

The WINDSHEET



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

www.theatreorgans.com/norcal

February/March 2006

ATOS 2006 Electronic Theatre Organ Competition



RON RESEIGH

Ron Reseigh Plays at Berkeley's Community Theatre on March 12th

Ron Reseigh's interest in the theatre organ began when he heard **Charlie Balogh** and his father, **Gary Reseigh**, play at *Roaring 20s Pizza* in Grand Rapids, Michigan. With the help of the late **Dorothy Van Steenkiste**, the *Motor City Theatre Organ Society* and his parents, he began playing overtures and intermissions at the *Redford Theatre* in Detroit.

In 1997, Ron competed in the Motor City Theatre Organ Society's Young Organist Competition and placed first in the hobbyist division. Since then, he has competed in the ATOS Young Organist Competition, placed first in the Intermediate Division, and then went on to the 1998 San Francisco ATOS national convention where he was the overall winner. This win awarded him a full concert in London, England at the 44th

annual ATOS National Convention. He has been featured at several ATOS conventions and is currently working on writing in the pop music vein.

Since September 2000, Ron has been one of the featured organists at *Organ Piper Pizza* in Milwaukee, where he continues to please patrons of all ages with the music of yesterday and today.

NEW MEMBERS

We welcome to the ranks of Nor-Cal:

- Craig Brammer** from Vallejo
- Charles A. Cramer** from Santa Clara
- Young S. Han** from Pleasanton
- Henry Herndon** from Albany
- Anthony Koepfle** from Santa Rosa

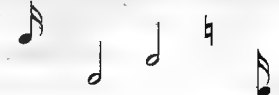
Let's make it a point to make them feel welcome.

The American Theatre Organ Society (ATOS) announces its third *Electronic Theatre Organ Competition* which is offered to allow ATOS members who may not have access to a theatre pipe organ to participate in a Theatre Organ competition. The Electronic Theatre Organ Competition will feature two Divisions, *Youth* (13-21) and *Adult* (22 and up). The Competition is open to current ATOS members and their dependents who are amateur theatre organists as defined in the Competition rules. The complete 2006 Competition Rules and Entry Form have been provided to Nor-Cal's Secretary and Windsheet editor and may be obtained from them.

Entrants must provide a recording on analog cassette tape, mini-disc (MD-80), CD or DVD of three separate songs, an 'up-tempo' selection, a 'ballad', and a third 'entrant's choice' selection. The total time limit for all three selections must not exceed ten (10) minutes.

All entries must be received by the Competition Chairman no later than **March 15, 2006**.

For further information, official rules and entry form, contact **Art Woodworth** or **Don Ravey**, addresses and phones below.



Pipe organ neophytes may be misled into thinking that what they can see is the organ. Not so! That is the console or key desk. The organ is the vast collection of pipes, wind lines, regulators and the blower which together create the sounds you hear—and are mostly invisible to the audience.

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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.

IN MEMORIAM



BILL BROWN

On February 2, 2006 the Theatre Organ world lost a great friend. **Bill Brown**, at age 80, died following a lengthy illness, in Phoenix, Arizona. He was at home, with his family and close friends around him.

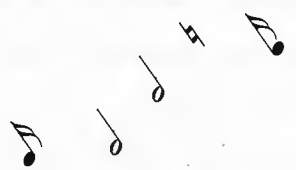
Bill Brown had a profound effect on many people in the world of Theatre Organ. He was a founding member of the American Theatre Organ Society (ATOS). He was responsible for starting and/or furthering the careers of many of today's top organists, including **Lyn Larsen, Ron Rhode, Walt Strony, Lew Williams.**

Bill was an innovator and major player in the Theatre Organ revival movement. He made it possible for the general public to hear beautifully installed instruments at his highly successful Organ Stop Pizza restaurants in Phoenix, Mesa, and Tucson.

His goal was always to have the best organists playing the best possible instruments.

