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# The WINDSHEET



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Newsletter of the NOR-CAL THEATRE ORGAN SOCIETY  
PO Box 27238, Oakland, California 94602-0438 510/644-2707

www.theatreorgans.com/norcal

February 2005

Our next public concert on the chapter's 4/35 Wurlitzer will see the return of a very popular artist, **David Wickerham**. (This is also a particularly good opportunity to acquaint friends who you've always thought would enjoy the happy sounds of theatre pipes by bringing them to hear a very capable and engaging artist, as members now have the opportunity to bring guests at no charge, provided your guests are willing to fill out an address card so that the club can follow up with them and alert them to future performances.) But back to the story of our artist, who proves to be quite the "journeyman".

**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 had started at age 7.

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. He attended the University of Arizona in Tucson on a full scholarship, pursuing classical organ studies 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, as well as ministering musically at various churches.

August of 1990 found the Wickerham family—Dave his wife and two young children—moving to Wisconsin, where he was one of the featured Staff Organists at the Piper Music Palace in Greenfield, a



**David Wickerham**  
**February 6, 2:30 PM**  
Berkeley Community Theatre  
Kittredge and Milvia Sts., Berkeley

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 three great kids**, spent a year and a half there before returning back home to Wisconsin in August of 2001.

Upon his return, Dave resumed his positions at the Piper Music Palace and also became the principal organist at Williams Bay Lutheran Church in Lake Geneva, WI. He continued concertizing frequently to many audiences including various 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 for which he received rave reviews and was invited back for a five-week concert tour (summer 2003).

He also enjoys recording and has

released CD's—one of which was recorded on the famous Kimball organ at John Dickinson High School, Wilmington, Delaware.

Recently, Dave and family worked on restoring and improving a residence that came equipped with a 3-manual, 15-rank, theatre pipe organ. He is also

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## FRIENDS 4 FREE —FIRST TIME—

The Nor-Cal Board announces a membership-wide contest to increase attendance at our concerts at no cost to the members. Members are encouraged to invite their family and friends to attend our concerts for their first time at no admission cost to the member or guest. This contest applies to the February 6, **Dave Wickerham** concert, the March 6, **Jonas Nordwall** concert, and the May 1, **Lew Williams** concert. The member who sponsors the most new attendees *who subsequently*

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When emailing, include ATOS in the subject line. Otherwise, if you are unknown to the recipient's computer, its SPAM filter may divert your mail.

**CHAIRMAN'S  
WINDLINE**  
Kevin King



(We welcome our new Chairman, Kevin King, as he steps up to the Nor-Cal chapter microphone...) [Ed.]

**Greetings to my fellow Nor-Cal members.**

I write to you today wearing a new hat on my head. Somehow your Board of Directors talked me into being Chairman of Nor-Cal for this year. Time will surely show whether or not I am any good at it.

These are important times for Nor-Cal. We have been seeing some decline in the number of audience members at our public concerts. It is up to all of us to help turn this trend around. Careful examination of evidence has shown where our new concert goers come from.

***They are generated by YOU!***

We need you to spread the word about what is happening at Berkeley, and bring a friend or acquaintance for the first time. This simple friendly gesture pays off in much greater terms than any publicity or advertising we have ever tried. You will be hearing and reading about a new program being offered to help make your job even easier.

***It is First-timers-FREE.***

We want to make it as easy and painless, (meaning money), as possible. You will be able to invite a friend, or friends to come to one of our Berkeley concerts absolutely free. There is no cost to you or your guest. All we ask is that this be their first time at one of our Berkeley concerts, and that they fill out an information card so we know who they are and how they heard about us. There is even a special prize for the Nor-Cal member who gets the most newcomers interested in Nor-Cal T. O. S.

We also need members to help out with other things throughout the year, such as with *Hospitality*. This simply means we need a few *friendly* faces to help greet people as they enter the theatre. We want everyone to feel welcome when they come to Berkeley, or anywhere else we may be gathered. Your smile, and willingness to tell people *where to go* can make a real difference.

