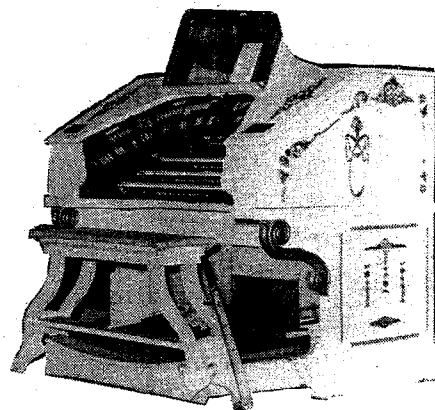


Marrickville Town Hall

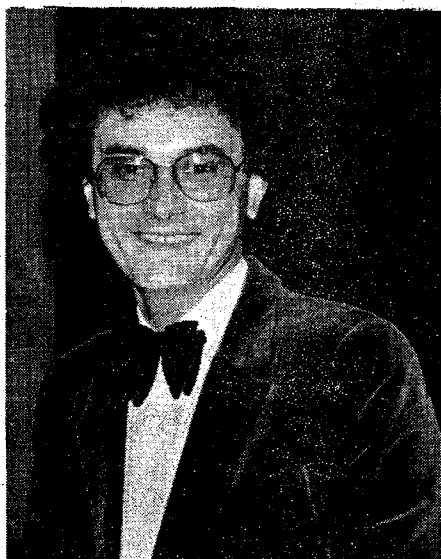


Orion Centre Campsie

APRIL 1988

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**JOHN ATWELL AND MARK WALTON IN CONCERT
MARRICKVILLE TOWN HALL
SUNDAY 29th. MAY 1988 AT 2.00PM.**



**THEATRE ORGAN SOCIETY
OF AUSTRALIA
(ACT DIVISION) INC.**

INVITES YOU TO THE

***CELEBRATION 16th
TOSA NATIONAL
CONVENTION***

**CANBERRA, AUSTRALIA
22-25 APRIL 1988**

VOLUME 27

ISSUE 4

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**DATES FOR
YOUR DIARY**



- APRIL**
- Monday 11 7.30pm. **COMMITTEE MEETING**
- Sunday 17 Grand re-opening of the **DENDY WURLITZER - VICTORIA**.
 10.30am. and 2.00pm. **BRIGHTON VILLAGE CINEMA**. Opening concerts for
 the Society's 3/15 Wurlitzer in its new home. Featured organists will
 be **TONY FENELON, JOHN ATWELL, DAVID JOHNSTON**, with guest spots
 by **TEREZIA KALKBRENNER** and **KAH KIT YOONG**.
Admission:- Adults \$10 - no concessions; children under 15 \$6.00
- 22nd - 26th **NATIONAL CONVENTION - CANBERRA**
- MAY**
- Monday 2 7.30pm. **COMMITTEE MEETING**
- Sunday 29 2.00pm. **JOHN ATWELL** and **MARK WALTON** in concert
 Marrickville Town Hall. Booking form in this issue.
PLEASE BOOK EARLY
- JUNE**
- Monday 13 7.30pm. **COMMITTEE MEETING**
- Wednesday 15 **CLUB NIGHT - MARRICKVILLE TOWN HALL**
 Full details in next issue of TOSA NEWS.

A NEW ERA BEGINS!

Ray Thornley and Tony Fenelon

in concert

at the Orion Centre, Sunday February 28th

by Ian McLean

A new era? Yes!

For TOSA NSW this concert ushered in a new era of professionalism. A new era of professionalism in concert venue and a new era of professionalism in concert production.

The artists, TONY FENELON and RAY THORNLEY, ushered in a new era of dynamism and professionalism in their own presentations. By achieving all this they also set a new standard for duet performances in NSW and Australia. As a result, in every way this concert was a milestone achievement in the history of TOSA N.S.W.

The Orion Centre is a rehabilitated, completely refurbished suburban cinema. Now that sounds a little understated, but this multi-purpose arts auditorium now has excellent air conditioning, lighting, sound, and stage facilities. This has happened only after the expenditure of around \$3,000,000 by the Canterbury Council.

It will also be the home of the Society's ex-Capitol 3/15 style 260 WurliTzer. What a fine home it is going to be provided that the organ's sound can get into the hall. This problem was caused by a member the previous committee of TOSA NSW failing to meet with the Council's architect as arranged on more than one occasion. However, I think there may be ways of overcoming this annoying issue.

To emphasise the major focus of this auditorium for TOSA NSW, organ builder, JOHN PARKER, had a very enlightening display behind glass in the Centre's foyer. Also the pipe chambers were able to be inspected. This enabled TOSA NSW members to see the work achieved by John Parker's team to date. The neatness and thoroughness of that work also added to the air of excellence that was to become the hallmark for most of this day.

The houselights dimmed, and, as usual the voice of concert compere, FRANK ELLIS, could be heard. But, where was Frank? He wasn't on stage! Frank was upstairs, leaning over the balcony listening to a tape of himself making the introductory announcement. What a great idea. It was short, sharp

and to the point and fitted in with the ambience of smooth organisation that was intended by concert producer, JOHN RATTRAY. This concert also featured a printed programme of useful information.

Onto the stage came Tony Fenelon and Ray Thornley and they went straight into a lively, but hesitant, "Step to the Rear", with Tony on the YAMAHA G3R 6'0" grand piano, and Ray on the astonishing YAMAHA HX-1 Electone. The piano was miked with a pair of those excellent PZM designed microphones originally invented by the U.S. Crown corporation. They give an amplified acoustic instrument a natural sound. This enabled the "boys" to control the volume of the piano relative to the HX which had some excellent amplification connected to it. Despite this the piano was, at times during the first half, just a little soft relative to the HX. This was remedied very successfully following intermission. In any event it did not impair the audience's enjoyment of the concert one little bit!

Following a superb "Masquerade" a very surprising thing happened. For the first time since I've been listening to him, Tony Fenelon actually played a jazz improvisation with the same verve and spontaneity that he delivers to listeners at his home when he pounds the ivories (yes they are) on his Yamaha C7B grand piano. Working with Ray Thornley has given Tony a positive sense of musical freedom. No one else provides him with this in the duet environment. The public was beginning to hear Fenelon at his best. I was amazed, thankful and impressed. This whole Gerswhin number, "A Foggy Day in London Town", was delivered with great finesse.

Tony Fenelon then went solo with some Liszt, Andrew Lloyd Webber (on the Yamaha FX-20 organ) and a Beatles potpourri done in the concerto style. The new Fenelon confidence to do things with all the musical power at his beckoning continued. These three numbers, "Hungarian Rhapsody No. 6 in D Flat", "All I Ask Of You", and the Beatles concoction, represented nothing short of a tour de force display of musical control, virtuosity and adaptability. The Fenelon pianism was awesome. The FX-20 number displayed gorgeously controlled understatement. How would Ray Thornley possibly want to come back on stage after this bracket? This wasn't to be a problem.

These two together are the act. They were equally and irrevocably tied in their musical pursuit of excellence on this day. One without the encouragement of other, even in their respective solos, could not achieved the, at times soaring, dynamic musicianship. They give each other a confidence that flows into their solos. The result is musical entertainment and musicianship at their best. Tony Fenelon & Ray Thornley inspire each other to a point that makes

them both excited about the musical possibilities. I've never seen either of them so excited about what they were doing or could be doing musically.

So, just what did Ray Thornley do to keep in context with the Fenelon expose of musical genius? He came back and together they presented an almost magical, "Cascade of Stars" by Maderna. Ray's orchestral arrangement of this piece had even this critical listener believing that there was a virtuosic orchestra up there with the virtuosic pianist. What could they do next? They didn't do anything. Tony left the stage to Ray.

Ray Thornley proceeded to bring the house down with an incredible presentation of the overture to "The Phantom of The Opera" - the current big hit in London. In this number, the combination of Thornley and the HX-1 is nothing short of brilliant orchestral dynamism and ingenuity. And, not just playing this number.

