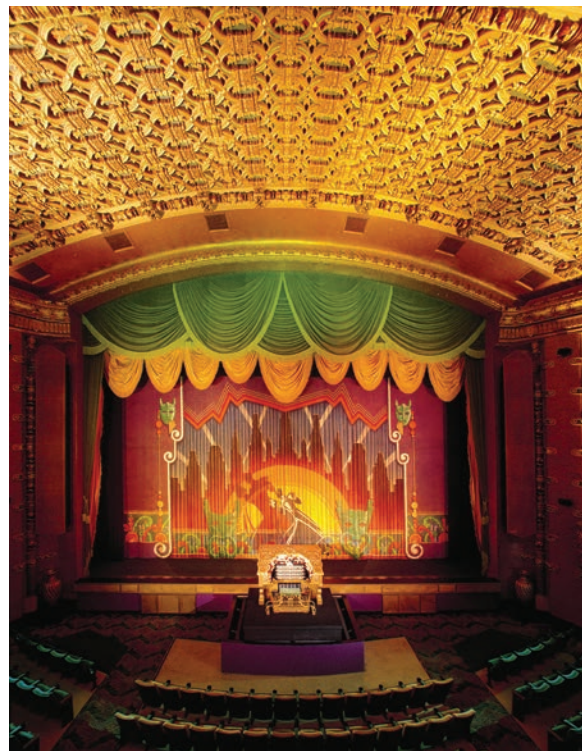
In the 1920s, real estate developer Charles Toberman and Sid Grauman built the Egyptian, Chinese and El Capitan theatres. Los Angeles based Stiles O. Clements designed the elaborate cast-concrete Spanish Colonial style exterior; San Francisco architect G. Albert Lansburgh, known for his design of over 50 West Coast theatres and luxury cinemas, designed the lavish East Indian inspired interior. The theatre opened to a Hollywood fanfare on May 3, 1926.

In 1941, the El Capitan Theatre was converted from a playhouse to a movie theatre. Searching for a theatre in Hollywood to premiere his controversial film, *Citizen Kane*, Orson Welles rented the El Capitan. On May 8, 1941, *Citizen Kane* premiered at the El Capitan Theatre. Shortly thereafter, the theatre closed for a two-month renovation and modernization. The theatre reopened in March 1942 as the Hollywood Paramount, a new, streamlined "art moderne" first run movie house.

In 1989, the Walt Disney Company joined forces with Pacific Theatres and launched a two-year, museum quality restoration of The El Capitan, led by renowned theatre designer Joseph J. Musil. Musil, with the supervision of the National Park Service's Department of the Interior, and guidance from conservator Martin Weil and architect Ed Fields, achieved the goal recreating the original 1926 look and feel, including original design elements such as the ornate plasterwork found hidden behind walls and the opera boxes in the main auditorium. The theatre reopened its doors to the public on June 19, 1991 for the world premiere of Walt Disney Pictures' *The Rocketeer*. *The Rocketeer* became the first of many Walt Disney Pictures feature films to premiere at the El Capitan Theatre.

The spectacular 4/37 Wurlitzer was the last of five magnificent "Fox Specials" built in the 1920's, and was considered the top of the line in theatre organs. It was restored over a one-year period and installed by G.M. Buck Pipe Organs, Inc. of Grand Rapids, Michigan. Gordon Kibbee and Bill Schutz served as consultants on the project and wrote all the specifications.

Over 2,500 pipes are installed in four chambers—two in each side of the theatre. The largest pipe is over 32 feet long—the Wood Diaphone. The El Capitan's "Mighty Wurlitzer" was originally installed in 1929 at the famous San Francisco Fox Theatre and subsequently purchased by Frank Lanterman in 1963 for his home in La Canada. Since its installation, this marvelous instrument, the "Mightiest of Mighty Wurlitzers," which was dormant for so long, has come to life again, performing to a new audience of hundreds of thousands of people at Hollywood's Classic Movie Palace, The El Capitan Theatre.



MONDAY, JULY 2



Phil Kelsall

Blackpool Tower's Ballroom is home to what must be the most famous and most played Wurlitzer in the world. Phil Kelsall has amazingly now completed 40 years at the Tower, having been appointed in 1975, initially as organist in the Tower Circus band with occasional appearances in the Ballroom.

In 1977, Ernest Broadbent, then Tower organist, retired and Phil became the new principal resident organist, a position he has held ever since.

The link between the Tower Ballroom and the BBC has always been a strong one, more recently through the hit series "Strictly Come Dancing." The legendary Reginald Dixon broadcasts will be particularly remembered by many and Phil Kelsall continued this link when he was asked by the BBC to record for the Sam on Sunday shows, following Reginald Dixon's retirement in 1980. Phil has also acted as a guest presenter for Radio 2's "The Organist Entertains." Numerous credits have included Radio 4's long running "The Archers" and Radio 2's flagship music program, "Friday Night is Music Night."