If you are interested in helping our efforts in any way, even if you aren't sure

yet how you can help, please call me, email me, or contact any involved member. Help me to help you make Nor-Cal better than ever.

**New Officers announced  
by Nor-Cal Board**

The Nor-Cal Chapter Board met January 11, elected new officers and made other appointments. The run-down:

Chairman: **Kevin King**  
Vice-Chairman: **Bill Schlotter**  
Treasurer: **Don Siefert**  
Secretary: **Art Woodworth**  
Program Chairman: **Warren Lubich**  
Publicity Chairman: **Gordon Pratt**  
Windsheet Editor: **Bob Shipley**  
Windsheet Publisher: **Frank La Fetra**  
Mailing Committee: **Bill Schlotter**  
Box Office & Ticket Sales: **Jack O'Neill**  
Record Sales: **Gordon Pratt**  
Membership Secretary: **Neal Wood**  
Archivist: **Bill Schlotter**  
Music Archivist: **Chris Nichols**

The footer of the first page of this Windsheet gives you important information on how to contact many of these key officers and appointees of our Chapter.

**Donations**

We are happy to acknowledge the matching gift of **Bank of America** that matches a previous donation. We also thank **Jim and Marie Parker** of Santa Rosa for their donations which will help us in our efforts to preserve theatre organs and present them in performances.

**Open Console**

This is an opportunity for members to try their hand at playing the Chapter's Wurlitzer at the Berkeley Community Theatre. When the theatre is available, these sessions run from 1—5PM.

The next scheduled date is **February 20**. **Important:** Call the Nor-Cal voice mail at (510) 644-2707 on that Sunday morning to confirm theatre availability. If there will be Open Console, enter via the back-stage door at 1930 Allston Way.

**NEXT MONTH on March 6  
Jonas Nordwall**

Mark your calendars for Sunday, March 6, 2005 for a great time at Berkeley Community Theatre when once again **Jonas** entertains on the Nor-Cal Wurlitzer. Doors open at 2:00 PM, with the concert at 2:30. Bring your guests, too.—See Page One—**FRIENDS 4 FREE**



**More Future Chapter Events**

Also mark your calendars for the following:  
March 6—See preceding announcement  
April 17—**Tom Hazleton**, Morton Madness  
May 1—**Lew Williams**, Berkeley  
June 30 to July 6, 2005—**50<sup>th</sup> Annual ATOS Convention**, Los Angeles, CA

**More Theatre Pipes  
Restored and Playing**

San Jose's beautifully restored California Theatre held a highly successful run of the movie *Casablanca* over several days recently. The film showings were preceded by the playing of the main auditorium Wurlitzer.

Those who attended reported that the instrument's sound was wonderful in that hall, and while not all of the planned ranks were playing at that time, the audience was happily entertained.

Bill Schlotter also noted in the recent Nor-Cal Board meeting that the organ being installed in the Stockton Fox Theatre is to receive its premiere on the afternoon of Sunday April 10, the day after Morton Madness.

**Next Board Meeting**

Tuesday, 8 February 2005, 7:30 PM  
Home of Art and Evelyn Woodworth  
600 Coventry Road  
Kensington, CA 94707 (510) 524-7452

All members are encouraged to attend, **If you plan to attend**, please call the host in advance so that seating and refreshments can be provided for all.

## David Wickerham

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enthusiastically exploring frontiers in the digital audio realm at his home studio. In his minimal spare time he enjoys family time, jogging, swimming, composing, theatre organ, digital sampling, midi and computers.

Now, according to his website, he and his family are in transit again—this time to Boca Raton Florida to take up yet another position in the organ world.

## Warren Lubich brightens a dark Castro Theatre

by Bob Shipley

Despite the house not being set up to welcome us—a fact that resulted in our artist and various other club members working to set up some work lights so that both the artist and those attending could see in the Castro Theatre auditorium, **Warren Lubich** our artist was able to start our concert on time—and a very fine concert it was.

