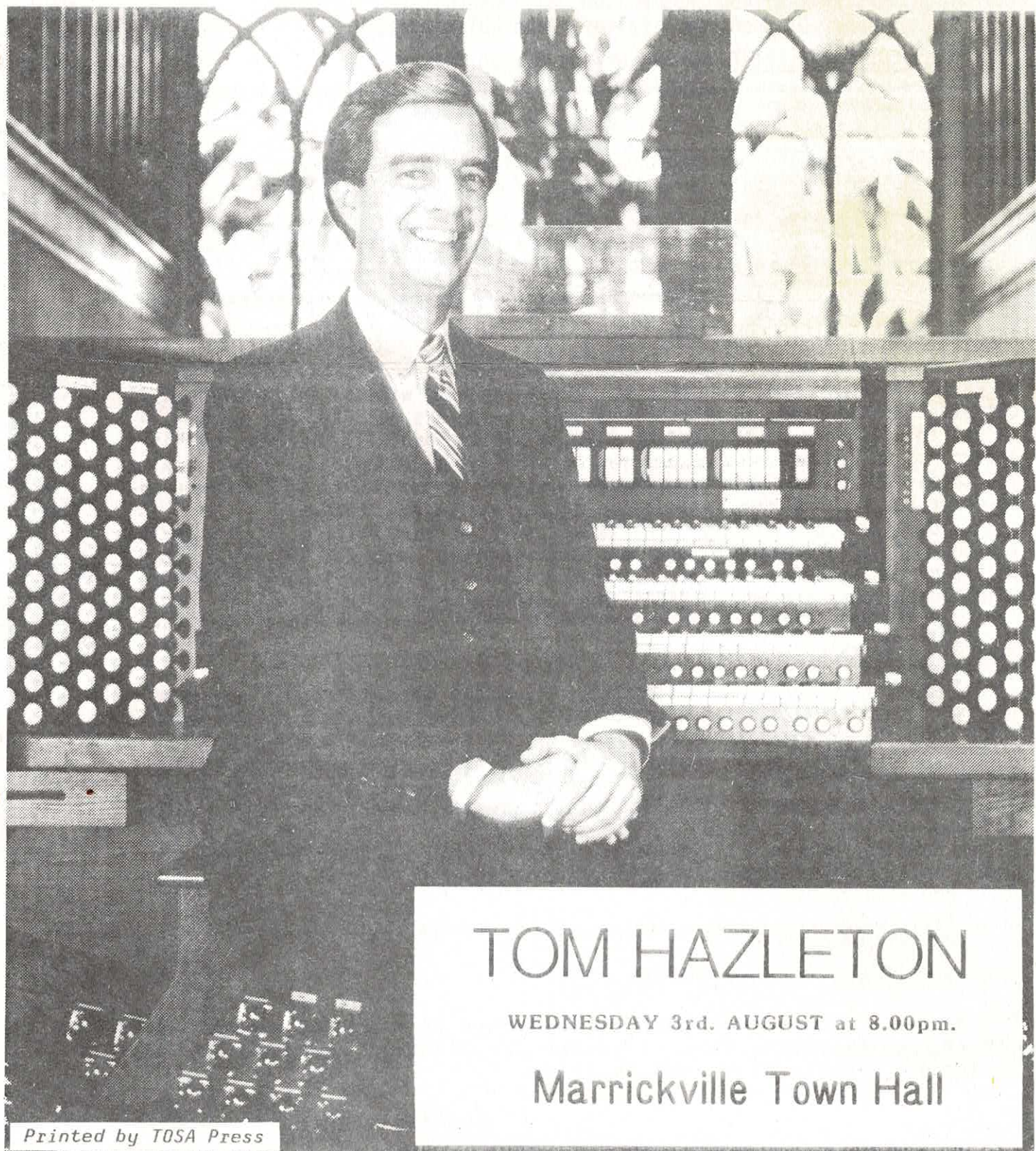


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T.O.S.A. NEWS.

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TOM HAZLETON

WEDNESDAY 3rd. AUGUST at 8.00pm.

Marrickville Town Hall

2...

DIRECTORY TOSA (NSW DIVISION)

PATRON: IAN DAVIES

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PRACTICE CONVENOR: Jim Crombie (750 4294)

COMMITTEE: Mrs.Phil Wilson, Ron Wilson, Bill Schumacher
Robert Gliddon, Neil Palmer, John Weismantel.

TOSA NEWS EDITING & PRINTING: Ron Wilson & Doug Smith.

WELCOME TO NEW MEMBERS.

A sincere welcome is extended to the following new members who have recently joined the Theatre Organ Society of Australia NSW Division.

Barry & Roslyn Porter, Robert Goode, John & Dorothy Chegwidan, Clarice Gallagher, Doug & Abbie West, John & Heather West, Kelvin & Beverly Burnard and their 11 year old daughter Kerrie-Ann.

THEATRE ORGAN SOCIETY CONCERTS.

We wish to advise members that a library of concerts held at our Wurlitzer at Marrickville is now being made up. These concerts will be in the form of Cassette Tapes and are to become available to members on LOAN, for a fee.

This library will take some time to prepare and will be rather costly to set up, so we considered a hiring fee (plus deposit) was warranted for each use the tapes get. Before this project can commence, a good stock will be required to cater for the numerous requests we often receive for concerts.

Unfortunately not all concerts will be available as we will only include the best of quality material that has been recorded. When the library is completed a list of concerts for LOAN will be published in TOSA NEWS along with LOAN conditions, fees, and instructions for members to obtain them.

CHAMBER INSPECTIONS.

As many of our concert audiences now exceed 500 people, it has become necessary to discontinue the usual practise of inspecting the pipe chambers after concerts are over.