I heard him at the release of the HX in September last year and was almost speechless due to his achievements with that instrument then. I've since heard others at the HX and it just sounds like a good, but almost "background music" sounding orchestral keyboard. Thornley gets the HX going so well, that, at times, you could almost believe that you were listening to a very good recording of a very good orchestra!

The "Phantom" went back to his hiding place and Tony Fenelon was re-introduced to perform, in duet, on piano with Ray at the HX, Neil Sedaka's sometimes haunting "Solitaire". It was another smooth and totally "in the character of the piece" performance. From my notes, describing the closer for the first half, Gottschalk's "Grande Tarantelle", I had written down the word "perfect". It was truly, an inspiring performance.

As an interesting aside, these artists placed what is often mistakenly described as a necessary component of showmanship a second place to musicianship. They used sheet music for those numbers that they decided required it! I'm sure that no one noticed except me. So much for those who stipulate that playing without sheet music is a vital ingredient for presentation and musical success. Far too regularly it turns out "mechanical musicians" of little or no creative spontaneity who can only "parrot" their music.

A question now crossed many minds - how could they keep up the pace, the dynamics, the quality, and the innovation? Well, they did! Well, almost! Almost? Yes, there was an unbelievably tasteless interruption. Read on and I'll relate it to you.

I suppose by now every man (and woman) and their dog who has ever heard of Tony Fenelon has heard him play the Littolf "Scherzo". Not only could you have heard him play it as a solo but also with LYN LARSEN, JOHN ATWELL, tape machines, preprogrammed Yamaha FX-20's and God knows what else! It is usually a very light, precisely fingered foray around the piano keyboard. A sort of clever, but sugary tinkle without much character. You can imagine my thoughts as I looked down at the programme and read that this was to be the opener for the second half. "Oh, dear" I thought, "Here comes the downside". How wrong I was!

The Littolf "Scherzo" is the most obvious example of what the musical partnership between these two can achieve for Tony. This Scherzo performance was alive. It had pathos. It had moods. It was dynamic. And, all thanks to the excellent, encouraging orchestration and performance of that Scherzo's orchestral accompaniment by the quite exceptional Ray Thornley. This number showed what is possible when two such complementary minds and talents get together. Thornley has always been prepared to take the public musical risk. Fenelon was always too conservative. In some respects Fenelon was more professional. Now there is a vastly more professional Ray Thornley and a far better, more dynamic, and most importantly, more interesting Tony Fenelon.

The "Continental" with a bevy of novelty effects lightened the mood and gave the audience a chance to catch their breath. Ray Thornley then took the stage to solo at the HX-1. He presented the theme of the movie "Back to the Future" at the HX. This featured a number of repetitive sequences which, I believe, caused the audience to not respond as enthusiastically as it had been. That is, the applause was simply extended without the now normal accompanying excitement. The JOHN FARNHAM number, "A Touch of Paradise", lacked a little in articulation but was received somewhat better.

Some people might say that the reaction to these numbers was due to the fact that they were recent 1986/1987 numbers. I don't agree. These arrangements were simply not as superbly thought out, or presented, when compared to Ray's other solo or duet efforts at the HX. They still need some refinement by Ray. For repetitive compositions like "Back To The Future", more contrast from the HX must be sought by Ray. All of these considerations paled into insignificance with his next piece. This was his tour de force performance of the concert, the Chopin, "Polonaise in A Flat". It had it all. The arrangement and dramatic performance were complete to the point of causing members of the audience to be totally entranced. Thornley, you got 'em!

The air of expectation for what could possibly come next again filled the auditorium. Tony Fenelon came back on stage for the duet version of the big band era hit, "Song of India". This was entertaining, foot tapping stuff that left the audience on a high. The air of expectation and excitement was electric. This was replaced by an air of surprise when both Tony Fenelon and Ray Thornley left the stage to be replaced by Frank Ellis.

Believe it or not, Frank proceeded to draw a raffle laboriously! An air of shocked dismay, incredulity and embarrassment replaced the exciting ambience that existed before. The concert's momentum was brought to an abrupt halt! How on earth could this have been allowed to happen? The darkened Orion Centre in the midst of a public concert is not some club bar where the chook raffle is the most exciting event after who gets drunk first! How? Why? Who should be shot?

It was the decision of the committee that this ludicrous event should go ahead and where it was to be placed in the concert. Frank Ellis is not to blame (keep the rotten eggs for someone else!). TOSA NSW must learn that this venue is a totally new ball game. As one lady working on the front snack bar told me "We're attempting to provide Opera House professionalism!" Excluding the raffle I suppose?

The Orion Centre is not the barn that Marrickville Town Hall is. Marrickville, where little ambience can be created on a lasting basis without proper lighting, and with the excitements of the wailing fire brigade next door and the screaming of the regular jumbo overhead. Anything could go on down there, and often did! Please, please, please, if raffles need to be drawn (and they do as they raise so much money), get the artists or Frank to do it straight after intermission when there is a natural break in the concert. Better still, put up a sign with the winning numbers in the foyer after the show and keep the entire thing off the stage.

In his confusion, probably caused by glaring lights and cables, Frank left the stage after this debacle and forgot to re-introduce Tony Fenelon!

Tony announced that the poor old FX-20 hadn't been featured enough and so we were treated to a flat, uninteresting version of "Splanky" (I think that's what Tony called it). Neither the raffle debacle nor this relatively lacklustre performance seemed to faze the Fenelon psyche that much for he managed to proceed to the piano and present a quite interesting and technically demanding "Medley of Concertos". The audience lapped this one up.

I'm sure that this "Medley" would be a knock out club or cruise ship number. However, with Fenelon's prodigious technique and sensitivity it didn't sound the least bit trite or contrived as is so often the case with similar acts doing similar things in clubs. As best as he could in such a "Heinz 57" collection, Tony managed to give quite a bit of integrity to each composer's piece included.

The audience, now mostly recovered from the "Chook Raffle" incident, warmly welcomed Ray Thornley back to the HX. Together he and Tony Fenelon presented a deBussy inspired arrangement of "Memory" from Cats. Hence the Fenelon play on words - "de Bussy Cat"! Despite this touch of levity the piece was delivered in an uncommonly beautiful way. It was an excellent arrangement sensitively delivered.

The official closer for the concert was the 'Piano Concerto No. 2' in C Minor by Rachmaninoff. Words cannot describe the incredible cohesiveness of these two artists together in this quite outstanding presentation. It caused a number of the audience to respond with a standing ovation. I would have thought that with the audience unfamiliar with their surroundings, plus the raffle incident earlier on, that this would have been an impossible task. These two marvelous musicians had overcome all of this and were now naturally called back for a well deserved encore.

The encore was a highly exuberant, celebratory version of "Come Follow The Band". It zipped along! Everything was right in these last two numbers. I mean everything.

This was a world class concert. It could only be better musically with the replacement of the FX-20 by a good WurliTzer theatre pipe organ. The HX-1 under the creativity of Ray Thornley is a musical instrument of integrity in its own right. The pianism of Tony Fenelon has few peers. The chemistry and musical excitement and entertainment that results from Ray Thornley and Tony Fenelon working together has to be experienced to be understood.

At last the Orion Centre brings TOSA NSW up to date, with the standard in musical entertainment venues that the public expects. It is a venue that will offer them a chance to attract new audiences and members.

A very high standard has been set musically, and in terms of production. Now the question has to be, can it be maintained? With the current management committee led by PHIL WILSON now in place in NSW I know that it is possible. She knows how to

delegate (this concert is proof of that) and spread the load. The people who become involved in this load have yet to let her down.

