

t.o.s.a. news

THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA, N. S. W. DIVISION

EDITOR: John Atkinson, 46 Lily St. Hurstville, 2220. 587 3374

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Please address all correspondence to Box A584 P.O. Sydney South, 2000

HAPPY CHRISTMAS TO ALL

WHAT'S ON IN DECEMBER:

5th December, Friday 7.30p.m. We have news from Frank Dixon of an Electronic organ Spectacular to be staged at Willoughby Town Hall. Victoria Street, Chatswood to feature as principal artists Charles Tuckwell, (well remembered on the Northshore for his playing on the Wurlitzer pipe organ at the Arcadia Theatre in Chatswood), Charles will present a classical presentation on the Gulbransen President Organ and he will use the Gulbransen Theatrum instrument for some Theatre type sounds. During the evening the winner of the 1975 Yamaha Electrone Festival from Thailand Ratt Ketusingha who also competed in the World Finals in Japan. Phil Crawshaw will be another organist to be presented during the evening and was a finalist in the Electrone Competition and will be playing the E5 Yamaha instrument.

The programme will be compered by professional raconteur and a good night's fun is assured for all. Tickets are \$1.00 each or \$2.50 for a family ticket. Tickets are obtainable from Yamaha Music Centres and Frank Dixon Music as listed in their full page advertisement on page 15 of this issue.

During the evening an auction will take place of two organs which should add plenty of excitement to the evening.

DATES FOR YOUR DIARY

17th February, 1976. THEATRE ORGAN SPECTACULAR

A Theatre Organ Spectacular is being planned by the Theatre Organ Society for this date and further announcements will be made in coming issues.

Registered with the G.P.O. for posting as a periodical-
Category B



A great deal of work and planning is proceeding finalising various aspects of the programme for our Convention next Easter as outlined in last month's edition of TOSA News. Notification of our proposed programme and a comprehensive list of Motels where prior tentative bookings have been arranged has now been sent to every interstate Chapter so the ball is slowly moving towards the opening of what we hope will be the greatest Theatre Organ Society Convention yet. MAKE YOUR PLANS TO BE THERE NOW FOR THE FUNTASTIC 5th CONVENTION - SYDNEY EASTER '76.

CHURCH ORGAN RECITAL

We have received notice from Mrs. Jean Young that an Organ Recital by David Parsons is being held on Saturday 13th December, 1975 at the South Granville Baptist Church Hall Cnr. Clyde and Maubeuge Streets at 8 p.m. Tickets are \$1.00 Pensioners and Children and \$1.50 for Adults and are available by ringing Mrs. Stanbury on 644 6300 or at the door on the night. The organ to be used is a Thomas Celebrity.

REVIEWS

19th October, Marrickville Town Hall reviewed by Lance Wells. At the third free concert for this year we were admirably entertained by David Parsons, whose first numbers were 'I got Rhythm,' 'Rainbow Selection of 'Somewhere over the Rainbow', Red Roses, Oranges and Lemons, Tie a Yellow Ribbon, The Green Green Grass of Home, Birth of the Blues, Mood Indigo and Sweet Violets.

The Australian Selection of Hally-Ho by Lindley Evans, Falling Leaves and By my side by Steven Faith, and Australia Dear Land of Mine by John Shortis, were very melodious and greatly appreciated, the latter two gifted gentlemen being present in the audience. Then followed a group of Gospel songs and a TV selection of ABC News signature tune, Colour your world - Channel 7, Smething by the Beatles - Channel 9 and MacArthur Park Channel 10.

