

\*\*\*\*\*

# The WINDSHEET



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

www.theatreorgans.com/norcal

April 2005

## MORTON MADNESS AGAIN! Saturday, April 9<sup>th</sup>, starting at 1 PM, featuring TOM HAZLETON



We're now up to the eleventh annual edition in the series of Morton Madness days jointly hosted by Nor-Cal and Sierra chapters. The event this year on Saturday, April 9, promises to be as great as those held in previous years: Again, an outstanding artist; again, the great venues opened to us; with, again, the distinctly different sounds of two fine instruments made by the eponymous Robert Morton West Coast organ building firm; and again, the chance to catch up on the latest with members of our's and neighboring chapters.

*What's importantly different about this event when compared to other Nor-Cal concert offerings is that you have to decide NOW that you are going to attend because you have to order your tickets from Jack O'Neill.* Jack is prepared to accept personal checks in the mail (PO Box 2741, Oakland CA 94602) and Visa/Master Card charges over the phone (call 510-632-9177). Jack will supply

the needed driving directions to get to the venues as part of the ticket package that he will send by mail. Mail takes time, so decide and order NOW so you'll have tickets and directions in hand when the day arrives.

The plan for the day is first to venture to Harmony Wynelands, a working vineyard near Lodi, and at 1 PM hear a concert on the 3/15 organ built in 1921 and originally in San Francisco's Castro Theatre. This has been installed by Bob Hartzell in his music room—affectionately called the *Blue Barn*. There will be indoor seating (which goes fast!) and also outdoor patio seating for those who wish to both hear the concert and meet with others who like their music mixed with sociability.

Following this performance, those attending will caravan to the quaint Gold Country town of Murphys. Explore there a little, and then reassemble at nearby Kautz' Ironstone Vineyards. Here there

(Continued on Page Three, Morton Madness)

## Low Williams in Concert 2:30 PM May 1 Berkeley Community Theatre Kittredge and Milvia Streets

Sunday, May 1 will be the time of our last public concert of the 2004-2005 season, where **Low Williams'** witty style and keyboard artistry will be featured.

This is also a concert where you will be able to offer your friends the opportunity to hear yet another outstanding theatre organist perform on Nor-Cal's Mighty Wurlitzer without cost if they qualify for the **FRIENDS (FIRST TIME) 4 FREE** program. You (and they) will not be disappointed.

This will also be a good time to check in with friends who you've hosted at our previous concerts where they've taken advantage of the **FRIENDS (FIRST TIME) 4 FREE**. Invite them to enjoy

(Continued on Page Three, Low Williams)

Federal Employer Identification Number 23-741594-7 • State Charitable Trust No. CT 45966 • State Organization Number D-072 6636 NT20S M12

<b>CHAIRMAN</b> Kevin J. King 3106 Sheffield Ave. Oakland, CA 94602 510/532-9345 kevjking@juno.com	<b>VICE CHAIRMAN</b> William O. Schlotter 6203 Elderberry Dr. Oakland, CA 94611 510/482-3183 woschlotter@earthlink.net	<b>SECRETARY</b> Arthur Woodworth 600 Coventry Road Kensington, CA 94707 510/524-7452 awoodworth@bigfoot.com	<b>TREASURER</b> Donald G. Siefert 1129 Augusta Pointe Ct Ripon, CA 95366 209/599-7480 dsiefert@sbcglobal.net	<b>EDITOR</b> Robert K. Shipley 1734-9 W El Camino Real Mountain View, CA 94040 650/968-3290 bshipley1@atmc.net	<b>PROGRAM</b> Warren P. Lubich 2950 26th Avenue San Francisco, CA 94132 415/566-2623 lubie65@aol.com	<b>MEMBERSHIP</b> Neal R. Wood 523 Corbett Avenue San Francisco, CA 94114 415/861-7082 nealwood@pacbell.net
---	---	---	--	--	--	--

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.

## Jonas Nordwall Concert Review

(Dean Cook, our 'Solo Stringer,' provides us with this look at Jonas' recent public concert performance from a theatre organ artist's perspective.)