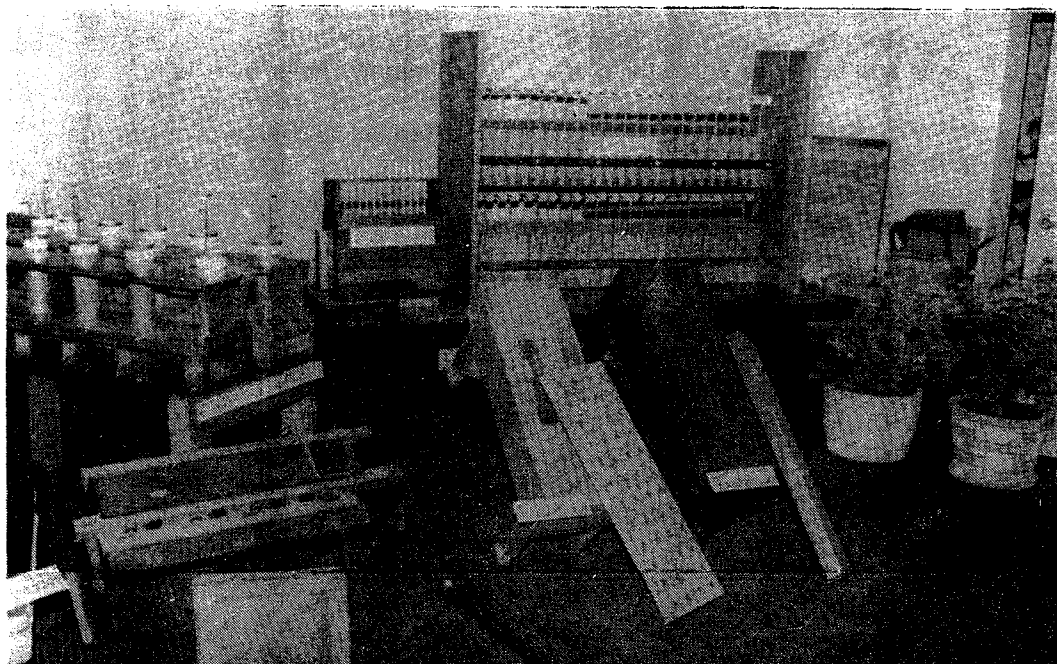
A new era has begun!

Congratulations to everyone - Ray Thornley, Tony Fenelon and TOSA NSW!



Photo top left: Tony Fenelon and Ray Thornley

Photo top right and below; Part of the finished work that was on display in the Centre's foyer. The Devtronix solid state organ control unit was also on display.



FOR SALE

For sale:- **Wurlitzer Organ - Model 950TA.**
This organ is in very good condition and is finished in theatre styling antique white.

2 x 61 note manuals plus synthesizer
Touch response, swinging rhythm, toy counter
Programmed rhythm orchestra, chord magic,
General piston presets, keyboard balance.
Leslie two-speed speaker system.
Full pedal board.

PRICE:- \$10,000

For more information, contact Mrs. Loveday
31 Riverside Drive, Goolwa 5214.

For sale: **Conn Theatrette Organ Model 552**
2 Manual horse shoe console.
First class condition, complete with Conn
home organ course and extra music.

PRICE:- \$3,000 - First to see will buy.

Can arrange delivery. Phone Ray Paterson on
529-8082.

**INTERSTATE NEWS
FROM**



**BOOKING ARRANGEMENTS FOR
BRIGHTON OPENERS**

TOSAVIC'S proudest possession - the famous ex-Capitol Theatre Wurlitzer which was installed in the Dendy Theatre from 1967 to 1983 - is now ready for its debut in the Village Brighton No.1 Cinema on Sunday 17th April.

As previously announced, there will be two sessions featuring the same artists and the same program, starting at 10.30am and 2.00pm.

The principal organists will be John Atwell, Tony Fenelon and David Johnston. The younger generation guest spots will feature Terezia Kalkbrenner and Kah Kit Yoong.

It was decided to start the morning show 30 minutes earlier than previously advertised because it was seen more time could be needed for retuning the organ before the afternoon performance.

Admission prices for the Grand Opening Concerts have been fixed at \$10 for adults and \$6 for children under 15. There will not be any pensioner concessions on this occasion. Reservations by mail, enclosing payment for tickets and a self-addressed envelope, are essential for the 10.30am concert, and are recommended for the afternoon show.

Accommodating all those wishing to attend is sure to be difficult, even with two concerts, because the new cinema has about half the seating capacity of the Dendy.

**INCORPORATION DECISION ON
FEBRUARY 28.**

The Special Meeting to consider whether TOSA Victorian Division should seek incorporation will be held in St. Andrew's Church Hall, St. Andrew's Street, Brighton on Sunday afternoon, 28 February, starting at 2pm.

Six TOSA divisions - Queensland, Gold Coast, New South Wales, ACT, South Australia and Western Australia - are incorporated already. Victoria, Western Victoria (Ballarat) and Tasmania have still to choose whether they wish to become incorporated.

Victorian Division rejected the proposal in September 1984, a majority failing to see that any benefit outweighed the disadvantages.

News Source - VOX, March 1988.

INTERSTATE NEWS FROM



Mrs. Bev Black, Secretary of the Gold Coast Division, would like to extend a warm welcome to their monthly musical evenings to

any of our members who may be visiting the Gold Coast. The musical evenings are held on the 3rd. Sunday of each month at 7.30pm. at the Burleigh/Miami Senior Citizens Centre, Maher Hall, Matilda Street (off Bunyip Street), Burleigh Heads.

If you wish to join in the activities, make yourself known at the door and you will be made most welcome and will receive members discount on the admission price.

**THEATRE ORGAN SOCIETY
FUNDRAISING RECITAL
ORION CENTRE CAMPSIE**

The recent Theatre Organ Society Fundraising Recital at the Orion Centre was a great success.

The society brought two accomplished organists from Melbourne to play two of Yamaha's latest computerised electronic organs.

The sounds they created were incredible, and the afternoon augured well for future concerts, when the Orion Centre's Wurlitzer finally becomes operational in October this year.

The project to rescue the Wurlitzer from the former Capitol Theatre began 15 years ago and has been a major project of the Theatre Organ Society of Australia.

This council is proud to have the organ in pride of place in the Orion Centre. The three-manual Wurlitzer, which will rise up out of the Orion Centre floor, is one of the best of its kind in the world and will give residents of the municipality much pleasure over future years.

(Ald)John Gorrie
Mayor of Canterbury.

News source - The Torch, March 9 1988.

**ANOTHER ART DECO CINEMA FOR
CREMORNE**

The Hayden Orpheum Picture Palace has opened its second cinema, the Lounge Cinema, in the Orpheum Cinema complex at

380 Military Road, Cremorne.

The lounge, which seats 167, continues in the art deco tradition and was recycled from the Orpheum Ballroom, which was built, along with the theatre, in 1935.

Like the larger Orpheum Cinema, the Lounge is luxurious but has been scaled down to create an intimate and cozy atmosphere. The use of plush velvet fabrics and a colour scheme of port wine, burgundy and blues, repeated in stained glass ceiling lights and a magnificent chandelier, makes the Lounge a comfortable and stylish addition to the Hayden Orpheum Picture Palace and the 10th. screen in the Hayden Theatre group.

The Lounge will screen mainstream first-release films as well as art films and revival films from Hollywood and Europe.

TOSA AND THE COMPUTER AGE

People have asked recently, following the publication of the financial reports in this magazine, what the numbers are, to the left of the income and expenditure categories. Quite simply put, since the appointment of John Rattray to the role of Treasurer, the financial records of TOSA have been maintained on a computer. The numbers are the computer account numbers for each type of income or expenditure. The reports produced by the program that are being used, prints out all the account numbers for easy reference at a later date and cannot be deleted from a report.

Whilst a computer is being used by the Treasurer, members are probably not aware that the whole society is now fully computerised. TOSA NEWS has for the past 12 months been produced on editor, Ron Wilson's own computer and printed out on the typewriter owned by the society through an interface which allows the connection from the computer to the typewriter. At the end of each months production the complete issue is filed on floppy disc for future reference. All booking forms, tickets and advertising is similarly maintained.

