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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  
May 2006

**LEW WILLIAMS**  
Plays at Berkeley  
on MAY 7<sup>th</sup>, 2:30 PM



## RON RESEIGH

AT  
Berkeley, March 12<sup>th</sup>

—Review by Don Ravey

Despite the uncomfortable weather, the attraction of **Ron Reseigh** from Milwaukee drew close to 200 theatre organ lovers to Berkeley Community Theatre and we were rewarded by an upbeat and musically exciting concert.

For most of the opening military march, the console lift remained lowered and caused some of us to wonder if we were again having mechanical/electrical problems, but as the *USC Fight Song* drew to its conclusion, the console appeared and arrived at its fully up position in perfect synchronization with the concluding chord, as planned by our artist.

Ron then introduced a lively 1927 novelty tune by **Zez Confrey**, *JayWalk*, punctuated with lots of piano and tuned percussions. This was followed by a slow, throaty piece many of us remember from the 1970's, *Alone Again Naturally* by **Gilbert O'Sullivan**.

Then came a medley of songs made famous by the *Beattles*, including *Norwegian Woods* and *Penny Lane*.

Ron followed this nostalgia with a stirring military band march, *The Gladiators*. As Ron pointed out, not the "little circus song," Entry of the Gladiators.

We then heard Ron's beautiful styling of **Andrew Lloyd Webber's** *Music of the Night* from *Phantom of the Opera*.

To close out the first half of his concert, Ron wove together a comprehensive medley of **John Williams' Star Wars** themes, including the title theme, the ragtime *Cantina Band* (who can forget the scene in the space bar?), the *Imperial March* (*Darth Vader's Theme*), and  
*(continued on Page Four)*

It was just over a year ago that Nor-Cal members were looking forward to enjoying a wonderful concert on our 4/36 Wurlitzer [now 4/37] at Berkeley Community Theatre played by one of our favorite American artists, **Lew Williams**, from Phoenix, Arizona. Just weeks before the concert we were stunned to learn that Lew had suffered a *broken thumb* in avoiding a freak auto collision and thus was unable to play for us.

Now, fully recovered, **Lew Williams** will star in our final concert of the 2005/2006 season on **Sunday, May 7<sup>th</sup> at 2:30 PM** at the **Berkeley Community Theatre**.

Lew's previous performance at **BCT** was in January of 2002 and we are eagerly looking forward to his postponed return.

A native of Lafayette, Louisiana, Lew majored in Organ Performance at Texas Christian University. He graduated with a Bachelor of Music and the Performer's Certificate in Organ (only the second organist in the school's history to win the latter distinction). He studied at the *Conservatoire de Musique* in Geneva, Switzerland, where he took organ improvisation with **Pierre Segond**. He received his Master's degree from Southern Methodist University (SMU).

While at SMU, Lew won the Southwestern Regional Competition of the American Guild of Organists (AGO) and subsequently represented the four-state region at the National Convention's *Organist Competition*. Scarcely two weeks later he played his first theatre organ concert for the American Theatre Organ Society (ATOS). In 1988, the ATOS named Lew *Organist of the Year*.

Lew has played numerous concerts across the United States, England and Australia. He has many AGO and ATOS convention appearances to his credit.

Since 1979 he has been associated with the *Organ Stop Pizza* restaurants in  
*(continued on Page Four)*

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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.

## JIM RIGGS

at  
Morton Madness, April 8<sup>th</sup>, 2006



Review by  
Art and Evelyn  
Woodworth

As we arrived at Hartzell's Harmony Wyneyards near Lodi at noon, the gray skies of the last few days gave way to blue sky with scattered clouds. As the gathering crowd ate their picnic lunches, they greeted old friends and made new friends. Promptly at 1:00, Emcee **Mateus Bombol** introduced our artist of the day, **Jim Riggs**.

Jim opened with the 20<sup>th</sup> Century Fox fanfare, which led into a joyful rendition of *Hallelujah!* Like many of the numbers to follow, it was fast-paced with lots of chord changes and progressions. Next was *The Old Piano Roll Blues*, featuring the Vorsetzer-operated grand piano in the balcony and the tuned percussions. Between numbers, Jim told us the history of his interest in and love of theatre organ.