He was a major benefactor to many pipe organ rebuilding/restoration projects such as the Orpheum Theatre in Phoenix, New Mexico Military Institute (his alma mater); and the Curtis Memorial Organ at the University of Pennsylvania in Philadelphia.

He also acquired and protected New York's Center Theatre Organ. That console now lives with 'us' at Berkeley along with some of the very rarest of Wurlitzer ranks. He was definitely a major cornerstone in these circles and truly a class act.



The first concert broadcast of organ music was made in 1922 in New York.

SCOTT HARRISON AT THE GRAND LAKE THEATRE

-- by Evelyn & Art Woodworth

It was a pleasure to be back in the beautifully restored Grand Lake Theatre and to hear the 3-manual, 18-rank Wurlitzer pipe organ. Our artist was **Scott Harrison**, who hails from Melbourne, Australia. In response to the cloudy, threatening-to-rain skies outside, he brought the console up with a bright and cheerful *You Are My Sunshine*. Next he played **Louis Armstrong's** *What a Wonderful World*. Scott followed Louis' arrangement and style faithfully. He followed with a bold, brassy swing-styled *Georgia On My Mind*.

Scott's warm and endearing arrangement of *You Light Up My Life* clearly drew inspiration from the lyrics. Changing the mood, he played **Bert Kaempfert's** *Swingin' Safari*. Scott caught the spirit of the original recording, with its bouncy, good-natured (and slightly goofy sounding) sound. Another mood change was a rich and inspirational arrangement of *The Old Rugged Cross*. It brought back memories of FM radio broadcasts many years ago of **Loren Whitney** playing hymns and gospel music on a big theatre pipe organ.

I'm Beginning to See the Light was a bouncy swing arrangement with jazz riffs and jazz variations on the melody. A real finger-snapper. Scott concluded the first half with two numbers from **Les Miserables**, *I Dream a Dream* and *Bring Him Home*. Those familiar with the show were particularly appreciative of these beautiful, rich arrangements.

Scott opened the second half with four selections from *Phantom of the Opera*. They were *The Phantom's Theme*, *All I Ask of You*, *Think of Me*, and *Music of the Night*. Each number was given a thoughtful arrangement and rich registration. In honor of the weather predictions, Scott played *Singing in the Rain*. He followed this with a song from one of **Bette Middler's** earlier films, *The Rose*. He started with a quiet, plaintive tuba-led registration, which built up to a rich ensemble. It then settled back to the starting sound.

Changing the mood, Scott played an upbeat, bouncy swing version of *Sentimental Journey*. He followed this with *Joanna*, which is from a musical called *I'll Catch the Sun*. It had quite a nice, lyrical melody line filled with the sound of hope. Scott volunteered that his home town of Melbourne is the second largest city in

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OPEN CONSOLE

HOSTED BY CHRIS NICHOLS

This is an opportunity for Nor-Cal members to try their hand at playing the Chapter's Wurlitzer at the Berkeley Community Theatre. The next Open Console is scheduled for **Sunday, March 19th**. When the theatre is available, these sessions run from 1 to 5 PM. The tentative date for the following month is **Sunday, April 23rd**.

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.

CHAIRMAN'S WINDLINE



Hello Nor-Cal members!

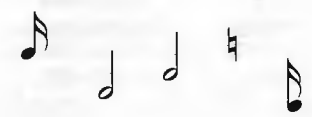
Well, first for the bad news..... Through no effort on my own, somehow you all are stuck with me as Chairman for another year, This was not a burning desire on my part. Actually it is due to typical politics, late-night back door transactions, under the table negotiations, threats & promises, wheeling & dealing, and general 'smoke and mirrors!' I will do my best to continue in a productive way if possible.

Now, better news... We have two new board members this year. The first is the amazing **Frank La Fetra**, who has served Nor-Cal for many, many years. His legendary service to us is well known including his top-drawer job as Windsheet publisher.