The Secretary also has a personal computer which is used almost exclusively for the society. All membership records are maintained on a computer program which was

developed exclusively for TOSA - you have probably noticed that your membership cards are produced now on a label from a dot-matrix printer. Also the mailing labels on your TOSA NEWS envelopes are produced using this system. Which, of course is a real time-saver. The program allows for sorting and printing the labels in postcode order which is a requirement when posting the newsletter with Australia Post.

Our Ticket Secretary, Frank Rohanek, also has a computer which he uses for monthly reports to the committee and the statistical information such as the analysis of all ticket sales for the paid concerts. This information is invaluable for the committee to make future decisions on promotion of concerts, popular artists and even, yearly weather patterns!

Many of the articles produced for TOSA NEWS are produced on a computer and handed to the editor on floppy disc thus alleviating further typing and editing. Several formats can be accepted which makes the task of the editor somewhat easier.

So there it is, TOSA and the computer age, but of course this must cost the society a lot of money for all the programs! The answer to this is, not one cent! All the programs and much of the supplies used by the systems are privately owned and supplied, the society does however pay for ribbons and paper but that is the extent of our contribution. What is the value of the equipment used on behalf of TOSA? It is estimated that some \$40,000 of personal assets is tied up, all for the sake of TOSA NSW!

TOSA and the computer age, it is here to stay and I for one would hate to go back to the manual systems of 2 years ago!



NEWS FROM THE USA

WOLF WANTS TO INVADE THE U.S.

Englishman Robert Wolfe has established his concert stature on the east coast during the past several seasons and is now making plans to invade the western part of the country.

His recent appearance at the Buffalo Regional was the only concert program given a standing ovation at half time.

He has to be seen to be believed - his music, however, appeals to all types of music lovers. But his console department establishes him as the true "Weight Watches" artist. He's slim, trim and has lots of bounce to the ounce. In fact, he really never sits on the console bench except to launch into his selections. Then he percolates in bubbly fashion - up, down, sideways, all-ways, and the music he delivers is pleasing, exciting, moody and all in great tempo.

Please, we could go on and on about this effervescent bouncy boy, but we recommend you go see and hear him in concert if the chance ever arises.

HARTZ SELLS BIG PALACE FOR SONG

Another theatre was saved in late January when Hartz Industries, the bird seed people, sold the ornate Jersey City Theatre, a former Loew house, to the city for the sum of \$1, it was reported by Jeff Barker, Saturday January 30. This apparently ends the battle by preservationists to save the structure and turn it into a performing arts centre.

Under city ownership it is expected the showplace will be restored to pristine condition. It was one of the five Loew theatres to receive the 4/23 Robert-Morton organs sporting splendiferous consoles. The instrument from this house is now in Santa Barbara, California under restoration and installation in the Arlington Theatre.

VIEWS & NEWS

from

Ian McLean

ACT COMPTON GETS THE TREATMENT!

Over the next couple of weeks, TOSA ACT's expert Compton technical team are expanding the capabilities of their 1988 Bicentennial TOSA Convention theatre pipe organ. The expansion will include the connecting of all the third manual's controls to the Compton's pipes and hardware.

Since its installation in Canberra's Albert Hall, this "3" manual 9 rank instrument has only had a single stop functioning on its third manual - the Chime stop. In its life to date in Albert Hall, this Compton has effectively been only an operational two manual. However, for the 1988 convention it will be a fully fledged 3 manual theatre pipe organ.

The TOSA ACT technical team, led by DAVE DUNNETT, are installing the new electronics and wiring necessary to achieve the connection to all of the facilities that this manual was planned to control. Further to the completion of the Compton's planned complete 3/9 specification, a piano is to be connected. As planned, this will add to this instrument's tonal flexibility.

The electronics, being implemented by IAN HARRISON, in this current work will also be complemented by an original Compton combination setter action. It is reported that this system will enable an organist to set up their own combinations - even for practise sessions! Hooray, hooray!

Since the opening of this instrument it has never had a worthwhile combination set up for practise sessions and has been not unlike "russian roulette" for concert artists due to the current system's unpredictability. Many of the ACT's members must have found it extremely difficult to practise on. During my infrequent forays into the musical bowels of this Compton (ie practise sessions) the combinations that have been available have not even been useful as "skeleton" settings. Hopefully,

with this system installed, at the very least the usual gradation (eg. ppp -fff) available on all other TOSA instruments, will be available when the instrument is used for member practise.

For those of you have been to Compton concerts in the A.C.T., what you have heard to date is now history. The instrument is already much improved (as it needed to be) since its last public concert. Regrettably, even though some of it is much louder I still consider the instrument to be out of balance on an inter rank basis. Under the hands of a genius the likes of HECTOR OLIVERA, this isn't such a problem for the listener. Mr Olivera judiciously worked very hard with swell shoes (volume controls) to overcome the balance and tonal irregularities. I hope that the much less experienced star convention artist, TONY O'BRIEN can get his feet around the problem with similar effect.

There are people out there in theatre organ land, who, for whatever reason, actually enjoy the raucous blarney that is such a characteristic of this Compton when it is played without effective control by the organist. At such times it lacks any subtlety, but for these people the appeal of this Compton is its brash loudness. And, it is a loud, dynamic upfront sound. If this is your bag, then it will not matter an iota if Tony O'Brien can't get his feet around the swell shoes fast, or often, enough.

Another continuing problem is still the winding of this instrument. From the information I have at the time of writing, this will not be corrected in time for the Convention. This problem displays itself in very slow pedal pipe speech and a loss of speed by tremulants when full chords are applied to full registrations. Not only that but the volume of tremmed ranks goes down when the latter is attempted causing the Posthorn (if on) to mask the rest of the instrument. It doesn't have a tremulant and is therefore not having air "dumped".

Just in case this report makes you think the Compton, and as a result the convention, will not be worth the effort, please remember these points:

- audiences (including me) have been thrilled at a concert on this instrument (Hector Olivera) before the excellent work already undertaken by Dave Dunnett's team was implemented.

- Tony O'Brien will have a myriad of other devices on stage with the Compton that could more than make up for any holes in the Compton's own arsenal of musical effects.

- never underestimate the resourcefulness of Dave Dunnett. He has already achieved wonders with this organ. It is not unreasonable to expect that even more improvements than those indicated in this article could be on the way (eg. the winding problem).

- the instrument is infinitely more dynamic and sounds better than Marrickville did for its first 10 (or even more) years in its new home. That organ sounded insipid and gutless for too long. This Compton most certainly does not.

Finally, Canberra is an absolutely gorgeous place to visit in autumn. Tony O'Brien could prove to be an innovator worth hearing according to comments by so many (I haven't heard anything of him as yet). Vitally important to any convention is organisation. TOSA ACT has proven its ability to organise events to a very professional standard. With all of this, if you haven't yet booked for the 1988 Celebration Sixteenth, you should, otherwise you will be the loser!

Late News: It seems that the piano will not be ready for the convention. The glorious Ronisch upright has not even had the Pianocorder action installed - yet! Also the wondrous autumn tonings are in full cry right now (26.3.88). I hope that they last another month.

KEYBOARD WORLD - WHERE IS IT?

This is naturally a question close to my heart. It is also one which I have had to ask myself many times during the 8 years that I have written for "Keyboard World." The magazine's planned publication dates have rarely been kept to. However,

"Keyboard World" has survived for so much longer than any similar publication in this country and many others.

1987 saw even fewer and more irregular issues than any other year reach readers. This has come about due to the employment of "Keyboard World's" publisher, PAUL ALEXANDER, as that publication's printer's Sales Manager. Phew! What a mouthful! Finally, Paul was earning some real wages instead of the pittance that "Keyboard World" had been able to provide him over the years. Unfortunately for "Keyboard World" the printer had many business opportunities for Paul to develop for him. To succeed with these opportunities Paul has had to give all of his work time, and much of his after hours time. There was little, if any, time available for "Keyboard World."