Sunday, March 6 marked the return of the always-popular Jonas Nordwall to the console of Nor-Cal's 4/35 Wurlitzer at Berkeley's Community Theatre. Riding the console up to a spirited *Merrily We Roll Along*, Jonas segued into a dreamy Theme From *Evergreen*, which featured breathy Strings, Quints, and Voxes over Flute Celestes and Chrysoglott. Jose Padilla, composer of *Valencia*, was the author of another of Jonas's 'wild rides': *El Relicario* in a paso doble rhythm, and with 2<sup>nd</sup> Touch melody over right-hand arpeggios in the final chorus. Much of this program seemed to feature selections in various forms of ¾ meter.

Chopin's *Grand Valse Brillante in B-flat* was introduced by Jonas with the remark that this was a tune that should never be played on the organ...your Solo Stringer couldn't disagree more, with Jonas at the console, at least! There was nice use of the 16' Clarinet in the pedal, and a stunning orchestral transcription technique.

A three-tune medley from Cole Porter was next: *Wunderbar*, including the seldom-heard verse, *True Love* a new tune for this reviewer and one of Porter's best-known hits *Begin The Beguine* in which Jonas employed a novel swingy rhythm pattern using High-Hat and Brush Cymbals and a Snare-Drum that sounded quite 'Brushy' itself.

Another bit of classical repertoire followed; The *Marriage Of Figaro Overture* was so stunning in its accuracy of transcription that the Solo Stringer forgot to take notes! When Jonas performs one of his unique orchestral transcriptions, one just has to close one's eyes and absorb the experience, especially when played on an instrument as well suited to this kind of performance as the BCT Wurlitzer.

Another transcription was next, this time from the world of Film music; John Williams' *Harry Potter* score provided many opportunities to explore the orchestral side of this instrument, with motifs that are very familiar to an audience that included many guests and first-time attendees. Keeping in a contemporary

vein, Barry Manilow's *I Write the Songs* prepared the audience for the first-half closer, a truly spectacular *Toccata From the 5<sup>th</sup> Organ Symphony* by Widor, prominently featuring the organ's powerhouse 32' bass.

Leroy Anderson's frenetic *Bugler's Holiday* was the second-half opener; followed by an unusual feature for a public organ concert for the Solo Stringer...a 'tour and explanation of the Theatre Organ.' We do that a lot in the Pizza Parlour, and I heard so many favorable sounds from the audience at large that perhaps it should be done more often. It was fun to hear the bottom of the Tuba Mirabilis (Morabilis?) all by themselves. Jonas also went into quite a bit of history and development of the instrument.

He wrapped up with a *Jovous romp* a 70's disco tune based on Bach. Something more traditional was the *Intermezzo from Cavalleria Rusticana*, to demonstrate the organ's romantic classical side, and then a well-constructed tribute to three of the Theatre Organ's stars: the original, of course, **Jessie Crawford** with Jonas's impression of *I'm Confessin'* circa the 30's, *That's My Desire*, and the most famous 'break through' recording in 1955, *Jalousie* covering an overview of the evolution in the popular use for these instruments.

Then demonstrating the organ's 'congregational accompaniment' side, *Lur Divitica* showcased the BCT organ's fine Diapason choruses, *Amazing Grace* was traditionally spiritual, and *Christ The Lord Has Risen* were the kind of congregational hymns that you get in churches with a 'hipper' organist.

In a tribute to The City By The Bay, *I Left My Heart In San Francisco* segued into *San Francisco*, which had an intro that slightly referenced the city's 'Chinatown' district. The encore was a Sousa march, with I believe was his *Washington Post March*.

It all added up to an exciting afternoon a well put together program that really showed off the capabilities of the BCT Wurlitzer, played by one of its contemporary masters.



Chairman's  
Windline  
Kevin King

Greetings to my fellow Nor-Cal members. WE NEED HELP

Nor-Cal would like to find someone who would be interested in becoming our next *Windsheet* editor. Our current editor, Bob Shipley, has been doing a wonderful job, and we are sad that he may soon be stepping aside. Bob will be retiring and moving to the East Coast.

