
The WINDSHEET



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

www.theatreorgans.com/norcal
 December 2005



ANNUAL MEMBERSHIP MEETING, 2 PM at Berkeley Community Theatre NOTICE OF ANNUAL BUSINESS MEETING AND ELECTIONS

Continuing Nor-Cal's tradition of combining a concert with our Annual Business Meeting of Members, we will be treated to performances from two of our own members, **Paul-Wesley ('PW') Bowen**, left above, and **Gordon Pratt**, right above.

The Annual Membership Meeting will be at the **Berkeley Community Theatre** and will start at **2:00 PM. on Sunday, Dec. 4th**.

Election of new Board members and such other business as may be introduced will take place at this meeting. There will be three (3) Director vacancies and the nominating committee has recommended three candidates for those vacancies:

- Kevin King** (his 2nd term)
- Frank LaFetra** (his 1st term)
- Ron Bingaman** (his 1st term)

Paul-Wesley 'PW' Bowen is a frequent attendee at our monthly Open Consoles. A native Californian, 'PW' spent 30 years in Minnesota, where he was a representative for the Dutch organ manufacturer, Eminent Organ Co. He made the only recording made of the 3/27 Kimball organ at the Center Theatre in Milwaukee, *Midnight At The Center*, before it was removed. He played a Rodgers electronic organ for an ATOS Convention lunch in Oakland in the 1960's, where he met Gaylord Carter. 'PW' also has been a church organist and currently plays piano at the Family Community Church in South San Jose.

Gordon Pratt is a long-time Bay Area organist and member of Nor-Cal. His musical training began with an accordion

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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 Wuritzer at the Berkeley Community Theatre. When the theatre is available, these sessions run from 1 to 5 PM. The next proposed dates are Sunday, **Dec. 11th** and Sunday, **Jan. 8th, 2006**.

Important:

Call the Nor-Cal voice mail at (510) 644-2707 on that Sunday morning to confirm that the theatre is available. If there will be Open Console, enter via the Stage Door at 1930 Allston Way.

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

CHAIRMAN Kevin J. King 3106 Sheffield Ave. Oakland, CA 94602 510/532-9345 kevjking@juno.com	VICE CHAIRMAN William O. Schlotter 6203 Elderberry Dr. Oakland, CA 94611 510/482-3183 woschlotter@earthlink.net	SECRETARY Arthur Woodworth 600 Coventry Road Kensington, CA 94707 510/524-7452 awoodworth@bigfoot.com	TREASURER Donald G. Siefert 1129 Augusta Pointe Ct Ripon, CA 95366 209/599-7480 dsiefert@sbcglobal.net	EDITOR Don Ravey 127 Chukker Ct. San Mateo, CA 94403 650/573-8027 don@ravey.net	PROGRAM Gordon A Pratt 15942 Via Cordoba San Lorenzo, CA 94580 510/276-8102 axme2@webtv.net	MEMBERSHIP Neal R. Wood 523 Corbett Avenue San Francisco, CA 94114 415/861-7082 nealwood@pacbell.net
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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.



TOM HAZLETON November 13 Concert Review

Art and Evelyn Woodworth

A warm, sunny day and a new coat of paint on the theatre building greeted concert-goers. The building now has a two-tone paint job that highlights the *bas-reliefs*. This was the start of Nor-Cal's 15th public concert season. Appropriately, the first artist of our first season was today's artist, **Tom Hazleton**.

He opened with a rousing rendition of *Of Thee I Sing* followed by a sprightly *Last Night on the Back Porch*. Easing the tempo, he played a mellow version of *Serenade in Blue*, with a warm, throaty registration on the bridge.

Tom explained that the next number would be a rarity—music actually written for the theatre organ. He said his copy was a copy of a copy that Jesse Crawford had given to George Wright. The composer, J. S. Zamecnik, wrote many pieces for accompanying silent films. *Gavotte Cliquot* was clearly meant for comedy scenes. It was a great romp with lots of tuned percussions.

He next played three movements from Moussorgsky's *Pictures at an Exhibition*, which he had played at the Chicago Stadium for an ATOS national convention some years back. Tom said that the Berkeley Wurlitzer captured the sounds of both the Chicago Stadium with its 10-second reverberation time and the sound of the Wanamaker's organ. He thanked **Chris Nichols** for programming a 64-foot resultant for use at the conclusion of the *Great Gate of Kiev* movement.