After much soul searching, and doing their best to see if another option was available to them, a decision was taken to sell. Last December, Paul, and the magazine's founder and original Publisher and Editor, LES FLANAGAN, called me to discuss the possible sale of the publication, and offered me first refusal. They did not want to see it close and wished to maintain faith with readers and the music industry. After a month or so of careful thought and market appraisal I considered that the effort could be worthwhile but that it would take at least 6 months of regular issues to regain reader's and advertiser's confidence. However, in a strict business sense, as the magazine existed then, it was not in my opinion viable. To change this would have required an injection of capital and time beyond my means. So, I began the search for another party who could assist in those areas.

No partner with either the inclination or the capital appeared. In commercial terms the resurrection of "Keyboard World" to profitable relevance was still a long shot.

I have written this article just to let those interested know that attempts have been made by the current owners and others to keep the old girl afloat. She was worthwhile. With some work she could have been made a useful publication in context with today.

Since my withdrawal from negotiations with Les and Paul the magazine's future is, according to Paul, as follows:

- firstly, Paul and Les will be advertising the zine for sale.

- all subscribers will be written to by the 22.3.88 and told that:

a. the magazine is for sale

b. no more issues will be printed until it is sold

c. if it is not sold an offer will be made to subscribers to offset their outstanding subscription payments.

Personally, I would have preferred that action like the above had taken place before this. However, it is obvious to me that Paul and Les are attempting to give subscribers something for their money if the magazine is not sold. In today's climate of liquidating companies most company directors do not take such a generous attitude to creditors. I think that Les and Paul need some goodwill from all of us for taking this attitude should "Keyboard World" not be sold.

For those of you who wish to read my opinions and reports about the theatre organ scene in Australia you can now find my scribblings appearing in "NSW TOSA NEWS" from time to time. This newsletter always comes out regularly. My thanks to TOSA NSW for this opportunity.

I continue to hope that someone will buy "Keyboard World" and that I will be writing for it.

CONCERT REVIEW

TONY FENELON and RAY THORNLEY

28th. February 1988

ORION CENTRE CAMPSIE

By John Harrison

Did many of you think you had come to the wrong place when you walked into the foyer and saw all that jungle of happy smiling faces all talking to each other? I did. In fact, I thought our artists or one of them might play 'Getting To Know You' from The King and I.

And what a beautiful looking bunch of people we had here this afternoon. You know, I actually saw a 'dead ringer' for Wendy Craig, which brought butterflies to mind, (but not to the stomach) I'd say close on 900 people turned out today, with 13 seats to a row and as many rows as letters in the alphabet - and comfortable seats too!

I thought the idea of a printed programme was good, (on sale in the foyer). Someone once asked me about the same thing at a Marrickville concert a year or so ago. I thought too, that the decor, especially in the auditorium was first class.

I don't have to tell you much about either of our artists on this particular afternoon, both were respendently attired in white jackets. Tony Fenelon, generating that easy, relaxed and endearing charm, as much a part of him as his artistry on the keyboard, whether it be pipes, electronic, or his first love, the concert grand.

And Ray Thornley, that brilliant artist of whom we hear just too little of. Why is this so? They say that absence makes the heart grow fonder and this was certainly true judging by the reception from his audience.

The musical content of the concert was quite spectacular and obviously planned for the musician and listener alike, providing a smorgasbord of easily palatable musical sweetmeats.

Opening up with one of my favourite concert starters "Step to the Rear" with Tony on piano and Ray at the Yamaha HX1, it was immediately obvious how much preparation they had put into their programme. It was not difficult to imagine we were listening to a 45-50 piece concert orchestra backing the piano.

The programme ranged from Khatchaturian to the Beatles, Rimsky-Korsakov to George Gershwin and was at all times enjoyable and entertaining, each item receiving long applause from a very responsive audience. How many noticed the 15 to 25 age group in the following of this concert?

Their final number, Rachmaninof's Piano Concerto No.2 in C minor brought forth such strong applause that our artists returned to the platform for a grand finale with a rousing 'Come Follow the Band'.

What a truly exciting concert this one turned out to be, complemented by excellent lighting effects. Damn silly, wasn't it, for anyone to have missed this one!

ORION REPORT

By John Parker

After three weeks of concerted effort at the Orion Centre, the team is pleased to see the completion of the largest pipes of the 16' Tibia after full restoration. The big wooden pipes have been planed, sealed and shellacked and all leather on stoppers and mouths have been replaced. A number of these pipes had suffered water damage and were badly split at their seams. These have all been 'spread', filled with glue and finally screwed up tight.

Since the last report, the big Marimba/Harp unit has been completed and moved to the Orion, where it is now in its new position in the Solo Chamber ready to be winded.

The Main and Solo chamber shutter frames, shutters and action units have all now been installed. This proved a major job, with much boring into the solid concrete of the chamber ceilings. Now it is a simple job to 'box' in the gaps between the front wall and shutters.

Work has begun in the Main chamber, with the installation of the Bourdon off-note chests. The pipe support stays are now firmly fixed to the wall and the lower 24 notes of the Bourdon installed on the chests.

Work in progress at the moment includes restoration of the Chimes, Glockenspiel and Toy Counter (Tonal Percussions). At the date of writing, the Chimes unit is only to be reassembled after complete 'cosmetic surgery' before installing at the Centre.

By the time TOSA NEWS goes to print, the two large manual chests for the Main chamber will be finished, and may already be moved to the Orion for mounting on their iron frame - which sits there now awaiting them.

Also, the rebuilding of the Main chamber regulator trunk box, will begin soon. This is the 18" square box that the Main reservoirs sit on, and presently is warped, twisted and badly split.

The Main reservoirs will be next, and then begins the making of five new regulators that will be utilised in the winding of both Main and Solo chambers, to provide ample and steady supply of wind for the new specification.

Thanks to those on the team for their continued help and to those few people who take the time to 'pop in' and see how work is progressing.

John Parker
Organ Builder.

HOME ORGAN - B.B.Q. PARTY

Bert and Joan Chamberlain's home
Mt. Warrigal

Sunday 6th March 1988.

I'm quite sure that the inclement weather in Sydney would have kept many TOSA members from travelling 90 kilometers south to Mt. Warrigal for the barbecue at the home of Joan and Bert. But how wrong were they? The day turned out to be a beautiful sunny day.

While our hosts were busy organising the barbecue, members and friends were enjoying the organ music which was supplied by various members and friends of the Society.

After lunch, many members enjoyed a walk along the fore-shores of Lake Illawarra admiring the beautiful views across the lakes to the mountains in the distance.

During the afternoon, as coffee and 'goodies' were being served, a vote of thanks to Joan and Bert was given by Treasurer John Rat-tray for all the hard work and effort in making the day a great success. A wonderful day was had by the 32 people who took the time to support Joan and Bert in their efforts to help the Society raise money.

All in all, a most enjoyable day which resulted in \$146 being raised to help our Society in the installation of the organ in the Orion Centre.

TOSA BADGES

The committee has received several inquiries in regards to the purchase of TOSA badges.