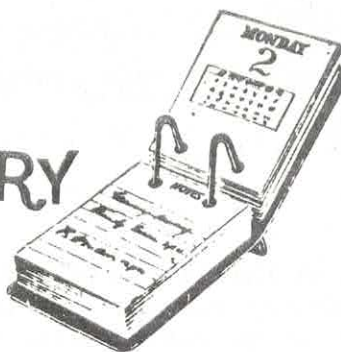
It has been brought to our notice that the crush of people on stairways and in doorways is contrary to safety regulations and the movement of officials who are stowing equipment after concerts is greatly hampered and a long wait develops to finally close up.

Members however, will be gladly shown through the chambers during our Club Nights and this is also your opportunity to bring friends to hear the organ and also see the pipes.

BALLARAT HEADS FOR THE WILDERNESS.

The Ballarat Chapter of TOSAVIC will vote on a motion on notice at its meeting on July 3rd. that it become the Theatre Organ Society of Victoria, Western Victorian Division.

DATES FOR YOUR DIARY



JULY

MONDAY 4th at 7.30pm COMMITTEE MEETING at Neil Palmer's residence
304 Parramatta Road., Ashfield.

SUNDAY 10th at 2pm. CLIFF BINGHAM AT THE WURLITZER ORGAN
ACCOMPANYING
THE SALVATION ARMY CONGRESS HALL BAND

Admission: Adults \$6, Members \$5, Concession \$3.

(Booking forms inside this issue)

SUNDAY 17th at 2.30pm HOME ORGAN PARTY

Jack and Marie Stronach invite you to be their guests for a home organ party at their home at 19 St.Elmo Parade, Kingsgrove. Amongst several artists at the organ we will be hearing the beautiful voice of Marie Stronach, so dont miss your spot at this enjoyable time. Please ring 50 4171 for bookings and dont forget..BRING YOUR MUSIC!...

Gents: \$2, Ladies \$1.50 plus a plate please.

MONDAY 25th at 7.30pm COMMITTEE MEETING (for August) at Ron Wilson's residence,
120 Dennis Street, Lakemba.

AUGUST

WEDNESDAY 3rd at 8pm TOM HAZLETON FROM THE USA 1st Concert.

WEDNESDAY 10th at 7.30pm CLUB NIGHT at Marrickville Town Hall.

SUNDAY 28th at 2pm TOM HAZLETON 2nd Concert.

See Booking Form inside for both these concerts.

SEPTEMBER

MONDAY 5th at 7.30pm. COMMITTEE MEETING at the home of Doug Smith,
58 Rosebank Avenue, Kingsgrove.

SUNDAY 11th at 2.30pm. HOME ORGAN PARTY at the residence of Cec and Norm Paddy,
58 George Street, Penhurst. Please bring your music and be prepared for a fun afternoon! Ring 570 7525 for bookings.
Gents:\$2, Ladies \$1.50 plus a plate please.

SUNDAY 25th at 2pm. FREE CONCERT at Marrickville Town Hall WurliTzer.
Featuring TOSA Patron: IAN DAVIES.

REVIEW OF TONY FENELON AND JOHN ATWELL CONCERT

by Clinton White

The concert at Marrickville Town Hall on Sunday 22nd May, 1983, featuring Tony Fenelon sometimes playing (the rather magnificent) Yamaha C6 Grand Piano (kindly supplied by the Yamaha Distributors; Rose Music) and at other times playing the beautiful 2/11 Wurlitzer theatre organ and also featuring John Atwell playing the Wurlitzer both as a solo artist and as accompanist to Tony Fenelon when he played piano was, to my mind, altogether successful. It was successful in that it provided the kind of entertainment that appeals to a wide cross-section of people and this is because the material played covered a broad variety of music from classical to the latest hits of Boz Scaggs and Police. This quality far outweighs any criticisms I might have about the musicianship of the artists or the presentation of theatre organ playing as an art form and at art form level although the one cannot always be successful without the other.

A concert of this type where each artist must have utmost confidence in and dependence on the other's ability to deliver the goods when playing duets and yet be able to stand on his own when playing solo numbers makes a reviewer's job a difficult one. To separate the two is to do an injustice when reviewing duets but to give general views on the performance of the artists together is to give an unfaithful picture of their quality as solo artists.

Compere Frank Ellis started the show very promptly with (somewhat surprisingly, perhaps) almost the whole of the 800 strong audience seated and waiting in anticipation. To his credit he cut the blab and introduced the artists to enable them to get on with their long programme. To his detriment, however, I think it was unforgivable that he appeared on the concert platform at the end of the concert and very nearly destroyed the audience's enthusiasm for Tony and John to play their encore especially when Tony and John were returning to their instruments and, having been cut off at the pass, had to stand like a couple of naughty school boys to the rear of the platform to wait for Frank to finish. Still, it may not have been his fault. If it was the case that he had forgotten to announce the credit to Rose Music he should have been properly briefed by the Concert Manager (and, if there isn't one there should be) before the concert started. It should not be left up to the compere to work out the announcements - he's got enough to do. I know - I've done it.

The programme at this concert contained quite a lot of material I had not heard before and so made the concert as a whole quite refreshing and interesting.

Tony Fenelon was really firing today and this was evidenced in an absolutely superb middle-of-the-road arrangement on solo piano of Jerome Kern's All the Things You Are and a solo organ performance of that fast, furious and very loud Dixieland number Tiger Rag which moved me to write "WOW!" on my notes and which moved the audience to stamp and yell for more yielding an equally superb arrangement of Nola as an encore with some truly amazing keyboard acrobatics.

I have said on many occasions that I have always enjoyed the theatre organ playing of John Atwell. His style is his own and, although one can occasionally hear influences of Sidney Torch and Buddy Cole, he never tries to merely duplicate the style and arrangements of other organists. This was more than adequately borne out by a beautiful and luscious arrangement of Jerome Kern's Smoke Gets in Your Eyes with some marvellous registrations and wonderful colour contrasts being produced and a fresh and interesting arrangement of Rainbow Connection from the Muppet Movie. John seemed very nervous today, though, and, at times, ill at ease with the organ. An apparent lapse of concentration resulted in a clumsy performance

of Spread a Little Happiness. John turned in quite a good performance of Edward Elgar's Pomp and Circumstance No. 4 in G but I didn't really enjoy it. I think he would do well to leave out the classical organ pieces and concentrate on his superb theatre organ playing. Some classical pieces are quite successful on theatre organ but one has to be very careful which of them one chooses, not only from the aspect of the piece itself but, more importantly, from the aspect of the instrument on which it is to be played. John discovered in no uncertain terms in Ballarat last year that this is very true.

