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 Rosemond 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 and 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 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 CDs— 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 (continued on Page Three)

**FRIENDS 4 FREE**

—FIRST TIME—

The NorCal 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 (continued on Page Three)
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 in Berkeley, and bring a friend or acquaintance for the first time. This simple friendly gesture paves 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 gains 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 Siebert
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 preceeding announcement
April 17—Tom Hazleton, Morton Madness
May 1—Lew Williams, Berkeley
June 30 to July 6, 2005—50th 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.
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 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 trembled 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.

Ballermann, as sung by Vaugh 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.
Warren Lubich
(continued from Page Three)

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 Rosevere. 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 its 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, Maizy Boats, 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.]

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.