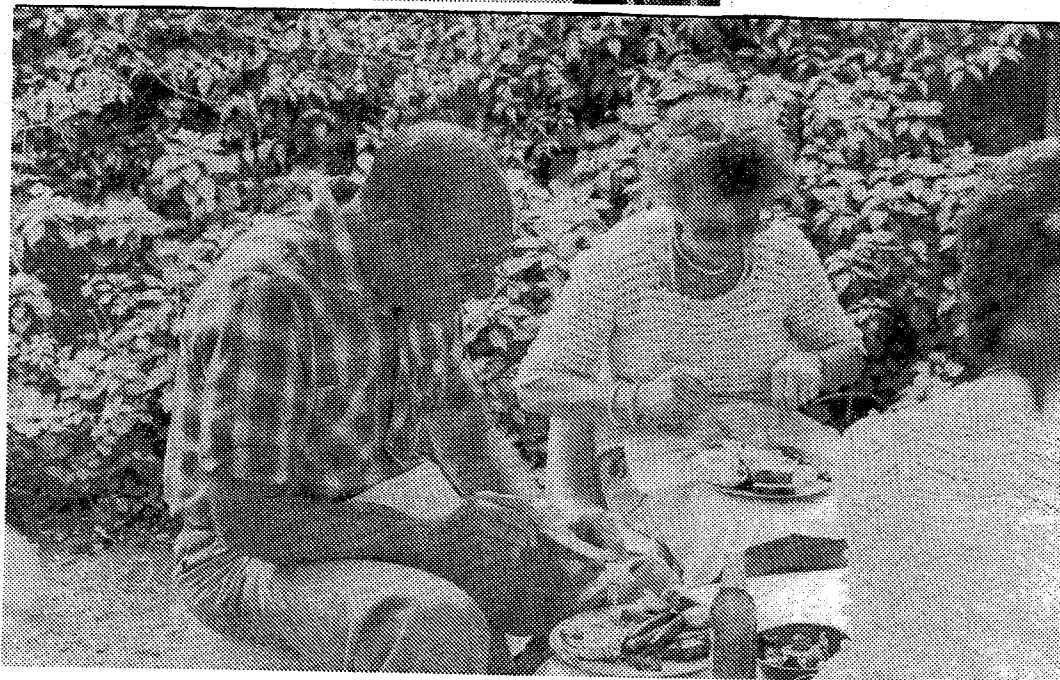
Members wishing to obtain their badge can do so at all TOSA functions, or from the Treasurer. The cost being \$4.00.



Top photo;
The view looking across Lake
Illawarra from Bert and
Joan's home.

Centre photo:
Bert Chamberlain and Murray
Ries waiting their turn to
use the barbecue.

Bottom photo:
Athol and Jan Stewart enjoying
their lunch.



**UNCLE MILT'S
PIPE ORGAN
PIZZA COMPANY**

Reprinted from an article in "THEATRE ORGAN" January/February 1988

The Wurlitzer organ in Uncle Milt's Pipe Organ Pizza Company was originally installed in the Orpheum Theatre, Seattle, Washington, in 1926, boasting three manuals and 13 ranks of pipes along with a full complement of percussions. Shortly before the theatre was razed to make room for a new hotel, the organ was purchased by a local hobbyist and placed in storage. About 12 years later, 'Uncle Milt' Kieffer purchased the organ for use in a proposed pizza restaurant in Vancouver, Washington.

A suitable building was located. Milt happened to drive by and saw it empty and boarded up. Originally constructed as a church about 1954, it had been vacated nearly four years. The large building with a balcony and ideally located choir loft made it a natural for the project. It was purchased, and reconstruction and installation of the organ began in May 1978. The grand opening of the restaurant was August of 1979.

The original 13 ranks from the Orpheum are still in the organ, but as is so often the case, additional pipes and percussions were necessary to make the organ more suitable for use in a pizza restaurant atmosphere. Suitable components were found from the organ in the Coliseum Theatre, Seattle, Washington, which had been disassembled for parts. The English Posthorn came from Big Bob's Pipe Dreams restaurant in Burien, Washington, which had closed and the organ sold. Increased wind was necessary and a larger 10hp blower from the Paramount Theatre, Portland, Oregon, replace the original blower. The original electro-pneumatic relays were replaced by a much larger from the B.F. Keith Memorial Theatre, Boston, but even that proved to be inadequate to realise the full potential of the organ; consequently, a custom solid-state electronic relay was constructed and installed. The console came from the Capitol Theatre in Atlantic City, New Jersey.

The organ, now 18 ranks, is installed in the front of the room, which had originally been the choir loft. The two glass enclosed chambers contain all the pipework with all percussions exposed and suspended across the entire front above the windows. Swell shades are placed high directly behind the percussions and the egress of sound into the room is complete and well balanced.

Because of an on-going program of improvements and additions, it finally became necessary to obtain another more sophisticated console. In 1986, the Capitol console was removed and replaced with the one from the old Oriental Theatre in Portland, Oregon. The rebuilt console saw several years of service at the Organ Grinder Restaurant in Portland. It has three manuals but utilizes every inch of space for more efficient use of additional stop tabs on the rails and controls installed in the key cheeks.

As you walk through the unusual entry, the organ is the main focal point. The spacious room has lots of wood with massive, solid timbers supporting the balcony and organ percussions. Tables with comfortable chairs and wrought iron railings complete the decor.

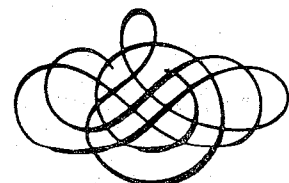
CHAMBER ANALYSIS

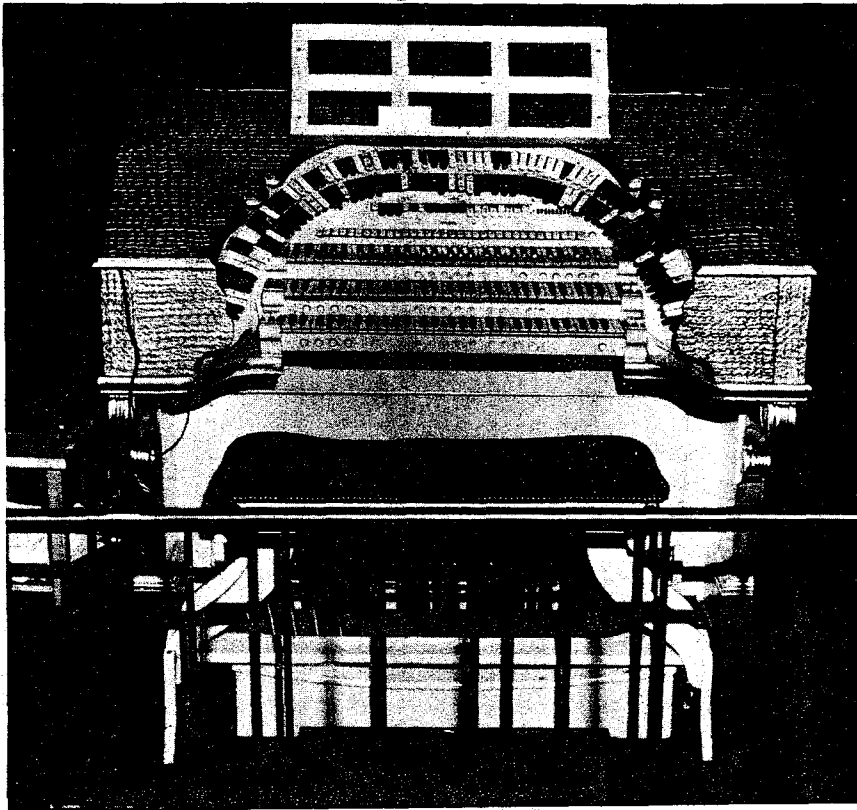
MAIN

Brass Saxophone
Tibia Clausa
Diapason
Salicional
Viol d'orchestra
Viol Celeste
Clarinet
Posthorn
Flute
Horn Diapason

SOLO

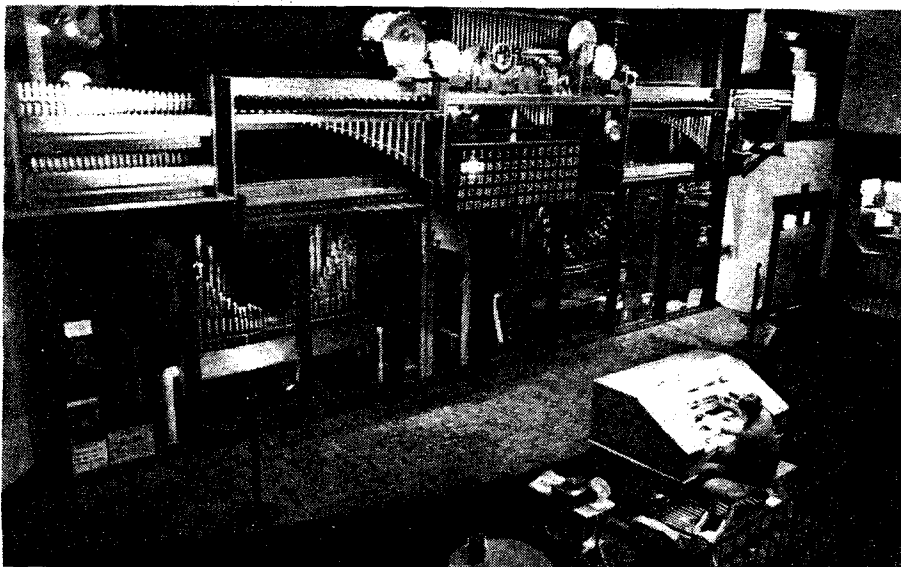
Brass Trumpet
Tuba
Oboe Horn
Orchestral Oboe
Tibia Clausa
Vox Humana (1)
Vox Humana (2)
Kinura





The elegant gold console at Uncle Milt's once entertained patrons of the Oriental Theatre in Portland.