I very much enjoyed all of the duets although, in the first half anyway, the playing of both artists sometimes seemed to be a little tentative. But, apart from some occasional lapses of sync between piano and organ, the audience really appreciated the superb mastery of both artists, especially in pieces such as the transcribed Wright arrangement of Quiet Village, a better than Clayderman Clayderman's Ballade Pour Adeline, and an absolutely brilliant performance of Come Follow the Band from Barnum, all in the first half!

Highlights of the duets in the second half were the Rachmaninoff 18th Variation on a Theme of Paganini and the Boz Scaggs We're All Alone. The piece de resistance was a flawless performance of the first movement from Grieg's Piano Concerto in A minor. Both Tony as soloist and John as Symphony Orchestra really showed us what musicianship is all about in this brilliantly played piece. John very often conjured up sounds of the orchestra that were more than convincing by his phrasing and expression. Tony appeared to play the entire piece from memory (he didn't turn any of the pages of the music that was sitting up in front of him) and I have no doubt that a few of the so called top line pianists, who have a ton of marketing and little or no ability, would be put to shame if compared with him.

The piano was in beautiful tune and its power stood up more than admirably to that of the organ. The organ sounded just as tremendous as that which I have come to expect of it and it behaved well (except for two ciphers). The organisation was as good as always and TOSA N.S.W. is to be congratulated.

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"R" Movie Has Big Audience Plus Priest Organist.

Rev. Anthony Taylor, Australian churchman, who is also a noted Theatre organist/buff, aside from his religious duties plays in a local theatre on Saturdays from 4.30 to 5 and again from 7.45 to 8.15 p.m. He also practices Saturday mornings when he has to get ten selections ready for his solo interval spots.

As an interesting aside to his theatre console appearances, Rev. Taylor noted in a story published in the December issue of South Australian Division's "Theatre Organ Society of Australian News that the smallest audience to attend the theatre recently was during a re-run of the film "Private Benjamin". The largest was for the "R" rated "Porkies" - - "and as soon as I had finished playing, the manager sold the organ bench to a couple who placed it in the side aisle. "I rather thought I might get the money", he stated.

"The fact that the priest was playing for an "R" Movie caused me to laugh," he continued. "When I turned around to announce my final number, and the lights are turned full on just before being dimmed, I could see the faces of the audience. Well, almost all. Some had their hands covering their faces so I would not recognize them.

- - - from South Australia T.O.S.A. News - via "The Console"
Magazine.



KILBURN STATE ORGAN SAVED.

One of Great Britain's famous Wurlitzer theatre-pipe organs, the Kilburn State's four manual job, is apparently headed for use again, according to information published in the "Kilburn Times", the local area newspaper. In January the Brent Council refused permission for the famous instrument to be removed from the former Kilburn State Cinema, and installed in a museum in Northampton. Mr. H. Lorraine, who wanted to exhibit the organ, was told that he should have had permission to remove the console, but that retrospective consent would be given provided the console was in temporary safe storage, and would not be used elsewhere, or otherwise adapted or altered.

A Kilburn State Action Committee is in existence, and said to have plans for organ recitals, in a community arts and leisure complex in the building.

AUSSIE CONTINGENT WILL CRAWL IN L.A.

A contingent of Australian organ buffs will arrive in Los Angeles during June for a four-day visit. While in town, an organ crawl is being arranged for them. It will be under direction of Gene Davis.

OHIO MORTON IN UPDATING.

Thorough circuitry updating with installation of an all-new electronic relay and capture combination system is underway on the Ohio Theatre four-manual Robert-Morton organ, it was disclosed this month.

In conjunction with this work, extensive re-specification of the console layout and unification is also being accomplished. Everything as originally installed in the actual chambers is retained. The result will have the organ make all of the same musical sounds but with a greater accessibility and ease for the organist at the console.

BRITISHER GIVES WURLY TWO POINTS OVER COMPTON.

One British organ buff writing in "The Theatre Organ Club Southern Newsletter" noted that "Compared with Wurlitzer, his (John Compton's) theatre organs fall down in two respects. Compton never really came to terms with the 'unit orchestra' concept, and his work is always coloured by the grand-grand organ flavour. Secondly, he seems always to have had an aversion for wood pipes. Eventually, with wood tibias, he did produce a few 3/6 organs that are real gems."

One of Compton's chief characteristics, both in church and cinema, was his willingness to have a go in locations that virtually every other organ builder had turned down as lunatically impossible. In churches he was generally more successful than in cinemas.

His job at St. Mary Magdalene, Paddington, a large church on a cramped site, has an organ which is literally built in the spire. He crammed a 90-stop organ in a tiny church without a pipe visible anywhere. The famous B.B.C. Concert Hall organ is built in what was originally meant to be a ventilating shaft!

OVERSEAS NEWS cont.MUSEUMLAND.

In the midlands area of England, Turner's 'Musical Merry-Go-Round, just outside Northampton, C.O.S. member Nigel Turner is creating his museum with cafes, dances, and a line-up of organ concerts, including his own resident young Nicholas Martin.

Incredibly it's all hoped to open at the end of April.

The organ, I have mentioned before, is the quite splendid 3/19 Wurlitzer (BAL 4 Style) that once thrilled and shimmered in the beautiful old Paramount cinema, Newcastle-on-Tyne in northeast England.