Justin LaVoie

Twenty-two-year old Justin LaVoie is one of today's most dedicated and artistic young theatre organists. Since his interest began at age six, Justin has been fortunate to receive musical instruction in organ and piano from a number of accomplished instructors, including acclaimed theatre organist Jelani Eddington. The American Theatre Organ Society named Justin Student of the Year in 2010, and in 2013, he was declared the Overall Winner of the organization's annual Young Theatre Organists' Competition.

Since then, he has performed in numerous venues across the United States, and has been a featured artist at national conventions of the American Theatre Organ Society and the Organ Historical Society. Also interested in the technical aspect of pipe organs, Justin is in the process of restoring his personal Wurlitzer theatre organ, a 1928 Style 150 Special.



Below: Wurlitzer at Vic Lopez Auditorium



San Gabriel Mission Playhouse

The San Gabriel Mission Playhouse is a magnificent and opulent theatre steeped in history. The San Gabriel is complete with tapestries presented by the King of Spain, a beautifully carved and painted ceiling and chandeliers that replicate the lanterns used on Spanish galleons which sailed around the tip of South America on route to California in the 1800's. Dedicated on March 5th, 1927, this lavish facility was built by John Steven McGroarty for his famed *Mission Play*. The world-renowned production told the dramatic story of the founding of the California missions by the Franciscan Fathers under the leadership of Father Junipero Serra. After the end of the 1932 season and an astounding 3,198 performances, the effects of the depression plus an attempt to produce it on Broadway ended the long run of the play.

The 3/17 "Style 260 Special" Wurlitzer (Opus 870), originally installed in the RKO Albee Theatre in Brooklyn, NY, came to San Gabriel in 1972.

The organ is owned by the San Gabriel Mission Playhouse. LATOS proudly played a key role in the installation and updating of the organ with the generous assistance of the Peter Lloyd Crotty Charitable Fund. Today, LATOS member, Donn Linton, plays a key role in its maintenance.



MONDAY, JULY 2

Vic Lopez Auditorium

Convention attendees will be introduced to a famous large Wurlitzer which has been silent for many years. Over the last few years, Ken Crome and his talented team have worked to restore and install the ex-Seattle 5th Avenue Wurlitzer, most recently heard at Cap'ns Galley Pizza & Pipes Restaurant in Redwood City, California.

This 4/26 Wurlitzer (originally 4/18) is now singing in the spacious acoustics of Vic Lopez Auditorium in Whittier, California. The auditorium, which was built for joint use by Whittier High School and the community, seats 2,500 and was built in 1940 as a Works Progress Administration (WPA) project. Its Art Moderne architecture stands out with clean lines and heavy Art Deco influence.

Originally built as a 4/18 Special, Wurlitzer Opus 1388 was installed into Loew's 5th Avenue Theatre, Seattle in 1926. Oliver Wallace, who later went on to become the longtime Music Director of Walt Disney Studios, debuted the instrument under a limited engagement as star organist. Bill Breuer, a successful restaurateur from the San Francisco Bay Area who owned a chain of donut shops and diners throughout the area, opened a Wurlitzer-equipped pizza restaurant in Santa Clara in 1967. For this first Cap'ns Galley Pizza and Pipes Restaurant, he was able to acquire a style R-20 Wurlitzer. The swift success of his new venture precipitated immediate plans for a second, larger location. Breuer made arrangements to purchase the 5th Avenue Wurlitzer as the main attraction for a new Redwood City location of Cap'ns Galley. After the restaurant eventually closed, Ken Crome and his crew from Crome Organ Company removed the organ from Cap'ns Galley and moved it to his shop in Los Angeles.

Time is everything, and Dave Harris happened to discuss the possibility of installing a large Wurlitzer into the mammoth Vic Lopez Auditorium at Whittier High School. After hearing about the idea, Ken Crome suggested that the 5th Avenue organ would be a good fit for Whittier. Crome approached then-owner Maureen Howe and asked if she would consider donating the instrument to the Alumni Association. She agreed, and the Alumni Association took possession of Wurlitzer Opus 1388. Local attorney Joe Vinatieri,



now Mayor of Whittier, acted as the agent, and Howe donated the organ along with \$70,000 to kick start the project. Incidentally, before donating the organ, she funded considerable restoration work on the instrument.