Many artists who first developed their interest in theatre organ from having heard West Coast artists like **George Wright, Everett Nourse, Tiny James**, and others who were major influences and played mostly in theatre settings, found that with changing times, they had to adapt what they'd heard and loved from this earlier generation to the requirements of playing for patrons in a restaurant setting. **Warren**, along with artists such as **Tom Hazleton** and **David Reese** worked the pizza parlors, played the *Birthday Song* and *Chattanooga Choo-Choo*, thousands of times, but also (in order to keep their sanity) retained a fondness for and an ability to present medleys of show tunes and select and style single pop tunes from the '30's to contemporary hits in a way that reflected their grounding in the approach of the earlier generation of organists.

What Warren gave us was a "morning concert" that didn't attempt to overpower us with the powerful sounds the Castro's 4/22 is capable of producing. Instead, we got a tasteful and varied selection of tunes and medleys. Warren's tune selections and stylings clearly reflected the best of what we've come to enjoy from artists who know the Bay Area audience.

Warren opened with a march, *King of the Air*, in a light and peppy style that included a harp in the registration in the trio section. Next, Franz Lehar's *My Little Nest of Heavenly*  
February 2005

*Blue* from the '20's operetta *Frasquita* was a light and colorful tune that brought out many of the organ's light reeds, flutes, harp and percussions in the several choruses. A modern tune, *Crazy*, was given a smooth, relaxed, lightly tremmed reading.

Cole Porter's varied offerings were next showcased by Warren in a medley that mixed Porter's works for movies with those written for Broadway. First, *You Do Something to Me* from *Fifty Million Frenchmen* in Warren's hands had a big, danceable, smooth first reading, followed by a syncopated interpretation in the repeat of the chorus. A quick transition to *Rosalie*, composed for the film of the same name, again gave us two choruses with different registrations to add variety to this very Tin Pan Alley-ish song. A more exotic work, *Begin the Beguine* wound up the medley. Then, Warren began smoothly, adding counter-melody snatches, building to the high points which occur both in the middle and the end of this tune, giving us a smooth yet dramatic reading.

Warren remarked that he delighted in turning up gems that he occasionally finds while searching through old sheet music--and he found one for us titled *Ching Chong* which Warren then played in a peppy style of a '30's novelty tune—not forgetting to add the pentatonic flourishes that mark the oriental musical scale.

A medley of Richard Rogers came next, with Warren giving full value to the choruses of *Falling in Love with Love* and *Blue Moon*, then a dramatic reading of the waltz *Lover* in which in the first chorus the waltz beat was heavily emphasized followed by a smooth reading on a reprise of the chorus.

*Ballerina*, as sung by Vaughn Monroe, was showcased by being played with a tango-rhythm accompaniment in the first reading, Warren providing a nice interplay of organ registrations with varied voices.

Warren closed the first half with a medley drawn from the 1959 Broadway musical *Little Mary Sunshine*. Here Warren proved the depth of his footlocker full of musical gems and I was delighted with their variety, and Warren's distinct treatment of each. All were entirely new to me, so 'nuff said.

The opening of *Malagueña*—a is a series of big bold phrases followed by dramatic pauses—just the thing to signal that the second half of the concert was beginning. With everyone's attention riveted, the chorus that followed was given a smooth treatment in the melody with a rhythmic latin accompaniment.

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Windsheet

## FRIENDS 4 FREE

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become members of *Nor-Cal* will be given a season ticket for the next season.

You, our members, are the best source of new audience members. You talk to your friends and relatives about your great time at our concerts, now you can introduce an *unlimited* number of your friends and relatives to our concerts at *NO COST* to you or them. FRIENDS 4 FREE. Empty seats do not help pay our costs, so why not fill them with potential members or concert attendees?

How it works: Give your friend(s) one of the coupons enclosed with this *Windsheet* and have the friend enter their own name (for the free ticket) and your name (for the contest for you to earn a season pass) When your friend arrives and turns in the coupon a club member will check the list of previous free ticket recipients, retain your coupon to enter you into the contest, ask your friend to fill out an information card for our mailing list, and issue your friend the free ticket for that performance. *Even if your friend forgets to bring the coupon*, you'll be credited because the information card for the free ticket has a place for your name as a sponsor. At the intermission, there will be a drawing from the information cards turned in for that performance, and the person whose card is chosen will receive on the spot a free ticket to the next public concert in our BCT series.