The second new board member is the very enthusiastic **Ron Bingaman**. Ron is one of our newer members who has jumped in with both feet, helping the organ crew, hosting our picnic at his home, and now serving on the board of directors and as our Treasurer. Welcome Ron, and welcome back to the board Frank.

Off we go on another great year!

Kevin





MORTON MADNESS

APRIL 8, 2006



EDITOR'S RAVINGS

The tradition of **Morton Madness** began in 1995 with the concept of presenting *one* artist playing *two* concerts on the same day on *two* Morton theatre organs in picturesque settings in the Central Valley and Sierra foothills. The two venues are both vineyards, the first being **Hartzell's Harmony Winery** near *Lodi* and the second, **Kautz's Ironstone Winery** in *Murphys*. **Jim Riggs** will be the featured artist this year.

Tickets are \$45, inside seating only, and will be available on **March 1, 2006** from **Jack O'Neill**, PO Box 2741, Oakland, CA 94602, 510/632-9177, or by ordering online from the **Sierra Chapter ATOS** web site: www.sierrachapteratos.org Details of performance times and driving directions are also on the **Sierra Chapter** web site.

Hartzell's in *Lodi* is about a two hour drive from San Francisco. The first concert is scheduled to begin at 1:00 PM. The drive from *Lodi* to *Murphys* is perhaps another hour and a half. A tour of the **Kautz Winery** will begin at 4:15 PM, then *dinner* at 5:30 PM, followed by the concert at 7:00 PM.

Bob Hartzell installed the original 2/11 Morton from the Castro Theatre in San Francisco, added 4 more ranks and the 3-manual console from the Uniah Theatre in Provo, Utah.

John Kautz installed the 3/11 Morton from the Alhambra Theatre in Sacramento, added 4 more ranks and replaced the console with the 3-manual one from the Santa Cruz Theatre.

Since the beginning, the **Morton Madness** event has been the product of the cooperative effort of **Nor-Cal** and **Sierra** chapters of **ATOS** (American Theatre Organ Society). The date of the event has varied each year from March to May, according to the availability of the artists.

Traditionally, the price of admission has included both concerts *plus* dinner at the **Kautz Winery** dining room.

The first **Morton Madness** artist, in 1995, was **Walt Strony**, always a favorite. He was followed in 1996 by **Lew Williams**, who will be our **Nor-Cal** featured artist at our public concert on May 7, 2006 at the

(continued on Page Four)

Mind over matter. Wasn't there an old phrase, 'If you don't mind, it doesn't matter'?

What am I talking about? I'm thinking about *practicing*. While some of Nor-Cal's members are strictly *listeners* (and we do need an audience, don't we?), others of us try our hand at making music with an organ or piano or some other instrument. With varying degrees of success, I may add, with myself prominently in mind.

As everyone knows, talent alone is not enough to gain that success. There's the story of the young violinist from Boston who finally receives an invitation to audition in New York, takes the train down there and is wandering around lost in Manhattan, carrying his violin case; he asks a kind looking old lady, "How do I get to Carnegie Hall?" She answers, "Practice, practice, practice!"

Now I'll get to the heart of my column: *not all your practice time must be spent on the organ bench!* The human mind is marvelous in its ability to *visualize*. I practice some, nearly every day, but I probably spend *more time* practicing *in my head* while driving along US 101 or just as I'm going to sleep at night. It's not unusual for me to make the final leap to memorizing a passage after not touching the keyboard for several days.

A couple of years ago, my ophthalmologist was a little slow in joining me in the examination room, and apologized when he did arrive. I told him I didn't mind, that I had been practicing a piece of ragtime music that I was trying to learn. He smiled and told me that he often practices his *golf swing* in his mind, too!

In talking with other folks, I have observed that many people have learned this technique and use it quite consciously, while many others have never heard of it, or at least not tried to apply it for themselves. I don't think the ability to *visualize* in this way requires any measure of talent or intelligence; it just requires giving it a fair try.