After years of heavy use in a pizza parlor, the organ needed extensive restoration. The Alumni Association successfully raised the money to fund the entire project, with the help of the extreme generosity of Bill Wood, Dave Harris, Peter Crotty, and many others. Crome Organ Company was contracted to rebuild and install the organ, and Lyn Larsen created a modern stoplist for the newly-enlarged stoprails. Finally, David Harris personally oversaw completion of many parts of the project, including chamber preparation, blower installation, keyboard restoration, electronics cabinets fabrication, and a new console platform and lift, which can be moved around the pit, meaning the organ will always be accessible to simply turn on and play.

Ken Crome and his crew did a complete and thorough rebuild of all mechanical components, and adding a few additions, including a Trivo Tuba Mirabilis donated by Bill Wood, to help crown the ensemble in the immense space. On the bass end, Crome added a Wurlitzer 16' Clarinet, Violone, Tuba Diaphone, and Dave Harris donated a 16' English Horn extension. After completion of the installation, Ken Crome and Steve Hansen worked with Ken Kukuk from Los Angeles to complete tonal finishing of the instrument. Mark Herman donated additional Wurlitzer pipework to replace some off-brand additions from the pizza parlor days, and Ken Crome donated additional percussions and parts to create a high quality instrument from top to bottom.

TUESDAY, JULY 3

ENCORE DAY

Mark Herman

Born in 1987, Mark Herman is one of America's busiest young theatre organists, performing over 30 concerts and silent film presentations each year across the US and abroad. In July of 2012, he was named the American Theatre Organ Society's Organist of the Year, the youngest person ever to receive that prestigious honor.

Mark studied theatre organ with acclaimed theatre organ instructor, John Ferguson of Indianapolis. His classical piano studies were with Christine Freeman of Fort Wayne, Indiana. Since graduating with a degree in Theatre Arts/Management from DePaul University in Chicago, Mark has made Los Angeles his home, where he is President and Tonal Director of the Los Angeles Organ Company, the Allen Organ dealer for the Greater Los Angeles Area. Mark is in demand as a voicing specialist and tonal consultant for Allen Organs and is proud to be an Allen Artist, showcasing new Allen Organs in the US and beyond. For more information, visit www.MarkHermanProductions.com and www.LosAngelesOrgan.com.



Bandrika | Nathan Barr Studio

Bandrika is a new and unique recording studio owned by film composer Nathan Barr. Equal parts film scoring stage, music composition studio, and performance space, this Tarzana-based facility was designed to be a versatile addition to the thriving Los Angeles music scene.

The crown jewel of the scoring stage is a fully-restored 3-manual, 19-rank Wurlitzer Theatre Pipe Organ with an excess of 1,300 pipes. Built in 1928 for the legendary Alfred Newman Scoring Stage at Fox Studios, it can be heard in dozens of classic film scores over the decades, including *The Day the Earth Stood Still*, *The Sound of Music*, *Patton*, *Star Trek*, and *Home Alone*, among others.

The organ underwent a complete four-year restoration by the Crome Organ Company, and great pains were taken to isolate the noisy mechanical elements from the scoring room—making it an ideal recording instrument. This historic instrument's new home will ensure that its legacy is preserved, and that its incredible sounds will reach new generations of movie-goers and theatre-organ lovers alike. Alongside the organ are an assortment of other rare and eclectic antique instruments—among them a calliope, two orchestrions, a glass armonica, a crank organ, and a harpsichord.

TUESDAY, JULY 3

John Giacchi

John Giacchi's style at the keyboards is distinctive and individual which reflects his affinity for the orchestral repertoire gained from an early age. It was obvious that the theatre pipe organ as the original "Unit Orchestra" was the very vehicle upon which he found his musical home. In 1990, John became the first of a slew of Australian young organists to earn a place in the Senior Division of the American Theatre Organ Society's Young Organists Competition which entitled him to perform at the national convention in Indianapolis that year. Since that time, John has played concerts on every major instrument on the Australian concert circuit, performing in New Zealand, the United Kingdom and, more prolifically, the United States.

John has released 5 commercial recordings to critical acclaim: *Nightmoods* (1991), *Beyond The Blue Horizon* (1995), both of which were recorded at the Wurlitzer in the Orion Centre, Campsie, NSW, *Journey Into Melody* (2000), recorded on the 4/29 Wurlitzer-hybrid in the Capri Theatre, Goodwood, South Australia, and *Xanadu* (2 volumes in 2001 and 2003) on the 5 Manual, 80 rank organ in the Salon de Musique at the Sanfilippo residence in Barrington Hills, Chicago—the largest residential instrument in the world.