He played two **Fats Waller** tunes, *Keepin' Out of Mischief Now* and *Lulu's Back in Town*. Both were very brassy and sassy. Commenting on the weather, Jim played a medley of *Stormy Weather*, *It Might As Well Be Spring*, and *Spring Is Here*. Featuring a variety of registrations, tied together with very nice transitions. *Makin' Whoopie* had piano accents and a nice counter melody on the verse.

Jim told of how **Tom Hazleton** and **Jim Roseveare** had influenced his playing. **Jim Rigg's** arrangement of *I Remember You* included a variety of registrations and tempos, including one combination especially associated with Tom. He played the number with emotion and gave it a soft, haunting ending. Jim closed the first half with a lively version of *Tea for Two*. There were lots of variations and counter-melodies. He slipped in snatches of several other tunes including *Indian Love Call* and *Stormy Weather*.

Jim summoned us back from our intermission socializing with a sprightly *April Showers*. He then took down a list of requests, starting with a lively *Piccolo Pete*. Next, he played a number that **Carl Stahling** had adapted for a Warner Brothers cartoon involving Bugs Bunny

and Elmer Fudd. Jim said that, "If anyone can tell me the name of that song, I'll give you ten bucks!" It was a cute number but there were no takers.

The requests continued with a bouncy *Alley Cat*, a swinging *Don't Sit Under the Apple Tree*, and *Hard Hearted Hannah*. *The Sound of Music* featured tibia and vox along with the bar harp. A soft and haunting *People* followed by *The Nearness of You* and *My Funny Valentine*. *Don't Get Around Much Any More* built up to a big finish. He then played 'The Train Song' meaning *Chattanooga Choo Choo*. Starting with train sound effects, Jim went into the familiar melody with a driving left hand. He blended in *I've Been Workin' on the Railroad*, *Someone's in the Kitchen With Dinah*, and *I'm Alabama Bound*.

The final number followed the Hartzell's Blue Barn tradition of all standing and singing *God Bless America* as the American flag rolls down from its wooden case. Jim tagged on the chorus from *Paramount on Parade* as a brief encore.

After driving from the valley floor to the Sierra foothills, touring Kautz's Ironstone Winery in Murphys, and enjoying a delicious dinner, **Mateus Bombol** again introduced our artist. Jim opened with a bright *You Took Advantage of Me*. Next was *Georgia on My Mind*, in reference to his daughters, Georgia and Rosemary. It was swiny with crisp string and reed accents. *Here's That Rainy Day* started with tibia and went on to a mellow horn.

Jim played some of his favorite latin numbers, including *Girl From Ipanema*, *Watch What Happens*, and *One Note Samba*. From his first recording, *Reel Rhythms* which was recorded at the Grand Lake, Jim played *She's the Girl Friend of the Whirling Dervish*. This is a great pseudo-near-eastern novelty song. Next was a light but dramatic *Autumn in New York*, with composer **Vernon Duke's** beautiful chords and progressions. Jim wrapped up the first half of his second concert of the day *One More for My Baby*, *One More for the Road*. His arrangement built and built, then softened to a sophisticated ending.

Jim opened the second half with a bright, cheerful *Taking a Chance on Love*. He then said that, while **Jesse Crawford** never recorded *If I Had You*, he would play it in Crawford's style. Jim's arrangement certainly had the Crawford sound. From 1948, he played the modern jazz tune *Black Coffee*, with 'hip' chording and a busy left

hand. It definitely sounded like we had a jazz trio in the chambers. *Deep Night* had a dark, minor key sound with mysterious tibias. *When It's Sleepy Time Down South* was lush with a steady beat.

Jim said that the **Stockton Fox/Bob Hope Theatre** will have a classic movie series. The first movie will be *Singin' In The Rain*. He played a medley of songs from the show, including *Broadway Melody*, *Broadway Rhythm*, *You Are My Lucky Star*, *Would You?*, and *You Were Meant for Me*. He closed the concert with the chorus from *Paramount on Parade*. He received a standing ovation. Thank you, Jim, for two wonderful concerts. Thanks also to **Dave Sauer** of **Sierra Chapter** who chaired the event.



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. When the theatre is available, these sessions run from 1 to 5 PM. The next *scheduled* date is Sunday, **May 21<sup>st</sup>, 2006**.