London's only evening newspaper, "The Standard" carried a piece in its financial pages: "Money on the Merry-Go-Round." What sort of price earnings multiple should be attached to a Wurlitzer organ? What could be the cash flow from a full-size 80 year-old carsousel?" part of it read. A financing group have put 150,000 pounds into Nigel and Sue Turner's venture. It said that Turner, who runs garden/nursery centres, has an excellent track record as a businessman. Let's hope the organ fans will back him up. According to the line-up of console stars, and with an organ like that he ought to. Museums are just the thing, it seems, as this nostalgia is of course doing us organ fiends a lot of good, thankfully.

A Second One.

Also in the midlands off the A425 road between Leamington Spa and Daventry, Graham Whitehead has converted an old chapel into a most fascinating museum that has attracted wide interest in the media, not to say organ fans. On two levels, the lower floor houses a fine collection of assorted goodies impeccably restored by he and his team. Goodies like a 1913 Hupfeld Orchestrion with 'Motion Picture'; a Tomaso Barrel Piano, the thing that cockney Londoners always incorrectly call a barrel organ; a Mills Violano Virtuoso of 1910; a Popper Happy Jazz Band of 1920 from Germany; a Wurlitzer Juke Box of the illuminated variety from 1942; a Weber Unika Orchestrion of 1920 vintage; and, getting larger, a Decap Dance organ from Belgium; and a Wurlitzer photoplayer organ, possibly the only one in the U.K. Found derelict in Troy, Ohio; it has been restored by Paul Camps, a clever organ technician.

Nesting amongst these delightful automata is the immaculate console of the Compton organ, complete as most organs here, with a gleaming colour change illuminated console.

Upstairs on the next floor is a delightful cinema complete with proper lighting and projection booth. It's hardly surprising as the owner was a cinema projectionist in several famous houses in the midlands.

The box is complete, as all major cinema boxes with a Brenograph effects machine - this one from my own local super cinema the Dreamland, Margate, Kent, because the cinema was twinned and the machine wasn't needed. It is Napton Museum of Mechanical Music's gain.

The museum's cinema has comfortable super cinema seats and lights and here the clever trick when they want to feature the organ for a filmshow or concert - the console downstairs in the museum rises on a lift emerging in proper true fashion in the orchestra pit up to stage level! A neat idea and one I haven't come across myself yet.

The organ has had a checkered career. It started life in sedate Hove next to Brighton, Sussex in the Granada Cinema. James Swift opened the job,, a mere 2/5, in 1933. By 1936 ABC had bought the Granada and removed the organ, added a third manual, extended the Tuba, added a Melotone unit and re-installed it in an even larger new cinema, the Regal they were just opening in Hammersmith, West London.

OVERSEAS NEWS cont.

Strangely for ABC the organ didn't get much use and in 1947 it was sold to an organ builder and dealer. There it languished in store with many others, until the Gosport and District organ group in Hampshire bought it for their hall. They had started installation when they got the chance of a larger instrument and put it up for sale. Graham Whitehead bought it for his museum. Paul Camps has done a good job on this organ which has been enlarged by Muted Trumpet and Diapason, thus making it virtually like all ABC style organs. And, happily, it's complete with its Melotone working and the big horn hanging down over the head of the organist, making certain it is heard, I wonder? Graham plans to enlarge the instrument further and more than one organist has told me how they enjoyed playing a concert on this job. There is a nice brochure about the place and mailings go out listing forthcoming concerts, but the museum opens only for special events and parties.

Another Museum.

Leaflets and programmes of organ events are coming through my letterbox at a steady rate advertising this year's concert line-up. One from the Thursford Collection, the place that possibly started all this nostalgia organ grinding off, is up in Norfolk. The Cushing family have their 3/19 Wurlitzer, twin to Nigel Turner's from the Paramount, Leeds. Young and highly popular Robert Wolfe, complete with Lurex Blue Jacket, and a million tunes - all toe tapping style - is their resident. Legions of fans like the "Blackpool Style" that was created by you know who. Just to show no ill feelings, the Cushings have booked Nicholas Martin from Turner's Merry-Go-Round for a couple of dates.

"Museumland" article - - by Ian Dalgleish.

- - - News source "The Console" Magazine, April 1983.

TOSA TOURERS SAFELY HOME.

The 17 TOSA TOUR people arrived home safely in Sydney on Saturday 25th June somewhat tired after a tour that can only be described as, Super, Fantastic, Unbelievable!! Our TOSA counterparts in several cities gave them an overwhelming welcome and a full report will follow in the next two issues of TOSA NEWS.

CANBERRA CONCERT A HUGE SUCCESS.

An audience of just over 300 Canberra enthusiasts was thrilled to the limit when those two great artists Tony Fenelon and John Atwell performed on a Rogers 340 Theatre Organ and Grand piano in mid June. This was the first of several big events planned for the future to prepare a receptive audience when their Compton Theatre Pipe Organ comes to life in perhaps another year, and it was a big success. Tom Hazleton from the US will be their next artist in August and I have no doubt that the days will be counted till he arrives!

Concert Etiquette

...9

by Shirley Hannum Keiter.

Every performing artist has a responsibility to the audience to give them a good time, preferably in good musical taste, and each concert-goer has a responsibility to show respect to the artist and to each other.

Here are some guidelines:-

1. Be responsive and supportive. Applaud and cheer if you really like something; be polite and kind if you don't.
2. If the artist announces "Prelude and Fugue," or any title that indicates two or more selections, please applaud only at the end of the entire piece. Applauding in the middle is like leaving the dinner table before dessert. The artist, by his/her "console presence" will let you know when it's time.
3. Avoid at all costs taking flash pictures during the programme. Besides disturbing others in the auditorium, it really shows a lack of respect for the artist. It is sometimes difficult enough seeing the music (if used), tabs (especially reeds in a red spotlight) and pistons, without added shadows. The flash - especially the electronic variety - also is in very stark contrast to the darkness of the auditorium. Besides, as the average distance at which a flash is effective is around twenty feet, the extra-special picture the photographer had hoped for will come out no better than if he'd used it at all, unless he's in the first several rows.
4. Please do nothing to disturb your fellow listeners - flipping cassettes noisily (if taping is permitted), singing or humming along if it hasn't been requested, rustling papers etc.
5. The artist is doing all he/she can to usher the audience to a really good time, that is the artist's number one priority. So do enjoy yourself! Being overly critical of artist or instrument can destroy an otherwise enjoyable experience.