If you've never tried this and would like to, I offer a few suggestions. Start out with some skill or activity that you want to improve – but pick something relatively

Windsheet

easy, to start. Don't try to learn a Bach Tocatta and Fugue for your first attempt! Start with something that you *almost* can do well, but which you know needs more practice. Then, either when you're about to fall asleep or when you have maybe ten minutes to kill, waiting at a bus stop, just *visualize* yourself doing whatever it is – playing the organ or swinging a golf club or painting a particular scene or even a new computer skill. The important part is to force yourself to *see* and *hear* it *vividly*. When you 'lose' the image, stop and go back. Repeat it until you *feel* yourself achieving your goal.

I also find myself playing the organ sometimes in my dreams! I can't say whether this improves my playing, but it's better than those dreams where you find yourself driving a bus in heavy traffic with no clothes on!

So, dear readers, it's for you to judge whether this *visualization* concept is really helpful or whether I'm just a raving lunatic.

BOARD of DIRECTORS APPOINTMENTS

At the January 10, 2006 meeting of the Nor-Cal Board of Directors the Officers and Major Chairpersons listed at the bottom of Page One were made. Other appointments were also made. They were:

Concert Manager	Bill Schlotter
Organ Crew Chief	Bill Schlotter
Mailing Committee Chair	Bill Schlotter
Box Office Manager	Ron Bingaman
Record Sales	Gordon Pratt
Telephone Ticket Sales	Jack O'Neill
History Archivist	Bill Schlotter
Music Archivist	Chris Nichols
Webmaster	Chris Nichols
Open Console Host	Chris Nichols
Hospitality Chair	<i>(open)</i>
Windsheet Publisher	Frank La Fetra

[*Publisher's Note*]

Nor-Cal is fast reaching a crisis point. Thanks to a dedicated core we have put on 8 successful conventions, but if Nor-Cal is to put on another, years hence, we need 'new blood'. Within a short drive we have as many world class instruments—in theatres—as anywhere else in the world, it is important that we do more conventions.

Now, while our basic core is able to help and guide new people, it is time to 'bring them up'. What part would **YOU** like to play?

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(Scott Harrison Review continued from Page Two)

Australia, with Sydney being the largest. He added that "they're bigger but we have better organs."

For a 'bump and grind' number, Scott played *Saint Louis Blues*. He said he based his registration for the melody line on the 'third piston on the solo manual at Berkeley.' (This particularly sleazy registration has been attributed to **Tom Hazleton**.) Scott, and the audience as well, had a great time with variations on this well-known theme.

Scott closed with two songs from Australia. After several lines of *Waltzing Matilda*, Scott played *I Still Call Australia Home*, a rather haunting and nostalgic-sounding melody suggesting a great love of the 'land down under.' He then brought the console down with *Waltzing Matilda*.

Scott's encore was a great rendition of *Night Train*. As Scott played it, this was not a sleepy late-night milk train but a thundering express. It was a fitting end to a wonderful morning spent listening to a great Wurlitzer while sitting in one of the few remaining Bay Area movie palaces. It is a shame that so few **Nor-Cal** members took advantage of this opportunity to hear an internationally known artist play one of the many fine instruments in the bay area.

Our thanks to **Kevin King** for making this concert possible and for continuing to keep *his* wonderful instrument in top tonal shape.

(Morton Madness continued from Page Three)

Berkeley Community Theatre.

In succeeding years, attendees were treated to the talents of **Ron Rhode** (1997), **Barry Baker** (1998), **Clark Wilson** (1999), **Charlie Balogh** (2000), **Simon Gledhill** (2001), **Richard Hills** (2002), **Jelani Eddington** (2003), **Jonas Nordwall** (2004), and **Tom Hazleton** (2005). The list is virtually definitive of the most popular theatre organists of the past decade!

STOCKTON APRIL 9

If the **Morton Madness** experience on April 8th leaves you eager to hear more of **Jim Riggs'** organ wizardry, you can enjoy another concert of his the following day in **Stockton** at the Bob Hope Theatre. Information and tickets are available at the above website under **Friends of the Fox**.