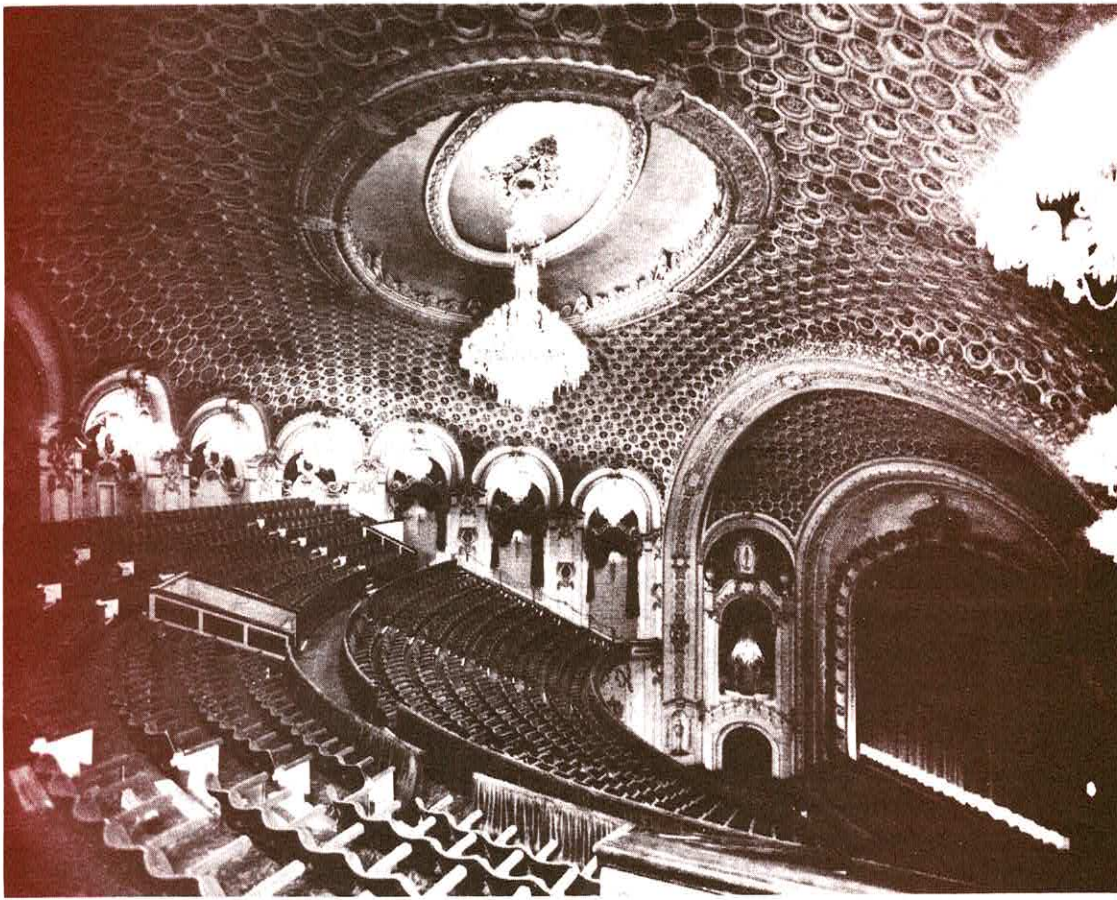
To round off the afternoon David played If, Song of Anna, Let me be there, a selection from Showboat, and the Nutcracker Suite with excellent registrations Colonel Bogey March and an encore of an extemporised version of Three Blind Mice. All in All a very enjoyable programme.

2nd November, State Theatre, Sydney On Sunday 2nd November at the magnificent State Theatre we were graced with a preview of the New Walt Disney Film "Ride a Wild Pony" with Jazz band on stage, the film actors interviewed by Jimmy Hannon, brass bands in the foyer and David Sacre at the State 4/21 Wurlitzer organ playing music from Walt Disney films and the capacity audience thought it was great. The young people gave David, riding up and down on the organ hoist, the largest ovation of all the entertainers and well he deserved it as the previous Friday night he and a small number of helpers had run over the tuning after the evening show and tuning such a sick and water damaged instrument is no easy task notwithstanding then playing it for a premiere. It was good to hear so many people enjoying the organ and it would be only the super efforts of David that hid its shortcomings.

2nd November, Orange

Our resident "Minstrel Boy" was enthusiastically received by a good sized audience when he appeared in concert at the Wolaroi College assembly hall in Orange on Sunday 2nd November.

REVIEWS CONT. PAGE 14.



Side view of the dress circle and the proscenium arch, full of grandeur and glory.

.... the story of the State

The State Theatre was the last of the great movie palaces to be built in Sydney, and amongst the last in Australia. The world-wide financial depression of 1929/34 saw to that! World War II and the changing values of the post-war period, accentuated by modern liberalism and the era of youth triumphant, would appear to make equally certain that the day of giant luxury movie palaces will never come again.