With a little respect, we can all have a great time.

- - - Reprinted from "Theatre Organ" Magazine. Jan/Feb. '83.

GETTING WELL NOW.

It is good to hear that our member Joanna Van-Oosterum of St.Marys is now on the road to recovery after two bouts of very severe illnesses. We wish her the best for a rapid recovery and hope it wont be too long before the big CONN gets to see some action again! Best wishes from all at TOSA.

PRESS STATEMENT



R.A.S. Showgrounds, Sydney.
Friday 22nd July-Tuesday 26th July, 1983

SOMETHING FOR EVERYBODY

The Exhibition opens on FRIDAY JULY 22nd and runs through until SUNDAY JULY 24th, with night-time sessions until 10pm on the Friday and Saturday.

For five days the Showground's Royal Hall of Industries will pulse to the latest in traditional, modern and the more unusual in instruments and accessories as they go through their paces.

THOSE GOING ALONG TO ENJOY THE EXHIBITION COULD BE IN FOR SOME ADDED SURPRISES- PRIZES OF INSTRUMENTS AND ACCESSORIES VALUED AT THOUSANDS OF DOLLARS WILL BE GIVEN AWAY FREE TO SOME LUCKY VISITORS.

"This will be the only time in Australia that such a huge array of equipment has been brought together under one roof."

NAME THE SORT OF INSTRUMENT AND YOU'LL FIND IT AT THE EXHIBITION.

The Exhibition is a 'must' for musicians, music lovers and users of musical sound equipment. The following Companies have confirmed they'll be taking part in the Exhibition:

AWA, ANCONA MUSIC, AUSTRALIA, ALLANS, BRASCH'S, BILLY HYDE, CORONA, DYNAMIC MUSICAL ENTERPRISES, ELECTRO-VOICE, FAIRLIGHT, FREEDMAN, HAGEMEYER, JAMES, KAWAI, MUSIC TRADERS, MUSICAL MERCHANDISERS, NORLIN, RANK, ROSE, STUDIO 19 AND TOKAI.

And the best thing is there'll be experts on all stands to answer questions and to help people who are considering that first purchase or are considering up-dating to some thing newer.

A fine afternoon saw a good attendance of 61 people at the Raine's residence for this excellent home party. Jane Raines and her teacher June Collins began the music with some well practised piano-organ duets and the result was good. Wendy Raines gave us two vocals accompanied by both instruments which revealed a strong voice of fine quality, well done by all the artists.

Guest artist for the day was well known St. George identity Alex Britton who had been invited with his charming wife Nancy to attend the festivities. Alex Britton, a true professional, gave us some very pleasant music on what I would call his 'shadow' over the years, the Conn organ, and the audience was delighted with his many pieces and his quick wit between numbers. Alex Britton has that happy approach to playing for company and his fine ability shone through as time progressed. A very good effort from our guest and much appreciated by all.

Afternoon tea took about 45 mins and why not?...with all those rich goodies to devour. Our ladies had brought a huge range of eats which seemed to be impossible to get through, but dont worry, our guests had given that big selection a nasty nudge after 45 minutes!

Following afternoon tea, we were very impressed with the number of artists who volunteered their services (after some coaxing) and the music was well received by all present. Eight people gave their best and some surprises resulted. Mr. Bert Myers showed that he knew the ropes and delivered some nice arrangements in a quiet Kentwell style showing out the voices on the organ to great advantage. Another fine artist, Mrs. Marj Solomon, gave us two excellent piano solos which proved beyond doubt her capabilities of yesteryear as a concert pianist. Thanks indeed to Marj, Very well done, and I particularly enjoyed 'There's an Old Spinning Wheel', which brough back memories to a lot of us. A surprise visitor was Ron Smith on a few days leave from Port Moresby, and Ron showed us that he hadn't forgotten how to play in his usual pleasant manner.

Sincere thanks to all our artists and to all those members and friends who attended, Altogether a most enjoyable afternoon and the sum of \$103 was raised towards restoration funds which is very notable indeed. Thanks to the Raines family for opening their home for us and all the effort involved to seat over 60 people.

EDITORIAL

49 people booked in to attend the home party at Cronulla and 61 turned up! Suffice to say that while the afternoon was a joyous occasion for most people, our hosts were faced with a minor shortage of chairs and these had to be hurriedly brought from elsewhere to cater for the extra 12. I think it's a fair thing to always book your place for ANY home party and give our generous hosts a fair go to allow for your comfort. The price for this courtesy is just one phone call.

BOOK IN NOW

TOM HAZLETON

WEDNESDAY 3rd. AUGUST at 8.00pm.

Marrickville Town Hall

12...

ANOTHER PLEASANT MUSICAL EXPERIENCE at BALLARAT.

While holidaying recently in Victoria, Sydney members Fred & Juanita Weekes were treated to a happy musical experience during a stop-over at Ballarat when on the way west to the Grampians and Halls Gap. ..It all happened like this.

'We had just been to visit the 'strength' (Commonwealth) to bolster our somewhat depleted finances and were strolling back to where we had parked our Kombi Van, and we suddenly found ourselves outside the doors of an old theatre. Small posters on the doors gave notice of an organ concert on the previous Saturday.. you've already guessed..on the Compton in the Royal South Street Memorial Theatre. Nita, peering through the doors said, "that's the organ and I think someone is playing". A lady's face appeared and after seeing our frantic hand waving she came to the doors. In a cautious voice she said "are you visitors?". "Yes, (we chorused) from Sydney" and we gave the password "TOSA!"