UPCOMING EVENTS

March 12 SUNDAY (2:30 PM)

RON RESEIGH
BERKELEY COMMUNITY THEATRE

March 19 SUNDAY (1:00 PM)

Open Console for Nor-Cal members at Berkeley Community Theatre.

April 23 SUNDAY (1:00 PM)[tentative]

Open Console for Nor-Cal members at Berkeley Community Theatre.

April 8, 2006—**Morton Madness**.

See article (Page Three) in this issue.

May 7, 2006 SUNDAY (2:30 PM)

LEW WILLIAMS
BERKELEY COMMUNITY THEATRE

THE SOLO STRINGER

Angelino's Restaurant in San Jose and its 3/13 Wurlitzer hybrid has changed hands again. About three months ago, it was bought by two brothers from Mexico, one of whom has been a chef there off and on for years (and a darn good one, too). This is a good sign, as the place is cleaner than it has been in years, the quality of the food is once again consistently good.

Of great interest to those of us in the Theatre Organ hobby, the Wurlitzer is receiving professional attention. **Dave Moreno** of Sacramento has already been down to re-leather one extremely leaky regulator, and will return.

As the guy who has to play it, I can't tell you how happy this makes me! **Cliff Luscher** is also donating some time once a month or so to take care of such things as minor (and not so minor) console and wiring repairs, spot tuning, eliminating cyphers and dead notes, getting the Tibia tremolo to run (I had to play it over the holidays with 'straight' Tibias!), etc, etc, etc.

When the most critical items are taken care of, I'll start the 'Silent Movies' again, with one about every 8 weeks or so.

Angelino's is the last of the 'Pizza and Pipes' type establishments left in the South Bay/Peninsula and needs our support to survive. Martinez's **Bella Roma** is the only other one on the entire West Coast of the U.S.! Let's show the new owners that live Theatre Organ entertainment can be a success, and incidentally help secure the future of Theatre Organ as a public art-form for years to come.

—Dean Cook, *Solo Stringer*

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: _____

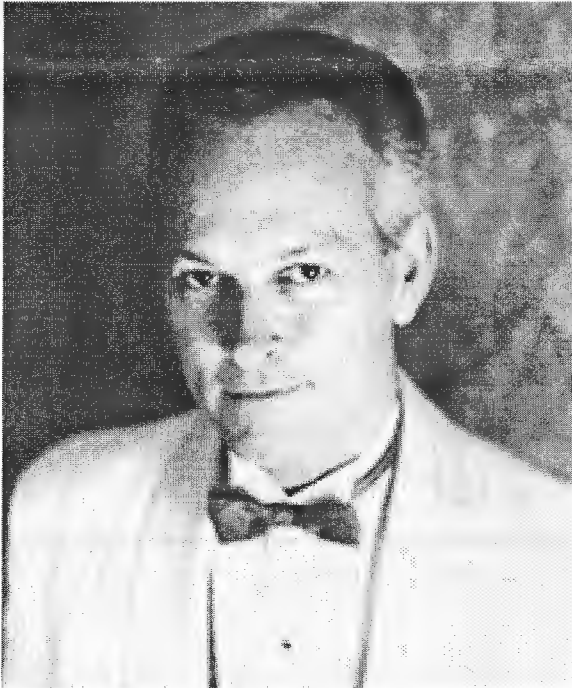
Address: _____

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.