Although it will be a challenge filling his shoes, I am sure that there is an individual out there in 'Nor-Cal Land' who can bring their own talents and enthusiasm to this very important job.

We are looking for a member who enjoys writing. Perhaps someone who has done writing before for other groups, or as part of their profession, even a person who was involved in writing their high school newspaper.

Our current publisher, **Frank La Fetra**, will remain as our publisher, formatting and adding pictures to the layout, proofreading, printing, addressing and mailing. He is ready and willing to help guide and advise a new editor. Our current editor will also assist with the transition of getting the new editor up on his/her or their feet. You will have help and support.

Basic duties include taking the information contributed by officers and members and putting them into written form. Also gathering some information, such as dates, times, and places of events, then combining that material into a publishable form. Then this written material is given to **Frank La Fetra** in a Word Processor format (Mac or Windows); he then turns it into the finished paper form you are now reading.

The editor's job can easily be done at home just through emails and phone calls. No knowledge of printing or publication technology is necessary (that's Frank's expertise). What we really need is someone who likes to talk with others about Nor-Cal and theatre organ events, and enjoys writing.

Please contact me, or any board member, if you think this is something you might have fun with. Or, if you are unsure

(Continued on Page Three, Chairman)

(Continued from Page One, Morton Madness)

are winery tours, wine tasting, a buffet dinner with wine (included in the \$45 all-inclusive ticket price) and then hear a second concert on the larger-scale Morton, also a 3/15 but built circa 1928. This Morton was originally installed in Sacramento's Alhambra Theatre. Both of these instruments are well-suited to filling their respective halls with exciting theatre organ sounds.

And we have the artist to really make these fine organs show their capabilities—**Tom Hazeleton**. Tom grew up in the Bay Area and was able to catch the last of the theatre organ artistry that was then still being showcased in some of the San Francisco theatre palaces. He studied locally at San Francisco State and the San Francisco Conservatory of Music and was a student of, and assistant to, the noted organist-composer Richard Purvis at Grace Cathedral in San Francisco. He also became what proved to be the last staff organist hired to play in San Francisco's Paramount Theatre.

Tom then continued as an organist and teacher in the Bay Area, serving for fourteen years as organist and associate minister for music at Menlo Park Presbyterian Church, as well as professor of organ at University of the Pacific in Stockton, California. In the theatre organ realm he worked with the owner of the Cap'n's Galley pizzeria chain to specify and voice a very fine Wurlitzer in their Redwood City restaurant. Tom played this instrument regularly for the restaurant crowd, and, prior to the re-emergence of in-theatre organ venues, Nor-Cal often arranged to use this restaurant's organ for some fine chapter concerts presented by any number of artists.

Tom's career flourished, he took Mimi, a lovely lyric soprano for his wife and they raised a family. Tom continued giving organ concerts in both classical and theatre venues around the world, aiding in the design and specification of organs, both pipe and electronic, and being recognized for his accomplishments in many areas. Suffice it to say, Tom was included in that elite and internationally recognized group of artists designated as ATOS artists of the year back in 1986. Since then he's not rested on his laurels, but has continued to develop as an artist, and will surely delight us on this musical adventure we call Morton Madness.

(Continued from Page One, Lew Williams)

another afternoon of great music, and also let them know that joining Nor-Cal and also ATOS will keep them current on much of what is happening in the theatre organ world as well as alerting them to additional opportunities to hear this and other great instruments. Also remember that each person who graduates from the **FIRST TIME 4 FREE** program to Nor-Cal member gives you another entry to the contest where the Nor-Cal member who brings in the most new club members wins tickets to all of the next season of Nor-Cal BCT organ concerts.

(Continued from Page Two, Chairman)

and just need some clarification on what exactly you would be doing, talk with **Bob Shipley** or **Frank La Fetra**. They can answer those questions better than I can.