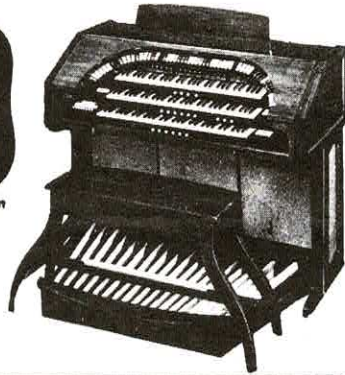
In "The Great Depression" Union Theatres Ltd., the operative company for whom the State Theatre was built, became insolvent.

Greater Union Theatres Pty. Ltd. was formed to take over its assets and obligations and today, as The Greater Union Organisation Pty. Ltd. stands far ahead of anything the early founders ever imagined. Because of rapidly increasing cost of operation the modern trend, however, is for smaller more intimate theatres, frequently built in complexes of twin, triple or multiple cinemas.

Unlike other musical instruments the organ cannot be played loudly or softly- its pipes must always be blown with the same wind. Therefore, to increase the volume of the great, there is added the swell organ, concealed behind a grille, its volume of sound regulated by mechanical shutters which close and open.

This division should contain a number of diapasons to be added to those of the great; but its chief function is that of adding the brilliant chorus reeds to the ensemble - oboe, cornean, clarion, trumpets. Thus the diapasons of the great organ, somewhat dull and monotonous by themselves, can be made more and more brilliant, first by the addition of their own mixtures, then by the swell organ reeds.

The next conventional division is the choir organ, used theoretically to accompany the singing of the choir (the great organ being necessary to support the congregation). Here many lovely and soft effects can be achieved, particularly with the strings, and with such stops as unda maria, clarinet, oboe d'amore, and quintadena. Stringed sounds, incidentally, are rich in overtones, and their addition to the ensemble adds a final touch of brilliance. There is, then, the solo organ, equipped with voices peculiarly fitted to carry the melody by themselves, the rest of the organ accompanying them. Last of the major divisions is the pedal organ, including diapasons, bourdons, gedeckts, etc. some of whose enormous pipes are often left exposed. The vast majority of all pipes are put behind expression shutters, where the great organ is exposed pianissimo passages can be played practically inaudibly in the Choir or swell. There are various other possible divisions, but they are only variations of the principle of adding more and more brilliance to the fundamental tone, in such a way, and by such gradations, that the ensemble will never "fly to pieces." And the question of what constitutes "flying to pieces" is really the crux of all organ dispute. The virtue of this type of ensemble is that it is better adapted to the performance of contrapuntal music than any other. Bach wrote music that can be described as strictly contrapuntal; Wagner did not. Bach is classical, his music essentially one of form. He was succeeded by a long line of romanticists who wrote of their passions, for the orchestra and not for the organ. This is not to say that formal organ music has not been produced. The essential point is, however, that the king of instruments was dethroned, or rather was put on bounds in the churches where he awaited, for 200 years, the birth of his own romanticist prophet. In 1859, this prophet was born, and his romanticism has certainly never since been questioned because he was an electrician as well as a musician, the sixty-odd American organ manufacturers, and indeed all others in the world, are vastly indebted to him for the existence of the modern electrical colossus, yet because he was a revolutionary in tonal design his name is a muleta of bright crimson color to orthodox organ builders, the mere mention of it being cause for the most intense and invective argument, Robert Hope-Jones was a frail, nervous, Shelleyan youth of Birkenhead, England, who had inherited considerable musical talent, and who took to playing the organ because he was too sensitive to play with other boys. Until he was thirty, however, the organ was merely his avocation, his official duties being those of chief electrician for the Lancashire & Cheshire Telephone Co. He was at the same time choirmaster and honorary organist of St. John's Church, Birkenhead, and it was to this organ that he first applied his revolutionary methods. In his time off, and with the help of enthusiastic choir boys (since there was no money to hire expert workmen), he electrified the organ, moved the console into a position that would have been impossibly far from the pipes for a pneumatic system and began experimenting with organ tones. He then proceeded to set up in business for himself, but since the ways of electricity were then little known, all electrical organs had a reputation for unreliability which non-electrical manufacturers did nothing to discourage.