Tom played a set of numbers, which he said were not meant to be exact duplicates of how George Wright played them, but rather in George's style. Many of them made use of the newly installed musette rank. The numbers were *There's No Business Like Show Business*, *The*

Man I Love, *Little Girl Blue*, *Under Paris Skies*, and *That's a Plenty*. He wrapped up the first half of the concert with *My Heart Belongs to Daddy*, saying that part of his arrangement was going to make a "Two million dollar pipe organ sound like a \$2,500 Hammond."

Tom opened the second half with a bright playing of *Lover*, with many variations. Next was the *Largo* from Handel's opera *Xerxes*. Tom said he had played it for the students at Fullerton High School at Plummer Auditorium on their campus as being one of the numbers from the 1930 dedicatory concert. He said the students liked it very much. In Tom's hands it was very worshipful and built to a final full classical organ conclusion. As a contrast, he next played *You, You, You*, starting with a dialog between the two xylophones, and continuing with many novelty combinations and effects.

Again changing pace, Tom played *Melody in Mauve*, by Richard Purvis. This was a soft, romantic and very theatre organ sounding piece, making use of the beautiful harmonic flute. As Tom said, the start of the main theme sounds a bit like the theme from the movie *Spellbound*. He followed this by the scherzo movement from Louis Vierne's 2nd Organ Symphony. (We recall a different artist describing this movement as sounding like a Walt Disney *Silly Symphony*, with bunny rabbits hopping around.)

Tom then asked **Rich Lewis**, who had turned the pages for the scherzo, to play George Wright's arrangement of *The Continental*. Rich aced it. Tom followed this with a very atmospheric *A Foggy Day in London Town*.

(Rich Lewis, of the Delaware Valley Chapter of ATOS, was the Intermediate and Overall winner of the 1992 ATOS Young Organist of the Year award.)

Tom thanked the Nor-Cal crew for their hospitality and assistance, and for providing 'as perfect a theatre organ as you will find anywhere'. He concluded the concert with music from *Phantom of the Opera*. Rather than the usual medley, this was a symphonic treatment that Tom said he and **Jonas Nordwall** had worked together on. It moved flawlessly from theme to theme and on to a wonderful conclusion. Tom left the stage to a standing ovation.

For an encore, Tom said that rather than "going out in a blaze of glory, he would end with the quietest stop on the organ, the dulciana." The piece was DeBussy's

The Maid with the Flaxen Hair. It was a beautiful conclusion to the concert. After a second standing ovation, he played a second encore and 'turned on the sleaze' (which he does so well), with *Hard Hearted Hannah*. This was an absolutely great concert.

CHAIRMAN'S
WINDLINE
Kevin King



Well, we're off and running again friends. We have started another great concert season at Berkeley Community Theatre. As I'm sure you have seen in our concert flyer, we once again have a terrific lineup of top-drawer theatre organists to entertain you. I hope many of you were able to attend the concert by Tom Hazleton on Sunday November 13th. As always, he brought his magical musicianship to share with all of us.

Even though it has been quiet at the theatre all summer, the organ crew has been there keeping our unique Wurlitzer in concert ready condition. At the same time the crew continues to restore the components for the final phase of additions. We have reached the 36 rank point, with another five (maybe six) ranks to go. To me it is fitting that the 36th rank to go in our Wurlitzer, comes from a VERY famous, local 36 ranker; that being the Wurlitzer from the tragically gone San Francisco Fox. It is the very rare musette rank. Tom paid tribute to it by playing a group of songs George Wright played on those very pipes when they were at the Fox!

There are also a couple more percussions and traps coming down the line, and then that's it!! (I hope). Not that the crew will be 'all done'. As you can imagine, even when the organ is complete, it will be a full time job keeping a 4/42 Wurlitzer in top shape. It's a lot like painting the Golden Gate Bridge. Once you finish, it's time to go back and start again at the beginning. Hope to see you all at the next concert, if not sooner.

**EDITOR'S
RAVINGS**
Don Ravey



ATWOOD UPDATE

Bert Atwood writes regarding the Thank You note he posted in last month's Windsheet, that **Wayne Barlow** was not involved in the theatre organ world. However, they were long time friends and Wayne gave Bert the grand piano, which plays from the organ, shortly before Wayne's untimely death. Bert also wants to give thanks to his long-suffering piano teacher **Dorothy Heer**. Lastly, the sailboat **Don Ravey** wrote about belongs to **Rick and Judy McCann**, not **Bert and Ann**.

[Should I stop addressing you as Captain now, Bert? Ed.]