*Open Consoles* are informal and our genial host, **Chris Nichols**, ensures that any Nor-Cal member feels comfortable. He lends help and support to anyone who needs it. Depending on how many members are present, each has one or more 15-minute sessions at the console.

**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! This month I thought I'd try my hand at a poem. It's called: Our Organ Crew.

*Our organ at Berkeley, it thunders and roars,*

*It rattles the ceilings and vibrates the floors.*

*The pipes, ever shining, were polished by Rudy*

*He and his crew, they all did their duty.*

*Some pipes are enormous, some pipes are quite small,*

*I don't think I'll ever finish tuning them all.*

*Bill keeps us all working, rebuilding and fixing,*

*We don't like the smell of the fish glue we're mixing.*

*Chris brings lots of donuts, then solders each wire,*

*The patience it takes, is sure to inspire.*

*I like to build windlines, it's not all that tough,*

*But now that I think of it, I've had enough.*

*The Woodworths, and Richard, and Chuck are the greatest,*

*They do many jobs, and keep up on the latest.*

*When Safeway will let him, Ron likes to help out,*

*And Gordon, and Mark are great workers no doubt.*

*Our new helper Henry, is eager and this*

*He fits in the places I used to fit in.*

*I blame it on donuts, that Chris always buys,*

*Long ago I was such a more reasonable size.*

*Many others have given their blood, sweat, and time,*

*Too many to list, and too hard to rhyme.*

*So the organ crew slaves all our weekends away,*

*But I guess we all sort of like it that way.*

*Kevin*

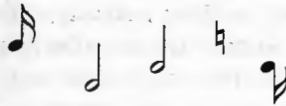
## MOUNT SHASTA CHAPTER

### a new ATOS Chapter

The Mount Shasta chapter of ATOS was formed in June 2005 on the 50<sup>th</sup> anniversary of ATOS. We have 12 members, from noted theatre organist **Dennis James** of Tacoma WA; **Fred Beeks**, who installed the 2/6 Wurlitzer from the *California Theatre* in Dunsmuir in his home (now a 3/12); **Aurora Blodgett Leininger** (a former Nor-Cal member), who has the 3/15 Wurlitzer from the *Oakland Fox* theatre in her home near Redding; **Stephen Jones**, an Allen organ dealer in Ashland Oregon; **David Dewey**, who is the manager of the *State Theatre* in Oroville and spearheading the return of the original 2/6 Wurlitzer now in a home in Pleasanton.

A church in McCloud also has a 2/5 Kilgen theatre organ, played frequently. A 2/9 Wurlitzer is installed in a home in Dunsmuir, but is not in playable condition at this time. **Al Schoenstein** (a Nor-Cal member) is the chapter's president. The chapter was formed primarily to support the return of the original 2/6 Wurlitzer to the *California Theatre* in Dunsmuir; however that project is on hold at this time.

— Al Schoenstein



## NEW MEMBER

We give a warm welcome to our newest member, **Harry Garland** of Los Altos Hills.

## NOR-CAL T.O.S. BOARD

Board Meeting April 11, 2006

[The following minutes have been condensed by the Editor for publication in the *Windsheet*. The complete minutes are available from the Secretary, Art Woodworth, address in Page One Footer.]

### Treasurer's Report

Treasurer **Ron Bingaman** reported that for the Ron Reseigh concert, revenues were \$2,693.87 and expenses were approximately \$2,982.00, for a loss of about \$288.

Ron reported that the balance in our checking account is \$11,078.66. He

described the changes he is making in our banking arrangements in order to earn appropriate interest. In total, they will increase our annual revenues by several thousand dollars, without exposing us to any financial risk.

Ron also said he will do a study of how to put Nor-Cal onto a 'neutral or better' cash flow basis.

### Membership Report

Membership Secretary **Neal Wood** reported that the Nor-Cal mailing list now stands at 197 consisting of 130 Nor-Cal/ATOS memberships, 54 Nor-Cal only, and 13 complimentary mailings. This includes one new member.

### [Future Meeting]

The next Board meeting will be 7:30 PM on Tuesday, June 13, 2006, in the scene shop at Berkeley Community Theatre, 1930 Allston Way, Berkeley.