Moments later we were sitting in the stalls with Marie Kittson of the Ballarat Theatre Organ Society listening to the wonderful sounds of this Compton produced by Alan Tranter who happened to be along for a practise. Alan continued to play while Marie took us underground to view the installation and it was fascinating to watch relays working and to be in the chambers whilst the organ played. We then watched while the console came down and when Warwick Kittson, Alan Tranter and another dedicated helper arrived we were introduced. They sorted out a small malfunction they had come down for and we moved off with Marie who untiringly showed us the remainder of this beautiful old theatre including the stage and dressing rooms etc.

We learned of the dedication of Tom Sayer, Architect, and of others who had the confidence and initiatives to achieve the results of this installation which combines with the other functions of this grand old theatre to produce entertainment.'

Our sincere thanks to Marie Kittson for her kind hospitality to a couple of virtual strangers and also to Warwick, Alan and Co., and our best wishes for a continued happy musical future in Ballarat.

Fred & Juanita Weekes..TOSA (NSW Div)

THE SELWYN THEATRE Sunday 29th May 1983 (by Doug Smith)

This Sunday revealed Ritchie & Norm's Selwyn Theatre full of enthusiasts to hear TOSA Committee man Bill Schumacher at the Lawrence Weik organ. The weather had smiled upon us and the afternoon was very rewarding, full of popular music and good entertainment.

Bill played his heart out with many old favourites but also included several of the popular Barry Manilow numbers plus a special interlude to the great Irving Berlin who had just celebrated his 95th birthday the previous week. A hearty singalong was included and we even sang Happy Birthday to an elderly friend of Ritchie's (per phone!) in Bega. Bill also accompanied several favourite rolls while Ritchie pedalled the Gulbransen player and we all enjoyed ourselves. The atmosphere was very relaxing and afternoon tea was served outside on the lawn during interval. I dont know how Bill Schumacher does it but he got through the whole afternoon without even one sheet of music to refer to including requests, and that's a rare sight these days.

I must say that any day at the Selwyn is a happy one with plenty of good social togetherness and fine music to hear. Norm also had his fantastic train set open for inspection and many people soaked up the wonders of this huge layout which has taken years to set up.

My congratulations to Ritchie and Norm's Selwyn Theatre and most of all to Bill Schumacher for a happy afternoon of good fun.

THE SELWYN THEATRE GROUP, MORTDALE
THEATRE ORGAN RECITALS, 1983

JULY 31st	SUNDAY	2.15pm	DAVID PARSONS (NOTE: at BEECROFT)
AUGUST 7th	SUNDAY	2.15pm	"THE ERICA WITT SHOW" (for HANDICAPPED)
AUGUST 21st	SUNDAY	2.15pm	NEIL JENSEN SPECIAL.
SEPTEMBER 18th	SUNDAY	2.15pm	BEVERLY KENNEDY
OCTOBER 30th	SUNDAY	2.30pm	RICHARD JAMES
NOVEMBER 27th	SUNDAY	2.30pm	NEIL PALMER & JOHN CLARK (for TOSA)
DECEMBER 17th	SATURDAY	8.00pm	DAVID PARSONS.

PICTURE NIGHTS

JULY 16th	SATURDAY	8.00pm	"HERE AND THERE"	PETER SAGE.
AUGUST 13th	SATURDAY	8.00pm	"OVERSEAING WITH FRED"	FRED LIVESLEY
SEPTEMBER 10th	SATURDAY	8.00pm	"TRAVELLING WITH NOEL"	NOEL THORPE
OCTOBER 15th	SATURDAY	8.00pm	"RAY'S ROUNDABOUT"	RAY McDERMOTT
NOVEMBER 12th	SATURDAY	8.00pm	"OLD MAN RIVER"	PETER SAGE
DECEMBER 10th	SATURDAY	8.00pm	"HOLIDAYING WITH HARRY"	HARRY WHAITE

ALL the above functions may be booked in advance by phoning Ritchie Willis on 57 3581. TOSA members are cordially invited to attend any of our functions.

SELWYN BUSH WALKS: SUNDAYS 5th June, 24th July, 14th August, 4th September.

SELWYN PRODUCTIONS, 13 ROSEMONT AVENUE, MORTDALE 2223. Phone: 57 3581

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A MUSICAL QUIZ

A MUSICAL INSTRUMENT is the answer to each clue.
(Answers in next issue)

1. A third class hotel. _____
2. Dismisses an electronic conversational device. _____
3. A nasal affliction. _____
4. Excommunicate a premier. _____
5. Oral excess (many wives do this!) _____
6. From here to there by plane. _____
7. Deep voice, in a little while. _____
8. Untidy female plumbers. _____
9. Recline, with relief. _____
10. Geometrical. _____
11. A dishevelled bloke (the 'h' is silent) _____
12. Ear hear! _____
13. += (or signify) _____
14. Twice as deep. _____
15. Take a trick (cards e.g.) _____
16. A prevaricator. _____