So ask your friends, neighbors, acquaintances and just people you meet along your way in life to come along or meet you at our next BCT concert and share the joy of a world class event. After they've heard one of our excellent programs, give them a hint of some of the other opportunities that becoming a *Nor-Cal* member will open up for them. Encourage them to join you in attending future *Nor-Cal* programs and activities. They will then have more reason to join the Chapter.

Editor's  
Console  
Bob Shipley

Bob



To meet our deadline for submissions to the next *Windsheet*, please have your material to me by February 15. Contact me by email <bshipley1@atmc.net>, by phone (650) 968-3290, or mail me at 1734-9 W. El Camino, Mountain View, CA 94040.

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## Warren Lubich

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*A Sunday Kind of Love* was airy and cheery, with what sounded like a 'drummer's ride' cymbal added to the accompaniment during the second chorus. Nice.

Warren's footlocker was good to us again, this being *On a Little Bamboo Bridge*, from the era in the '30's when the Brill Building tunesmiths were told that Hawaiian tunes were hot. And a bouncy Tin Pan Alley tune it indeed is. Warren surprised us at the end of the piece with a very credible closing note that sounded like a 'gliss' on a Hawaiian steel guitar.

Selections from Victor Herbert's 1910 work *Naughty Marietta* reminded me of how some of what was composed so far

back still sound wonderful (if slightly over-wrought) to the modern ear. Warren's selections included the march *Tramp, Tramp, Tramp, I'm Falling in Love with Someone*, and *Ah, Sweet Mystery of Life* and all arranged to bring out the varieties of style and orchestration that were in the original.

*Two Cigarettes in the Dark*, we were reminded by Warren, was a favorite of **Jim Roseveare**. Warren's arrangement was equally worthy of what most of us have heard by other artists.

Warren closed his prepared program with a medley from *Sound of Music* that made us recall why this show is such an enduring musical favorite. He covered quite a range of moods from the simple song *Do-*

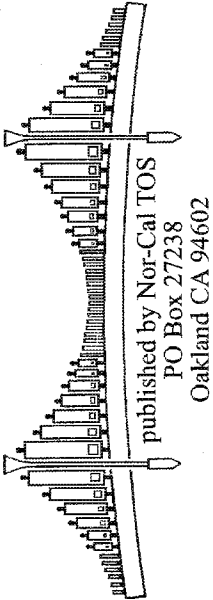
*Re-Mi* for children learning to sing to the Finale *Ultimo Climb Ev'ry Mountain*. In Warren's hands, each tune received it's full weight without being over-wrought, and in sum revealed the many moods that visited the life of the Von Trapp family.

With a little time left before we had to depart, Warren was game for entertaining requests and covered *Button Up Your Overcoat* in a bouncy arrangement with reeds and percussion that then transitioned to *You're the Cream in My Coffee*, followed by happy readings of Lehar's *Skater's Waltz*, *Mairzy Doats*, and finally the one absolutely right closer for any performance at the Castro Wurlitzer, a quick chorus of *San Francisco*.

**Well done, Warren!**

*Sorry gang, we're out of room [pub.]*

The WINDSHEET



### MEMBERSHIP APPLICATION

NOR-CAL THEATRE ORGAN SOCIETY, Inc.

*A Chapter of the American Theatre Organ Society*

ATOS is dedicated to promoting the tradition of the theatre pipe organ and public understanding and appreciation of the instrument and its music, and shall aid in any way possible the preservation of theatre organs through rehabilitation of instruments and fostering the arts of playing, building, voicing and maintenance. If you would like to join us, please write or call:

Mr. Neal R. Wood at (415)861-7082 <nealwood@pacbell.net> , PO Box 27238, Oakland, California 94602-0438.

Your Name: \_\_\_\_\_ Your Spouse's Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Occupation: \_\_\_\_\_

Dues are \$40 National ATOS and \$20 Nor-Cal (\$60 total) per year. Spouse and children living at home may be included in your membership. We hope you will join us to help preserve and enjoy these great instruments.