Uncle Milt's



The chambers at Uncle Milt's were once a choir loft.



THE ELECTRONIC HOME ORGAN PAGE

Number 3.

By Alan DeVeaux

Towards that perfect Pipe Organ Sound!

As we move on to explore the different Electronic Organs and the way they produce pipe-like (hopefully) sounds, the thought must occur to you - why bother with electronically synthesising organ sounds at all, why not just take a good pipe organ and record its sounds and play them back when required. Such a thought is not new, and there were two or three attempts at this over forty years ago. One approach was to take twelve transparent disks, each with a photograph of the sound waves from a real rank of organ pipes. Each disk would produce all notes of the scale - one for all C's, another for the D's etc. The problems encountered were mainly due to the poor stability of photographic emulsions over a long time and the inefficiencies of early photo-detectors. Perhaps using Laser Disks, this idea is due for a re-birth (and if you get successful, please don't forget who gave you the idea!).

Twenty years ago, a cheap home organ, called I think, an Optogon, made almost entirely of plastic used a variation. A single disk with all the waveforms for all notes was spun at a fairly low speed and the various notes were produced by linking the keys to small shutters which allowed the tracks to be illuminated. The sound was much better than most organs in its price range, although they only catered for a single voice at a time. To change voices, another disk had to be inserted. If you forgot to remove the first disk, the resulting sound was atrocious!

Of course, as soon as you think of twelve rotating disks you come up to the Hammond Organ. This used twelve shafts, each corresponding to one note of the scale and with metal disks with a number of projections passing a small inductor to produce all the notes available. Hammond made so many of these mechanical generators, and they were so aggressively engineered that some of these will probably still be working (if the bearings are oiled correctly) long after all

other organs of their vintage have ceased to sound. A Hammond tone wheel organ sounds quite different to other organs - and some people love them whilst others hate them. The most significant feature of a Hammond is that BEAT notes are completely non-existent, partly due to the mechanical gearing and also due to the Hammond habit of borrowing the closest available harmonic instead of generating the correct ones. A limitation of Hammond's mechanical organs is that the highest note generated is under 7000 Hertz, and since all notes are sine-waves, there can never be any real brilliance to the sound. Of course Hammond also make purely electronic frequency divider organs and now produces a similar effect to its rotating tone wheels by using a single crystal locked high frequency generator and counting all of its tones down from that.

Hammond Organs 'au natural' sound rather dead, so two significant improvements were created specially for them. The first is the Hammond Spring reverberation system which used three large springs hanging down inside the console. The sound was impressed onto the springs by small transducers at the other end. As the three springs were different lengths, the reverberation effect was very good. The other improvement was the well known Leslie speaker, said to have been designed in an attempt to produce some life into the Hammond sound.

In the early days of electronic organs, many systems were tried to produce the sound, including amplifying reeds, electrostatic disks etc. Few of these were 100% successful, mostly due to the very small signal produced, the manufacturing accuracy required and the large amount of amplification needed. The major step in organs was undoubtedly the introduction of frequency divider systems. In fact, many current organs still use this system so it has stood the test of time. Using hand-wired chassis, and many valves, meant that larger power transformers had to be used, and all those valves in the organ generated a fair bit of heat. To try and reduce costs and heat, the generators were usually cut to the bone, so that the 16 foot pedal tones could only be produced by a separate monophonic generator, and the highest footage stops often cut out half way down the keyboards.

As transistors became available, organ manufacturers switched over to them gladly, the savings in costs must have been enor-

mous. Sadly this did not lead to much improvements and higher footage stops still usually repeated at least the top octave and pedals were still monophonic. Any money saved went into gimmicks and effects, percussion sounds, glides, automatic chords etc. It is interesting to ponder just how much better organs could have been made if the manufacturers had put in a second set of frequency dividers to improve the chorus effect and perhaps, by having one set of generators running at higher frequencies than the other, a wider range of tones could have been produced.

One manufacturer did go against the flow - Gulbransen, on its top of the range Rialto model - added a set of seven octaves of individually tuned 'tibia generators' to a rather mediocre frequency divider organ (which made available only saw-tooth waves at one pitch on each manual) although couplers were fitted. At least the pedals were Polyphonic. This organ still sounds good today (there are only three in the Sydney area though).

The achievement of the Chorus effect was of more concern to some brands than others. Conn, which is an old established maker of wind instruments, produced organs which used a set of individually tuned generators for every note. Each generator produced three different wave-forms (although a bit of clever fudging added the top octave of tibias and these were exactly twice the frequency of the octave below). Rodgers produced organs using several sets of individually tuned generators. One was used for the most significant voice - Diapasons in classic instruments, Tibias in theatre organ styles, and the rest of the generators were added for Celeste ranks - and if you had enough money more and more sets of generators were added. Allen used to use a very similar approach using one rank of generators for each voice - much as a pipe organ did. Allen organs were very expensive - almost on a par with a pipe organ, although maintenance costs were probably much lower. Of course, there was one advantage over a pipe organ - you could just add as many amplifiers as you liked to get a really massive sound! Allen now use some very sophisticated computer techniques and these will be covered much later on in this series.

The vast majority of electronic organ makes, however, used frequency divider units throughout their ranges. We'll look at some of the pertinent points next month.

NEW MEMBERS

The Executive Committee extend a warm welcome to the following new members. We look forward to meeting you at our coming functions.

L.G.Gordon, K.R.Beardsmore, J.M.Derriman
R.L. & A.N.Greaves, J.A.Geraedts.

ON THE SICK LIST

Ticket Secretary, Frank Rohanek is now back home again after another visit in hospital. Frank's wife, Edith, informed me that Frank underwent surgery for a double heart by-pass. The committee and all your friends wish you a speedy and healthy recovery.

THANKS

The Executive and Committee would like to thank TOSA member, Gwen Kemp for her kind donation of \$44 towards the installation of the organ into the Orion Centre.

FOR SALE

For sale;- **HAMMOND B-3000** with HL722 LESLIE speaker as new. Unsurpassed versatility and tone with L.S.I./Multiplex Synthesis technology, independent percussion and piano voices, transposer, key click, variable sustain, bright wave tonebars, delayed vibrato, pedal mate, presets on lower and upper manuals, built-in reverberation and Leslie controls, pedal lamp and many more features.

The cabinetry of this beautiful organ features an attractive open pedestal design with fine woods matched to the HL722.

This exciting organ will suit most people whether playing professionally, in church or on centre stage at home.

PRICE:- \$4950.00 O.N.O.

For further details please ring 524 1879.

FOR SALE

For Sale: Kawai organ - Model 37E
2 keyboards, easy play, perfect condition
This organ is 3 1/2 years old and is as new
Organ has hardly been used and is ideal for
beginner. Rhythms including one finger
chords. Simple instruction book, music,
padded stool.