### Windsheet Deadlines:

May Issue April 14

June Issue May 26

### Organ Crew Chief's Report

Berkeley Organ Crew Chief **Bill Schlotter** reported that work continues on the outside percussions. They only need some internal wiring and air-testing.

Remaining winding and wiring is:

Two 8-foot strings in solo chamber

8-foot plena on speaker shelf

Orchestral cymbal

Outside percussions

Two trombone offsets

Two viola diapason offsets

One French horn offset chest

Work beyond Phase 2 will include a second marimba-harp (piano hammer style) and a calliope.

**Bill** reported that the air conditioner installed in the blower room is now operational. While it has to be turned on manually in the blower room, it does have a thermostat. The goal is for all three chambers to be at the same temperature, no matter how long the organ has been operating.

He said that we have sold four large tremulants for \$100 each. They are going to the Phoenix area. Two will go into a Valley of the Sun Chapter project.

**Bill** reported that Berkeley Community Theatre has a new Production Manager. His name is **Eli Morgan**. Eli is a full-time school district employee. He is a member of the stagehands union and has worked as a supervisor of productions.

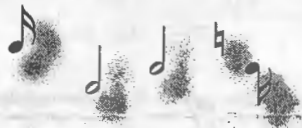
(continued on Page Four)

(Lew Williams continued from Page One)

Phoenix and Mesa, Arizona. Currently he performs on the 4/75 Wurlitzer in Mesa's *Organ Stop*.

Of his several CDs, two were recorded on the Mesa organ: *Rhapsody in Blue* and most recently, *Give My Regards to Broadway*. Other recordings include: *At Last* (Alabama Theatre, Birmingham, 4/22 Wurlitzer), and *Live at Pasadena Civic Auditorium* (5/29 Moëller).

Lew Williams has endeared himself to ATOS members around the world with his unique upbeat registrations, re-creation of big-band era arrangements, his witty humor and audience rapport.



(Ron Reseigh continued from Page One)

several more. John Williams often writes complex, syncopated rhythms that tax the talent of even the best musicians, but Ron executed them with apparent ease.

The second half began with another military march, then Ron solicited requests from the audience, which he noted on a pad with a borrowed pen. These formed the basis for the remainder of the concert, short of the closing pieces. Two features of this performance were impressive: first, every piece was a fully developed arrangement, not just a melody line and accompaniment; and the *segues* were tasteful and served the transitions well.

Beginning with Richard Rodgers' *Slaughter on Tenth Avenue*, most of the requests were fulfilled without pause, in a blend of styles appropriate to the selections. Ron began with George Gershwin's *Sweet & Low Down*, then a rendition of *Roller Coaster* (by Louis Bush and Milton DeLugg) worthy of George Wright. This was followed by Hoagy Carmichael's *Stardust*, David Rose's *The Stripper* with *What Are You Waiting For Mary* (Walter Donaldson) somehow embedded in it. *The March of the Siamese Children* from Richard Rodgers' *The King And I* was next, then another George Wright favorite, *Brazil*. Ron then treated us to Duke Ellington's *Caravan*, then the theme from *Raiders of the Lost Ark* by John Williams, and finally John Phillip Sousa's *Stars and Stripes Forever* march, in which Ron played all the fife obligatto and drum parts, seemingly requiring at least three

hands and two feet!

The audience wouldn't let Ron go with just that; as we called him back from the pit, he teased us with the theme from the *Jeopardy* TV game show, then played a delightful version of *Thanks For the Memories*, written by Leo Robin and Ralph Rainger, and made famous, of course, by Bob Hope.

(Nor-Cal T.O.S. Board cont. from Page Three)

#### Old Business

It was agreed to send three issues of the *Windsheet* to people signing up for our public concert first-time-free program. It was noted that these people will also receive the public concert mailings. It was agreed that concert flier mailings to our 'first timers' should be on the same basis as for the rest of our list.

#### New Business

##### Nor-Cal Bylaws

Frank La Fetra distributed copies of the Nor-Cal Bylaws into which he had inserted suggested changes. His proposals include moving the annual business meeting to January, sliding the various steps of the nomination process back one month, and eliminating the January Board meeting. The changes also clarify that Associate Members are non-voting.

Frank said his goal is for the Board to agree on the changes at the June Board meeting and then mail out the revisions for a mail vote of the Nor-Cal membership. An affirmative vote would move the annual business meeting now scheduled for December 2006 to January 2007.