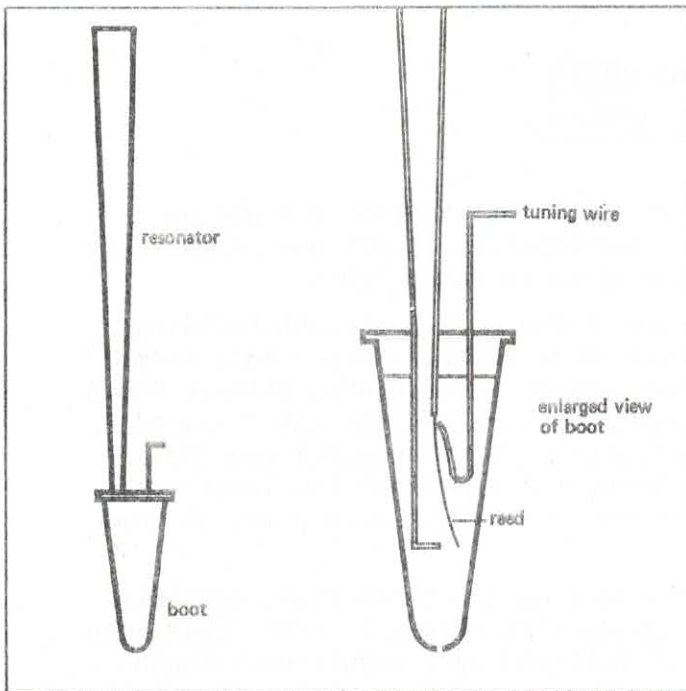
THE PIPES

..Placing a stopper in the top of a flue pipe and altering the mouth lowers the pitch of a pipe by an octave. These are called stopped pipes. At the same time all the even harmonics are eliminated and this gives rise to a distinctive hollow fluty timbre cultivated in the stopped diapason. The frequency of a stopped pipe is approximately $f=V/4l$. The economy of space, materials and finance is considerable when using stopped pipes, since they are half the length. However, the rather dull tone precludes their widespread use, and most of pipes in an organ are open. Stopped pipes are sometimes, however, used for the bottom octave of an open rank. They are tuned by sliding the tightly-fitting stopper up and down.

SIMPLEST REQUIREMENTS

The simplest organ consists of a separate pipe for each note of the keyboard. For a normal pitch, the longest pipe (bottom C, two octaves below middle C) is approximately 8ft long, whilst the shortest (top C, five octaves above bottom C) is $2\frac{1}{2}$ " long. This whole range of pipes is called a 'rank' or 'stop'. Although the lengths of the pipes halve on the octave, the diameter is not reduced in the same proportion, because if it were, the vibrating mass of air in the pipe would contain only one eighth the energy at the octave. It is that the ear becomes more sensitive as the pitch is raised up to about 4,000 Hz; but the overall scaling down of the pipes would result in a great falling off in power for the higher notes. For this reason, the pipe diameters are often scaled to halve on about the seventeenth note rather than on the twelfth note (ie. the octave, counting up in semi-tones). The correct scaling of a stop is the result of artistic design and centuries of empiricism rather than scientific deduction. It varies from stop to stop and amongst other things it depends upon the acoustical qualities of the building in which the organ stands. Furthermore, since the ear is roughly logarithmic in its response to sound intensity, increased loudness in the organ is not achieved by duplicating the ranks of pipes with others of similar size and pitch (or by blowing harder). Two similar pipes sounding together even in phase will produce only $\log_{10} 2$, or 0.3 increase in loudness (ie by ten decibels). It should be noted that if an even number of pipes are in antiphase pairs they can cancel one another. Instead, the loudness increase in an organ is mostly only apparent, and is achieved by increasing the brilliance by artificially reinforcing the harmonic overtones. Thus if a pipe is sounded simultaneously with another an octave above, the resulting chord gives a considerable increase in brightness and in apparent loudness. Thus, a whole rank of octave pipes (the longest being 4ft long) is used to combine with the unison rank. (The pitch of the rank is always denoted by the length of the longest pipe.) As well as 4ft ranks, 2ft ranks of two-octave pitch are used and these provide an even greater brilliance. These two-octave ranks together reinforce the 2nd and 4th harmonic overtones respectively. Furthermore, fifth-sounding ranks, for example $2\frac{2}{3}$ ft and $1\frac{1}{3}$ ft pitches are used, giving reinforcement of the 3rd and 6th harmonic overtones respectively.

The playing together of several ranks of different selected pitches constitutes the organ chorus. The baroque chorus included what were called mixture ranks containing three or sometimes four small pipes for each note sounding fifths and octaves, which reinforced the 4th, 6th, 8th and 12th harmonic overtones. A small number of organ stops generate their notes by using vibrating metal reeds, with either cylindrical or conical resonators. In these reed pipes, many harmonic overtones are present often even significant up to the 40th. This gives a very rich tone quality. One important reed stop is the trumpet, which is a striking solo stop, and when added to the flue chorus gives a tremendously rich and exciting sound.



2 A trumpet reed pipe

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ROMAN WATER ORGANS.

It is convenient now to return to the history of the organ, and in this way the complicated musical structure of the modern organ can best be appreciated. The hydraulis or water organ was popular in the Roman Empire, and when this collapsed, the instrument survived in Arabia, and was being made up to the tenth century. The pneumatic organ supplied by bellows may date as far back as this, but the earliest record of one, dating from AD 395, is carved on an Obelisk at Constantinople. Organs were used for Christian worship from about the eighth century and by then were known in England. At this time, one in Winchester Cathedral had 400 pipes, and was blown by 70 men! It was probably one huge mixture, and apparently made a fearful noise, although it is doubtful whether this was music. Brute force seems to have been the order of the day. The balanced keyboard was unknown and the large keys required a blow from the clenched fist. Appropriately, the organist was termed 'pulsator organum'. The modern type of keyboard has evolved by the fifteenth century. Concurrently with these enormous heaving machines, two small types of organ developed, which were called 'portatives' and 'positives'. The portatives were slung around the neck. The largest pipe was about 1ft long and they were played by one hand and blown by the other, in much the same way as modern piano accordians.

The positives were larger and either stood on a table or on the floor, depending on their size. The largest pipe was often a 2ft stopped pipe. They continued to be made in fair numbers until the nineteenth century. A modern one, constructed by the author, with a 4ft stopped rank and 2ft open rank (without the lowest octave) is shown in figure 4. (See next issue) The mechanism is very simple and is called pin action. When the key K is depressed (4) a metal pin M beneath the key pushes open the valve or pallet P allowing the wind to pass in a groove G formed between the adjacent slats of wood. This allows the wind under pressure to be delivered to beneath the feet of the pipes. However, it is controlled at this point by a slider S. This is a long thin piece of wood (now often hardboard or plastic) in which holes are drilled to correspond with the feet of the pipes. When it is moved a short distance the holes no longer coincide and the whole rank is shut off. The slider is controlled by a stop knob. This method of shutting off the rank pipes was introduced in the fifteenth century, and the term 'stop' has been transferred from the mechanism to the rank of pipes.

to be cnt'd

BELMORE HOUSE
KURRAJONG HEIGHTS

Recently, my wife and I were guests at a concert at Belmore House, a late-Georgian convict built stone house of three storeys, snugly set in 2½ acres of gardens, daffodils, cherry trees and ponds at Kurrajong Heights.