Price :- \$600. O.N.O.

For details, phone 534 3329 or 30 1520.

SPECIAL NOTICE**ORGAN SECURITY - KEY STOCKTAKE**

The following notice was published in last years April edition of TOSA NEWS and received little response from keyholders. The Society's practice convenor, Bob Stanton, requested that the notice be published again and hopes for a better response.

..... Would all T.O.S.A. members who hold keys which provide access to the Wurlitzer organ console, please forward the following information to the practice convenor as soon as possible, your name, address and phone number along with your key number, either at the next TOSA function or by post to:-

R.W.Stanton
46 Marie Street
LURNEA 2170
Ph. 607 8925.

HOME PARTIES

Members would have noticed in the past issues of **TOSA NEWS** that we are often asking members if they would consider holding some form of money raising function in their home. You don't have to own an organ - it could be a film or slide night, records and tapes, a barbecue or pool party. There must be members who could help in raising funds for the society instead of relying on the same people every time.

If you wish to host a home party in your home, please contact any member of the committee.

If you wish, TOSA can supply cups, plastic cup holders, teapots and urns.

ORGAN PRACTICE

Financial members of T.O.S.A. (New South Wales Division) may play our Society's Wurlitzer. Members wishing to play the Wurlitzer on a regular basis must make written application to the practice convenor.

Members wishing to play on a casual basis may make a verbal request to the practice convenor. Practice times, when available, will be allocated in order of receipt of application.

A deposit of \$10.00 will be charged when a key to the organ is issued and will be refunded to the member when the key is returned to the practice convenor. All payments to be made to:

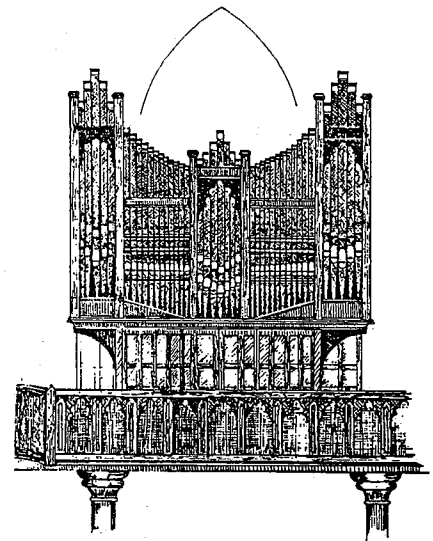
The Treasurer
John Rattray
153A Haldon Street
Lakemba. 2195.

NOTE. Please make all cheques payable to The Theatre Organ Society of Australia.

Each practice session will be of **ONE HOUR** duration which **MUST** commence and finish at the allocated times to avoid inconvenience to other members practicing on the same night.

A practice fee, as determined by the Society from time to time (at present \$2.00 per hour) will be paid by each member practicing on the organ.

REMEMBER, the coin machine only accepts **\$1.00 Coins.**



CLUB NIGHT REVIEW**EPPING BAPTIST CHURCH**

18th March 1988

About 50 members and their friends attended the club night held at the Epping Baptist Church on Friday 18th. March.

The church, with its superbly restored Christie pipe organ, was again host to TOSA, and once again we were treated to Miss Margaret Hall playing some of our old favourites and a snippet of classical organ repertoire to show us all that this is a very fine and versatile instrument. This writer cannot comment on Margaret's playing as he arrived just in time to hear her last number.

Seven thirty on a Friday evening is just too early for many of us who hold a full time job, to get home, have dinner and travel, in some cases, for an hour or more to get to Epping on time.

A suggestion to the committee, please revise your thinking on timing for all club nights. A 8pm. start may get more members at these most enjoyable and informative nights.

The part of the club night I did arrive in time see, was the showing of the video recorded by member Nick Lang at the 1987 ATOS Convention. Visions flicked by of George Wright, Candi Carley and other theatre organ greats who played a variety of different installations.

These videos were enjoyed by all present and a special thanks must go to Nick Lang for making them possible.

During the ever popular supper section, there was ample time to discuss, between cups of coffee and samples of the home cooking of our members (remember I hadn't eaten), the different styles of the performers on the night.

Also, there was an air of excitement at the up-coming Candi Carley concert at the Orpheum Picture Palace on the following Sunday afternoon. All-in-all, an enjoyable night was had by all with good music and company. Thanks to the Epping Baptist Church for their continued support of our club nights. Don't miss the next one.

BICENTENNIAL MUSIC COMPOSING CONTEST

During 1988, as a Bicentennial Project, T.O.S.A. (N.S.W. Division. Inc.) is organising and conducting a competition for composers and aspiring composers. The project is being funded by Marrickville Municipal and The Bicentennial Authority. The project is in the form of a Contest to find a new composition of a musical item, suitable for playing on Theatre Pipe Organ and with a Bicentennial "flavour".

The contest is restricted to Australian citizens and residence and carries a prize of \$1,000. Plenty of time is allowed for the composition of suitable work as entries close on 30th June 1988.

The contest is to be judged by a panel of judges, appointed by T.O.S.A. (N.S.W. Division) and at the time of judging, the judges will not know the identity of the entrants.

The winner will be announced at a Special Free Concert to be held on 30th October 1988 where the winning entry will be presented.

The organizers see the contest as a wonderful way to promote the Theatre Pipe Organ and its music and would encourage serious musicians and students alike to enter the contest, so why not get those manuscript books out and GO TO WORK.

Entry form and rules were published in the December and January issues of TOSA NEWS. Copies of these maybe obtained by contacting the committee.

FOR SALE FOR SALE

For Sale:- Organ - Gulbransen Paragon. Inbuilt Leslie.
This organ is in beautiful condition.

PRICE. \$2,000

For more details, phone R.Collins on 871 - 3905.

NEIL JENSEN WURLITZER PIPE ORGAN POPS CONCERT

THE ORPHEUM PICTURE PALACES' STAR ORGANIST NEIL JENSEN
PULLS OUT ALL THE STOPS FOR A SPECIAL
MOTHER'S DAY PROGRAMME.
THE VARIETY PACKED PROGRAMME WILL FEATURE A KALEIDOSCOPE
OF MUSIC RANGING FROM POPULAR LIGHT CLASSICS TO
EVERGREEN MUSICAL COMEDY.

NEIL'S SPECIAL GUEST WILL BE POPULAR VOCAL PERSONALITY
MELINDA FOX.



AVOID DISAPPOINTMENT RESERVE YOUR SEATS AT THE BOX OFFICE NOW
SUNDAY MAY 8, 1988 at 3PM.

HAYDEN ORPHEUM PICTURE PALACE MILITARY ROAD, CREMORNE
OPPOSITE THE METROPOLE - PHONE 908 4344

TICKETS \$12.00 ADULTS. \$8.50 PENSIONER/CHILD/STUDENT
THEATRE PARTY 10 OR MORE - \$10.00

NEIL JENSEN MOTHER'S DAY SPECIAL
KEYMEDIA PRODUCTIONS
P.O. BOX 99.
DRUMMOYNE. 2047.

BOOKING FORM

Please forward me the following tickets for the NEIL JENSEN MOTHER'S DAY CONCERT to be held at HAYDEN ORPHEUM PICTURE PALACE on SUNDAY MAY 8th. 1988 commencing at 3pm.

PLEASE INCLUDE STAMPED ADDRESSED ENVELOPE

[] ADULTS @ \$12.00 \$ _____

[] PENSIONER @ \$8.50 \$ _____
STUDENT

[] THEATRE PARTY @ \$10.00 \$ _____
10 OR MORE

Pension Benefit Card No. _____

NOTE:- PLEASE PRINT YOUR NAME AND ADDRESS CLEARLY

NAME _____

ADDRESS _____

_____ POST CODE _____

SORRY:- NO REFUNDS ON TICKETS AFTER PURCHASE

REMEMBER - ONE CONCERT ONLY - BOOK EARLY

02-08



02-08