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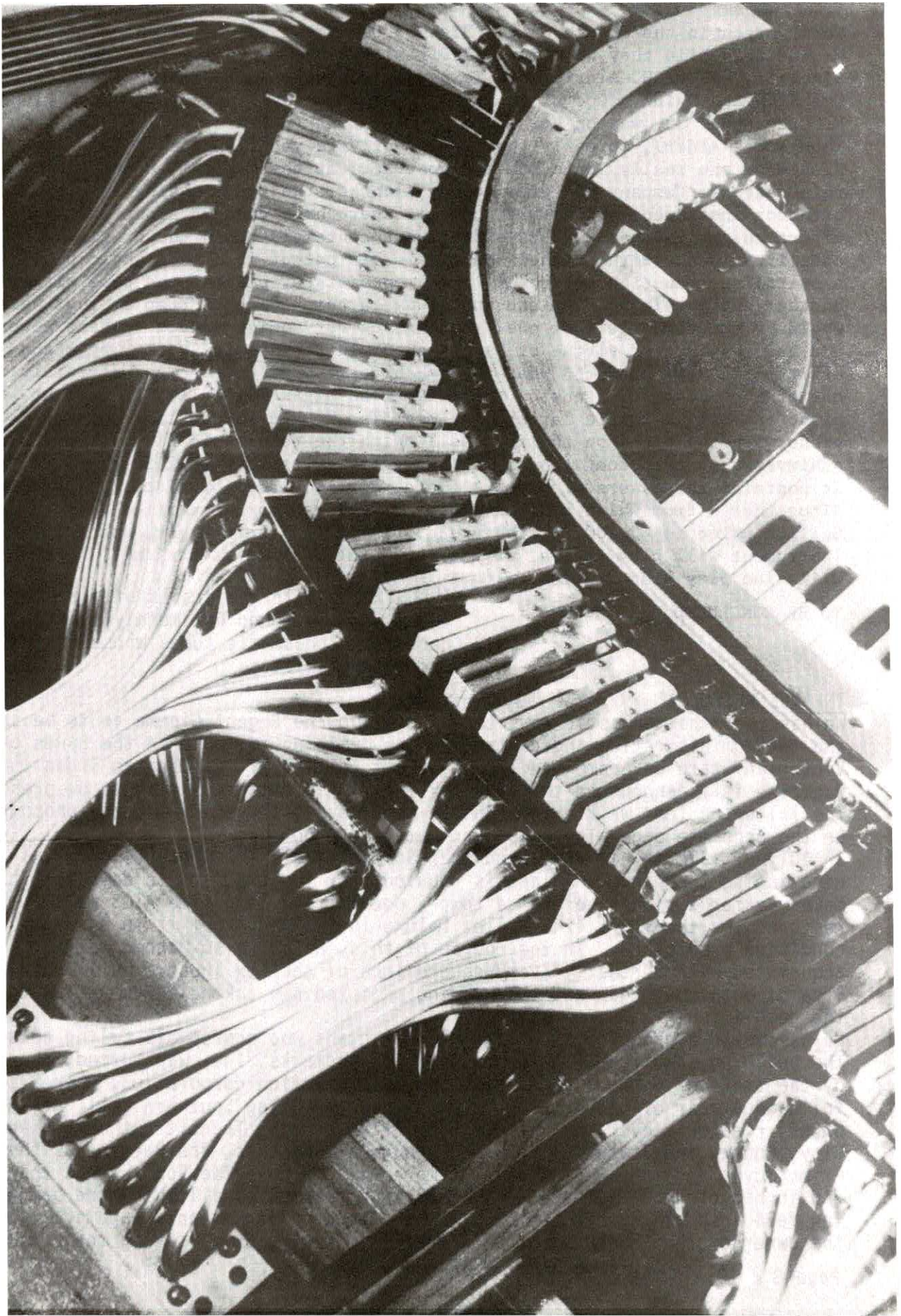
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579-3139

This difficulty, together with all sorts of ideas about tonal design which are still in dispute, caused Hope-Jones to remove to America, where he went through a series of financial and personal catastrophes. Several years before his death (1914) however, he had been fortunate in the sale of his business to the Rudolph Wurlitzer Co. This ingenious Wurlitzer family - a combination of musicianship and unusual business ability - proceeded to manufacture Hope-Jones organs under his supervision. After his death they not only continued his progressive ideas, but took the lead in the development of an expensive orchestral ensemble which Hope-Jones alone could not possibly have attained, with the wonderful modern Wurlitzer organ for a result. So far as tonal design is concerned, the American organ world divides itself today into Wurlitzer versus all other manufacturers.