I am going to ask you what seems like a silly question. *Do you enjoy coming to live concerts performed on one of the world's premier theatre pipe organs?* I know your answer. But I want you to spend a moment thinking about what it takes to make that possible. None of us are getting any younger and our ranks (you'll pardon the expression) are thinning. We need to introduce this glorious music to *the younger generations*. Look around you at our concerts. Where are the 30 and 40 year olds? Where are the teenagers?

You must be the one to talk to your children or your neighbor or someone you know through another connection, and *invite them to attend Nor-Cal's next public concert—as your guest!* Our *FirstTimer4Free* policy makes this an easy sell! If you don't live near Berkeley, perhaps you can arrange to car-pool, thus not only saving gasoline and being ecologically correct, but affording an opportunity for a pleasant conversation during the drive—something becoming less and less common these days!

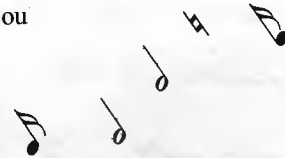
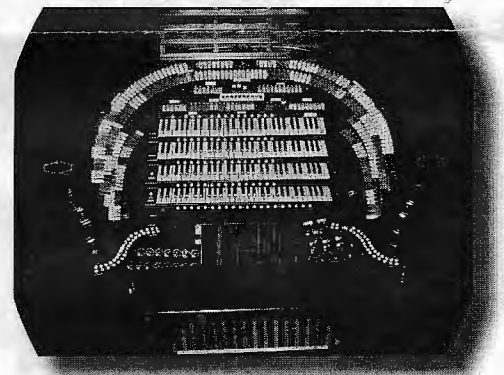
Not that you shouldn't also invite older friends, too. We enthusiastically welcome the older (and wiser, if I may say so!) crowd, but in this column I want to emphasize the importance of infusing our community with those who will have to take over from us, some day. **You can help!** Please do.



ANNUAL MEETING & ELECTION
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at age 9, graduating to the organ at age 12. He studied several years with **Richard Purvis** and considers **Bill Langford** to be his mentor. Gordon used to play at *Ye Olde Pizza Joynt* in San Lorenzo, prior to the fire that damaged the building several years ago. Gordon says that he 'then went into the Semiconductor business, as I needed to earn real money to pay for my 650 Conn. I guess that makes me a Conn-artist!'

Gordon is a fill-in organist at *Grand Lake Theater* in Oakland and is Nor-Cal's new Program Chairman, a position he filled for several years in the past.



**BOARD OF DIRECTORS
MEETING on November 29**

Nor-Cal's Board of Directors will hold a meeting at the Berkeley Community Theatre at 7:30 p.m. on Tuesday, Nov. 29, 2005.

Board members and members who wish to attend should enter by the stage door on Allston Way. Note: The theatre may not be heated, so be prepared to shiver unless you dress accordingly!

FRIENDS 4 FREE

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.

UPCOMING NOR-CAL EVENTS

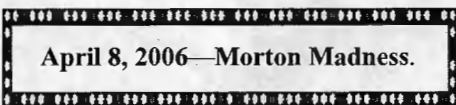
December 11
(1:00 PM) BCT—Nor-Cal members' Open Console at BCT. See article on Page One



February 12, 2006 (2:30 PM) Berkeley Community Theatre—David Peckham at the BCT.



March 12, 2006 (2:30 PM) Berkeley Community Theatre—Ron Reseigh at the BCT.



May 7 or 28, 2006 (2:30 PM) Berkeley Community Theatre—Lew Williams at the BCT. [Date to be finalized soon]

OTHER LOCAL ORGAN EVENTS

NEW YEAR'S EVE CONCERT
Dec. 31, 2005 — 10:00 PM — Tom Hazleton at Grace Cathedral in San Francisco

OTHER ATOS ACTIVITIES

WURLITZER WEEKEND 2006

Jan. 13, 14 & 15, 2006 – Southern California – 5 event package \$82 *before Jan. 1, 2006*

For info or to order tickets, visit the LATOS web site at www.latos.org or call (toll free) 1-800-LATOS 22 (1-800-528-6722).

OTHER VENUES

Arlington Theatre, 4/27 Robert-Morton, 1317 State St., Santa Barbara, CA (805) 692-0939.

Bay Theatre, 4/54 Wurlitzer, Pacific Coast Hwy. and Main St., Seal Beach, CA (562) 431-9988. <www.baytheatre.com>

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>

El Capitan Theatre, 4/37 Wurlitzer, 6338 Hollywood Blvd., Hollywood, CA. Rob Richards, John Ledwon & Ed Vodicka play preview music 30 minutes prior to film. (800) 347-6396.

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

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

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

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.