*Kevin*

### Donations

We thank **Mr. & Mrs. James F. Parker** of Santa Rosa and **Mr. John Larsen** of Alamo for their donations, which will help us in our efforts to preserve the theatre organ and present it in performances in our community.

### Next Board Meeting

Tuesday, April 12 2005, 7:30 PM, at the home of Kevin King, 3106 Sheffield Ave., Oakland. Phone (510) 532-9345

*All members are encouraged to attend.*

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

### Nor Cal TOS Member Badges

Nor-Cal has a great looking badge featuring our logo, the pipework Golden Gate Bridge along with the club name and your name—all this is engraved on a blue background plastic badge stock and completed with an attached clothing grip clip.

The badges cost \$9 and can be ordered through **Jack O'Neill**, PO Box 27238, Oakland, CA 94602-0438



**Editor's Console**  
Bob Shipley

[Your editor's time in the area draws to a close.]


I'll be moving soon—not just yet, but still this year. So we're looking for someone willing to learn the ropes—to gather and edit the material that makes up the *Windsheet*, but it is not necessarily taking the full responsibility right away. If you'd like to learn more, give me or Kevin a call.

We want to hear from you and to receive material that we can share with the club.

The deadline for the next *Windsheet* is April 15. Contact me by email <bshipley1@atmc.net>, by phone (650) 968-3290, or mail me at 1734-9 W. El Camino Real, Mountain View, CA. 94040.

*Bob*

Cut-out or copy as needed  
OR Just Come, if first timer



**—Please Print—**

Name \_\_\_\_\_

E-Mail \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

ZIP \_\_\_\_\_ Phone Number w/ Area Code \_\_\_\_\_

Nor-Cal Sponsor \_\_\_\_\_

**—Please Print—**

—FIRST TIME—  
**FRIENDS 4 FREE**

## Open Console hosted by Chris Nichols

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 to 5 PM. The next *scheduled* date is **April 24**, with the next *tentative* date being **May 15**.

**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.

## Other Events

**Bob Hope Theatre *Inaugural Concert*** (Stockton Fox) 242 E. Main St., Stockton  
**Walt Strony**—April 10, 2:00 PM—4/21 Morton (from Seattle Fox) — Tickets \$25, Online [www.bobhopetheatre.com](http://www.bobhopetheatre.com) or (209)337-4673.  
*Box Office will be open April 10.*

**Angelino's Restaurant**—3/13 Wurlitzer 3121 Williams Road, San Jose. **Dean Cook** provides accompaniment to the Douglas Fairbanks silent classic *The Thief of Bagdad* **April 17** at 4 PM. Call (408) 243-6095 for reservations.

**ATOS Annual Convention (50<sup>th</sup>)**  
Los Angeles, CA, July 1 to 5—  
Overture, June 30—Encore, July 6—  
[www.atosconvention.org](http://www.atosconvention.org)

## Other Venues

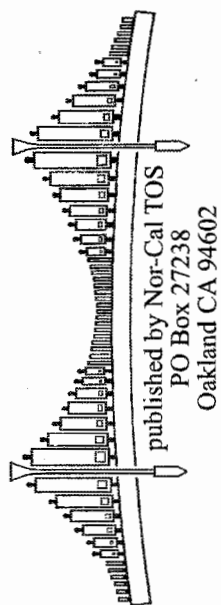
**Castro Theatre**, 4/22 Wurlitzer, 429 Castro, SF, CA. Intermission music played daily by David Hegarty or Warren Lubich. (415) 621-6120 <[www.castrotheatre.com](http://www.castrotheatre.com)>

**Grand Lake Theatre**, 3/18 Wurlitzer, 3200 Grand Ave., Oakland, CA.

Intermission music: Warren Lubich (Fridays) & Kevin King (Saturdays) (510) 452-3556 <[www.renaissancerialto.com](http://www.renaissancerialto.com)>

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

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 call or write:

**Mr. Neal R. Wood at (415)861-7082 <[nealwood@pacbell.net](mailto: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.