##### First Time [4] Free Program

Bill Schlotter led a discussion of the First-Timers-For-Free program.

It was agreed that:

- We should be firm about requiring a mailing address
- We should not accept only an email address
- We should modify the form as recommended
- We should print a simple privacy notice on the form
- We should always have three people at the table

##### Honorary Membership

Long-time Nor-Cal Member Judson Owens was granted an Honorary Membership in Nor-Cal Theatre Organ Society, in gratitude for his many services to the chapter over his years at BCT.

Respectfully submitted,  
Arthur J. Woodworth, Secretary



## EDITOR'S RAVINGS

Last month was a sad month; we mourned the loss of two respected and admired theatre organists, G. Thomas Hazleton and Ashley Miller within a week of each other.

Tom's death came especially close to many of us in the San Francisco Bay area, where he spent a great deal of his life. You can read a wonderful tribute to Tom at the *San Diego Union-Tribune* web site:

<<http://www.signonsandiego.com/news/obituaries/2006-0404-9999-1m4hazleton.html>>

There is also a biography with photos of Ashley at the *Garden State Theatre Organ Society* web site:

<<http://www.gstos.org/AshleyMiller.htm>>

We will all miss the artistry of both of these men, who fortunately left us a legacy of their music in recordings.

Sad though their loss is, we in Northern California should rejoice in our good fortune in having so many fine artists who play in local venues. Yet another reason not to live in Key West, Florida! [I'll probably hear from someone who will contradict me.]

Locally, the *Stanford Theatre* in Palo Alto has rearranged their schedule this year, with a silent film classic with Wurlitzer organ accompaniment *every Saturday evening at 7:30, repeated at the 2:00 matinee the following day*. Three of our favorite artists will take turns scoring these films: Dennis James, Jim Riggs, and Clark Wilson. Check our listings in *UPCOMING EVENTS* elsewhere in this issue, or call the *Stanford Theatre* at (650)324-3700 for details.

## SOLO STRINGER

Dean Cook

### PART TWO

[In our last issue, the history of Angelino's Restaurant in San Jose, and of its 3/13 Wurlitzer, were traced up to the year 2003. Here we pick up the story—ed.]

...Rami sold the place back to Ali Mohammed, who along with his wife

Shiane, and brother Lalo, spent two years ministering the place. If this is starting to sound like "Days Of Our Lives," wait...there's more!

In late 2005, the Mohammed's sold Angelino's to two brothers from Mexico, Oliverio and Rosendo: Rosendo is another classically trained chef, and has worked in the Angelino's kitchen for 20 years. His brother Oliverio ("call me Ollie") is a fan of the place from it's 'Thundermug' heyday.

As it currently stands, the organ is the definitive hybrid; many different manufacturers are represented, including Wurlitzer, Robert-Morton, Gottfried, Dennison, Moëller, Smith and Organ Supply. Originally, the organ sported a snazzy Moëller English Post Horn, which was replaced in 1985 with an Organ Supply Cor Anglais, which actually sounds more like a Sax. The Tibia, Viole d' Orchestre, Flute, Diapason, and Vox are Wurlitzer; Clarinet is Dennison; Orch Oboe and Solo String are Gottfried; Solo String Celeste is Robert-Morton, Vd'O Celeste is Dennison; Kinura is Moëller. The original Wurlitzer Style D Trumpet was replaced by a Wurlitzer Tuba Horn, the only 'chorus reed' in the instrument. Chestwork and regulators are all Wurlitzer; tremolos are Wurlitzer, Smith, and Organ Supply. There is an Austin 49-note Chrysoglott (labelled 'Metal Harp' at the console), and a wide assortment of traps and toys on two different toy counters.