BAY AREA PREMIERE
LYN LARSEN IN CONCERT

Featuring his new *Lyn Larsen Signature Series*
LL-324Q Allen Theatre Organ

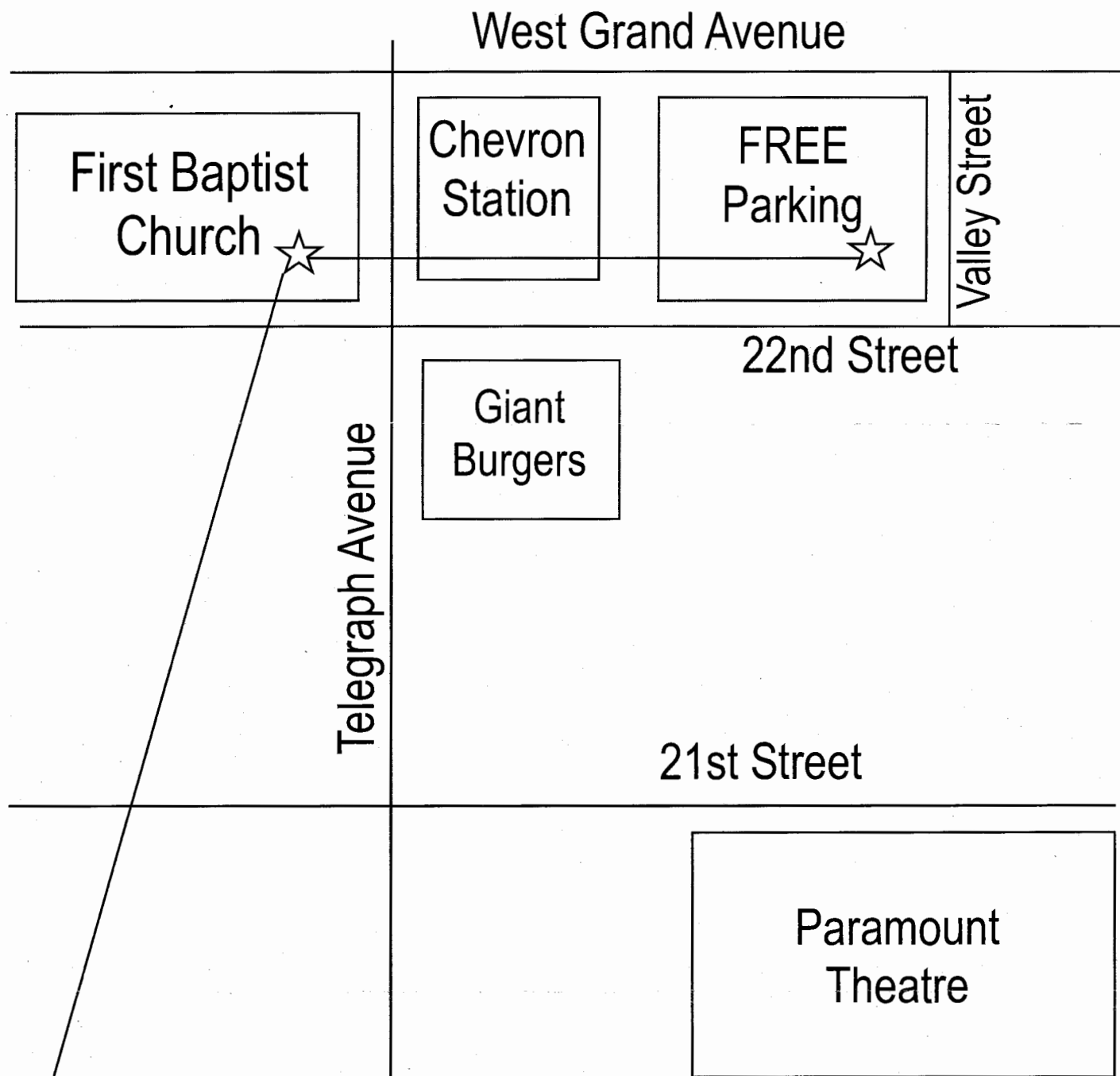


2:30 PM — SUNDAY

MARCH 5, 2006

NO ADMISSION CHARGE AND FREE PARKING
(see map on other side)

First Baptist Church, 22nd & Telegraph Sts., Oakland, CA
For additional information, please call J. Nelson & Co.
at (510) 482-3900, or visit <http://www.jnelson.com>.



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