A former Cobb & Co. coach house and one of the more important buildings of the district, Belmore House is having a new lease of life. Among many items of extreme historical interest which includes musical instruments, Belmore House boasts a large and unique music room, featuring six murals using the theme of Orpheus and Euridice but with an Australian flavour. This beautiful room was recently restored by Oxford artist Anthony Baynes and a further two large scale murals at present underway in the music room are the work of Sydney artist Roma Reid.

A visit to Belmore House is a complete 'day out' for everyone. Recitals are held each Sunday in the music room and guests arrive from 12 noon. Champagne cocktails and savouries are served on arrival followed by a magnificent lunch with wine included and Home-Style cooking is a feature of the cuisine. Lunch typically consists of a soup, Baron of Beef, home made vegetable pies, fresh garden salads and sweets to follow. The atmosphere is very friendly and nobody is rushed in any way. After this fantastic meal, people later wander (or stagger!) up to the music room for the concert.

The imaginative owners of Belmore House are Trevor Hodges, a professional restauranter and Robert Goode a former language teacher who now teaches Harpsicord at the NSW Conservatorium of Music. Robert Goode has given concerts world wide including one extensive tour of Europe sponsored by Musica Viva and the Dept of Foreign Affairs, which was highly successful. Robert has given many broadcasts for the ABC and was guest harpsicord soloist at the 1981 International Festival of Harpsicord and Organ in Melbourne.

The music room has a large electronic organ, a grand piano and a fine collection of historical keyboard instruments which were all used during the recital. Robert Goode played a delightful classic on each of the two harsicords and later combined with noted pianist Patricia Wooldridge on grand piano and organ presenting a full recital of high quality music which was thoroughly enjoyed by all. The music, though classical was varied and covered all styles and periods. Artists are chosen from Robert Goode's large circle of friends in the music world and are changed regularly. Many concerts are recorded for future broadcasting.

Visitors however, do not regard their day at Belmore Lodge as a purely musical affair. The old house has a particularly relaxing atmosphere and there are many historical items to examine. The owners obviously enjoy the company of their guests and there is no pressure put on anyone to hurry away after the concert. In fact, when the concert was over a top afternoon tea was served, consisting of typical Australian damper, scones jam and cream etc and many people inspected the fine collection of musical instruments used during the performance. Visitors have the opportunity of not only hearing the recitalists at close range but of meeting them as well.

Both Trevor Hodges and Robert Goode attended our recent concert at the Marrickville Wurlitzer with Tony Fenelon and John Atwell and have become very interested in the theatre organ sound. They would like a party of TOSA Members to attend the Belmore Lodge Sunday of music and relaxation in the near future, perhaps in September this year. A special afternoon would be arranged for us musically, and if enough people attend (20 or more) a special cost would be arranged for us. The usual cost for the Sunday visit and recital is \$25 per person which includes the big lunch, concert and afternoon tea as well as the inspection of this unique home. Our cost with over 20 people would be reduced.

ARE YOU INTERESTED IN ATTENDING? PLEASE PHONE DOUG SMITH 750 0917

IMMEDIATELY!!

GOOD NEWS FROM AUCKLAND.

Sydneysiders will be pleased to hear that Tony Fenelon and ex Sydney girl Margaret Hall performed their second duo concert on June 11th at the Wurlitzer in the Hollywood Theatre, Avondale, Auckland and the house was packed!

It is very encouraging to note that a "Wurlitzer Theatre Organ Group of Auckland" has been formed and many promising concerts are being planned for the future. On May 1st, Margaret was heard in a duo concert with Richard Hore and a social event is planned during August with dancing to the Wurlitzer and a sing along etc. Our best wishes for success to this group and they have obviously set their sights on the full promotion of the 'King of Instruments'.

And...Neil Jensen will be in Auckland on August 28th for his first concert on the Hollywood Wurlitzer, and this will be another 'big one' to look forward to, and especially my friend John Parker, the organ builder will be excited about this concert. Dont worry John, I'll send you a pair of handcuffs to wear during the performance..it prevents nail biting immediately!

Best of luck to the "Wurlitzer Theatre Organ Group of Auckland" and we hope to get some more news from them soon. (Read that John!)

FOR SALE.

NATIONAL Electronic Organ SX4500R.

3 years old, excellent condition. Price: \$1600

Please ring: Rae Rowley on 747 6425 during working hours or 53 7571 after tea.

CONN Rhapsody, 2/61 note keyboards, full AGO pedalboard,

Built in two-speed Leslie Speaker. Price: \$1500

Please Ring: Herb Smith on 326 2588 during business hours or 451 0595 after hours.

BOURNE Electronic Organ, dismantled but units carefully stored.

Would be ideal for enthusiast builder. This historic organ was used by hypnotist FRANQUIN and magician THE GREAT LEVANT in their shows and consists of full size console, pedalboard & bench, sound cabinets, amplifier and speakers, brand new keyboards (61 note) and all electronic equipment and wiring. Timber has been stripped for polishing. COMPLETE PACKAGE PRICE: \$400. Inspection invited, sale of individual parts possible.

Please ring: 427 4729

SOMETHING'S HAPPENING AT THE DENDY

"Inside information" given to the April TOSAVIC general meeting claimed nothing would happen at the Dendy for at least 12 months. However, Gordon Hamilton, chairman of Trustees and Dendy Re-Location Committee convenor, reports the latest information from the Knowles Group is that the lease of the supermarket has been signed at last. This lease was the major factor delaying progress of the Dendy redevelopment. The developers are now re-working the financing of the project, as inflation during the past two years has outdated the original costings. It is hoped finance contracts will be arranged within a month or so. TOSAVIC will then be given two months notice to remove its Wurlitzer organ.

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