Much as the late, lamented Ye Olde Pizza Joynt organ was touted as being from the Warfield Theatre in S.F. (because that's where the console came from), the Angelino's 'Wurlitzer' is likewise referred to as 'The Venetian Organ.' It's just easier that way! ~

With all the changes in ownership over the years, the Wurlitzer began to suffer from a lack of maintenance, brought about by a declining economy, and smaller and smaller attendance. Starting in the early 90's maintenance became more sporadic, ceasing entirely in 2003 for a two-year period. Serious issues began to develop, with wind-leaks at every wind-line joint, blown pouches in the exposed Xylophone and Chrysoglott hissing away (and causing dead notes), swell shades either cyphering open or not opening at all, cyphering pipes silenced with napkins stuffed under the toes, the pump for the pressure piano becoming weaker and weaker, metal 'Chrys' bars literally falling

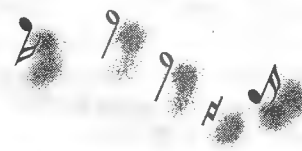


Author at the console of Angelino's Restaurant Organ

off, traps and sound FX failing one by one, large scale regulators (some still on 1928 leather) blowing gussets, pressures all over the instrument falling, dead manual, pedal and stop keys piling up, tremolos failing or refusing to start...the list goes on. The final sign of decline for this organist occurred a couple of years ago, when the whole instrument began to sag while being played; fearing the 10-HP blower was failing, I went up on the roof to inspect the situation, and found the blower shack completely 'mummified' by yards of clear plastic celophane-type material! The poor blower simply could not take in any air! At best, I can only assume this was done to 'keep out the elements' as it were; at worst, perhaps an attempt at sabotage. To this day, nobody has 'owned up' to this action.

Today, the future is brighter. The current owners are fans of the Wurlitzer, and responsible enough to realize that the organ is a huge attraction, and deserves serious attention not only for that reason, but because it is as important a fixture in the restaurant as the Baker's Ovens, or the walk-in refrigerator. The place is kept clean as a whistle, the menu is updated, the food is not only great, but consistently so, and the dining room will soon undergo another renovation, bringing back a little of its original 'funk!' As for the WurliTzer... Attention has begun again, with **David Moreno** of Sacramento engaged to perform serious maintenance on a periodic basis, as budget allows. To this end, two of the most leaky regulators have been rebuilt, windleaks in the chambers are being addressed, making the whole instrument far quieter. **Cliff Luscher**, formerly one of the owners of the Wurlitzer in the Avenue Theatre in S.F. (later the Towne

in San Jose), spends several hours most Saturdays fixing things like dead tremolos, dead manual, pedal and stop keys, balky, squeaky swell shades etc, asking only for reimbursement for parts. When the most intrusive console problems are taken care of, dead manual chest and relay notes, and cyphers will be tamed. At this time there is no rank of pipes that doesn't have dead notes for various reasons, and it is hoped that soon, enough will play for the organ to have its first thorough tuning in years! Things are looking up, but there is still a 'long row to hoe.'



## OTHER CHAPTERS

**Sierra Chapter, Sacramento, CA**

<[www.sierrachapterATOS.org](http://www.sierrachapterATOS.org)>

Friday, **May 19, 2006** at 8 p.m.

Silent film "The Black Pirate" (1926) starring Douglas Fairbanks.

Wurlitzer accompaniment by **Bob Salisbury**

**Towe Auto Museum**

2200 Front St.

Sacramento, California

**Los Angeles TOS**

<[www.LATOS.org](http://www.LATOS.org)>

Saturday, **June 3, 2006**

*Twenty-Six Miles Across the Sea*


19<sup>th</sup> annual Silent Film Benefit for the Catalina Island Museum

"Show People" featuring **Marion Davies** with **Chris Elliott** at the 4/16 Page in the Avalon Theatre

# UPCOMING EVENTS

April 29, 2006 SATURDAY (7:30 PM) and April 30 SUNDAY (2:00 PM): **Stanford Theatre, Palo Alto: *Stella Dallas***, organ accompaniment by **Clark Wilson**

May 6, 2006 SATURDAY (7:30 PM) and May 7 SUNDAY (2:00 PM): **Stanford Theatre, Palo Alto: *The Night of Love***, organ accompaniment by **Jim Riggs**

May 7, 2006 SUNDAY (2:30 PM)  
  
**FINAL NOR-CAL PUBLIC CONCERT OF THE 2005-2006 SEASON**

May 13, 2006 SATURDAY (7:30 PM) and May 14 SUNDAY (2:00 PM): **Stanford Theatre, Palo Alto: *Sporting Venus* and *\$20 a Week***, organ accompaniment by **Clark Wilson**

May 14, 2006 SUNDAY (5:00 PM): **Angelino's, San Jose: *The Mark of Zorro***, organ accompaniment by **Dean Cook**

May 19, 2006 FRIDAY (8:00 PM):  
*Sierra Chapter* presents **Bob Salisbury** accompanying the silent film ***The Black Pirate*** at the Towe Auto Museum in Sacramento.