Nethercutt Collection

The 4/74 Wurlitzer at San Sylmar is the largest theatre organ on the West Coast. The organ is a crown jewel in a magnificent collection of automatic musical instruments and antiques. The organ can be found on the music floor at the Nethercutt Museum. This floor displays a world-class collection of automated mechanical instruments including Reproducing Pianos, Nickelodeons, Cyclinder & Disc Music Boxes, Orchestrions and the Mighty Wurlitzer Theatre Pipe Organ. During the tour some of these instruments are demonstrated including a mini-concert on the Wurlitzer Pipe Organ. The site houses the Nethercutt Collection of meticulously restored antique and classic automobiles, all of which are drivable. The Nethercutt Museum showcases more than 130 of the world's greatest antique,



By vocation, John is the General Counsel for a large rural organization. Avocationally, he tends to an extensive garden at his residence in Mount Macedon, Victoria and regularly participates in the CrossFit sport. John is equally at home in the organ chambers as he is at the keyboards, and has created a pipe/digital hybrid instrument of some 48 channels and 8 ranks of pipes, all playable from a 4-manual Wurlitzer console from the Chicago Theatre, Chicago, synonymous with the famed organist, Jesse Crawford. Having sold that instrument in 2017, he plans on embarking on a larger purely acoustic instrument at his Mount Macedon home.



vintage, classic and special interest automobiles including many top winners of the Pebble Beach Concours d'Elegance.

Founder's Church

The Founder's Center is unique, appearing more like a theatre than a church. The auditorium seats 1,500 people in comfortable theatrical-style seats.

The 4-manual/31-rank Wurlitzer at Founder's Church is unique for a church installation since it includes extensive percussions, traps, and effects—essentially everything that one would want in a theatre pipe organ. It also features a Trumpet en Chamade that is installed over the lighting booth in the balcony. Designed by Lyn Larsen, he assisted Ken Crome with the installation of this magnificent instrument. The console came from Chicago's Northshore Theatre. The organ was donated to the church in 1984 by Marion Minor Cook in memory of her husband, John.

LATOS is honored that Ken Crome has generously donated his services to prepare the organ for our convention, including the restoration of reservoirs, tonal work, and extensive deferred maintenance work. We thank Ken and Steve Hansen, Ken Kukuk, and Christian Elliott for their generous help!



TUESDAY, JULY 3

Christian Elliott

Christian Elliott is one of today's prominent concert organists. Equally at home performing classical or popular genres, literature of the church or theatre, he is very much in demand scoring and accompanying silent films.

He has done extensive silent film accompaniment, including at the Packard Foundation's Stanford Theatre (Palo Alto, California), UCLA, the Cinequest and San Francisco Silent Film Festivals, San Luis Obispo International Film Festival, as well as the San Diego Symphony, Los Angeles Conservancy, and the Academy of Motion Picture Arts and Sciences. A frequent performer at the American Theatre Organ Society's national conventions, he has also performed for the American Institute of Organ Builders, BBC Radio, and at the famed Hollywood Bowl. He regularly appears at the Paramount Theatre in Seattle, Washington on their highly successful "Silent Movie Mondays" series.

In addition to his classical and church organ training, he was privileged to be mentored by several world-renowned theatre organists, including Lloyd G. Del Castillo, Gordon Kibbee, and Lyn Larsen. He is particularly identified for his association with legendary organist Gaylord Carter, the 'dean' of silent film accompaniment. Christian worked extensively with Mr. Carter, who proudly claimed Christian as his protégé. In 1995 at Carter's gala 90th birthday celebration and farewell performance at Oakland's Paramount Theatre, Christian and Gaylord shared the stage in a moving performance that garnered several standing ovations. Excerpts from this event were featured in the documentary *Pulling Out All the Stops: The Pipe Organ in America* seen on PBS television stations.

A southern California native, Christian graduated with honors from Vanguard University of Southern California with degrees in Music and Business Administration. For nine years he was a guest artist for the summer noon organ recitals at the Crystal Cathedral where he also coached with Frederick

Swann. After moving to the San Francisco Bay Area in 1988 he studied with celebrated organist and composer Richard Purvis.

Christian has numerous solo recordings to his credit. Theatre Organ Journal's Bob Shaffer said in reviewing *Shuffle Off to Buffalo*: "...the best of the best...this recording (will be) one of the few 'classics' in the theatre organ world. It gets the highest possible recommendation." His recordings are available from iTunes and CDBaby.com.

Christian performs solo organ engagements and silent film presentations all across the United States, and was named Organist of the Year by the American Theatre Organ Society in 2009.

The organ is owned by the San Gabriel Mission Playhouse. LATOS proudly played a key role in the installation and updating of the organ with the generous assistance of the Peter Lloyd Crotty Charitable Fund. Today, LATOS member, Donn Linton, plays a key role in its maintenance.



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We are proud to sponsor the American Theatre Organ Society's 2018 Annual Convention.

We hope that our home will feel like yours.

Sincerely,

Mark Herman, Anthony Snitker, Emmett Loera, and David Marsh

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