May 20, 2006 SATURDAY (7:30 PM) and May 21 SUNDAY (2:00 PM): **Stanford Theatre, Palo Alto: *Beau Geste***, organ accompaniment by **Jim Riggs**

May 27, 2006 SATURDAY (7:30 PM) and May 28 SUNDAY (2:00 PM): **Stanford Theatre, Palo Alto: *Lady Windemere's Fan***, organ accompaniment by **Jim Riggs**

June 3, 2006 SATURDAY (7:30 PM) and June 4 SUNDAY (2:00 PM): **Stanford**

**Theatre, Palo Alto: *Winning of Barbara Worth***, organ accompaniment by **Clark Wilson**

June 10, 2006 SATURDAY (7:30 PM) and June 11 SUNDAY (2:00 PM): **Stanford Theatre, Palo Alto: *Romola***, organ accompaniment by **Dennis James**

June 17, 2006 SATURDAY (7:30 PM) and June 18 SUNDAY (2:00 PM): **Stanford Theatre, Palo Alto: *Kiki***, organ accompaniment by **Jim Riggs**

June 18, 2006 SUNDAY (Tentative —time to be announced): **BERKELEY COMMUNITY THEATRE: *Hazleton Memorial***

June 24, 2006 SATURDAY (7:30 PM) and June 25 SUNDAY (2:00 PM): **Stanford Theatre, Palo Alto: *Her Sister from Paris***, organ accompaniment by **Dennis James**

July 1, 2006 SATURDAY (7:30 PM): **Stanford Theatre, Palo Alto: *The Rescue***, organ accompaniment by **Dennis James**

July ?, 2006: ***Members' Picnic*** day and location to be announced.

August 5, 2006 SATURDAY (9 AM): **Grand Lake Theatre, Oakland: *Members and Public Concert***, **Kevin King** at the console of the 3/18 Wurlitzer. \$4 admission.

## OTHER VENUES

**Angelino's, 3/13 Wurlitzer, 3132 Williams Rd, San Jose, CA. Fridays & Saturdays, 6 to 9 p.m. Dean Cook or Don Croom. (408) 243-6095.**

**Bella Roma Pizza, 3/16 Wurlitzer, 4040 Alhambra Ave., Martinez, CA. Dave Moreno, Bob Reichert, Kevin King at the console. (925) 228-4935.**

**Castro Theatre, 4/22 Wurlitzer, 429 Castro St., SF, CA. Intermission music played daily by David Hegarty or Warren Lubich. (415) 621-6120. <www.castrotheatre.com>**

**Grand Lake Theatre, 3/18 Wurlitzer, 3200 Grand Ave., Oakland, CA. Intermission music: Warren Lubich (Fridays) & Kevin King (Saturdays). (510) 452-3556.**

**Palace of the Legion of Honor, 4/63 E.M. Skinner, Lincoln Park, San Francisco Presidio. Saturdays and Sundays from 4:00 to 4:45 PM. Free after museum admission. David Hegarty or Keith Thompson plays an *Organ Pops Concert* on those weekends, other artists play classical concerts on other weekends. (415) 750-3600. <www.legionofhonor.org>**

**Paramount Theatre, 4/26 Wurlitzer, 2025 Broadway, Oakland, CA. Public tours on first and third Saturdays of month at 10 AM. (510) 465-6400.**

**Stanford Theatre, 3/21 Wurlitzer, 221 University Ave, Palo Alto, CA. Silent films with organ accompaniment by various artists on weekends. (650) 324 - 3700. <www.stanfordtheatre.org>**

**Towe Auto Museum, 3/15 Wurlitzer, 2200 Front St., Sacramento, CA. Free Sunday concerts with Museum Admission (exceptions, Sierra Chapter concerts). <www.sierrachapterATOS.org>**

**Visalia Fox Theatre, 4/22 Wurlitzer, 300 W. Main St., Visalia, CA. (559) 625-1FOX (1369).**

### 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.