As a romanticist, Hope-Jones did not eliminate the diapason, but neither did he favour it. He wanted colour, quick action magic effects. He invented a new kind of diapason with a smooth flutey tone that is a diapason whose natural superstructure was suppressed by putting leather on its metal mouth. The artificial superstructure, or mixtures so important to formal organ music, he very largely neglected. For the reluctant diapasons of the bass, he substituted the diaphone, a pipe of his own invention with terrific power and extraordinarily quick action. He made also a number of mechanical simplifications, which organists include under the dire word 'unification' which means, so far as the layman is concerned, that fewer pipes are used to accomplish a given result. Without arguing the hundreds of questions involved in unification, it is sufficient to point out that the conservative straight organ has a set of from sixty-one to seventy three pipes (each pipe representing a half tone) for every stop or voice or octave thereof in the organ, this involving a large amount of duplication; whereas, on the unified principle, the duplications are eliminated by ingenious electrical switches. Conservatives point out that this weakens the body of the tone, since certain pipes, notably the diapasons are thus 'played double', though sounding only single; radicals with Jesse Crawford of Paramount in the van, affirm that a wider, more colorful range of voices is thus made available. So far as the latter school is concerned, it is willing to pay money for its beliefs, for Wurlitzer unification is expensive.

Beginning with the early days of the American organ, then, Ernest Skinner went through this revolution to the extent of being associated with Hope-Jones before that romanticist was bought out by Wurlitzer. Mr. Skinner adopted the Hope-Jones ideas concerning diapasons, and it was many years before he consented to the removal of softening leather from the pipe-lips. Meanwhile certain visits to England had stimulated Mr. Skinner's development of the reed pipes (to be chiefly identified, it will be remembered, with the swell organ) are now internationally famed and notably the Skinner French Horn. Then in 1927 G. Donald Harrison, noted organ builder and designer of London, joined the Skinner staff. At once the Skinner tone blossomed with diapasons and mixtures constructed along classical lines inherited through generations of builders. If the word 'American' describes the Aeolian organ, the modern Skinner instrument is most emphatically English.

Equally as conservative as Skinner is the Estey Organ Co. whose business it is divided between church, auditorium, and residence. They have also specialized in school installations which have colored lights which flash on to show the children what stops are being used. With the exception of Hook & Hastings (an old but relatively inactive firm), Estey is the oldest organ company in America, founded in 1846. They too, therefore, are rooted in tradition, nor were they ever associated with that enfant terrible, Hope-Jones.



Their organ in the Church of the Blessed Sacrament is one of the largest in Manhattan, while they have installed residential organs for Henry Ford, H.F. Sinclair, Walter H. Aldridge of Texas Gulf Sulphur, Sir Joseph Duveen, Bart., Mme Schumann-Heink. One of the four organs they have put up for Mrs. Richard M. Cadwalader Jr. was on her old yacht Savarona (now Mrs. William Boynce Thompson's Alder), formerly the largest private yacht in the world, Estey has also done one really large the tre contract, at the Capitol, Manhattan. In this case the Company was given carte blanche, the result being an elaborate orthodox instrument which subsequent managers have changed about in an effort to achieve quick, Jazz effects not contemplated in the original specifications. Perhaps their most valuable patent is a telescopic pipe a startling acoustical discovery which consists of placing one pipe within another and obtaining - no one knows why- a note twice as deep as that which would be emitted by either one. This gives very quick speech in bass notes and has the further virtue of saving space in residential work. By means of it, Estey has produced what is probably the most compact and certainly one of the cheapest organs on the market, an organ built like an upright piano and only a trifle larger. (It may also be had shaped like a grand piano with the pipes on their sides.) With the telescopic pipe, Estey achieves a sixteen-foot tone in this midget, or as they call it Minuette. It contains three sets of pipes - flute, string, reed (or diapason) or 231 altogether - from which a dozen stops are created on the unified principle. Selling price is \$3,500 for the grand, \$2,750 for the upright, and the instrument will play any one of the 2,000 Estey rolls mechanically. It will also play piano rolls.

TO BE CONCLUDED NEXT MONTH.

ILLUSTRATION: In the brains of a Wurlitzer there will be found not merely electrical nerves but pneumatic tubes whose action is incredibly swift.

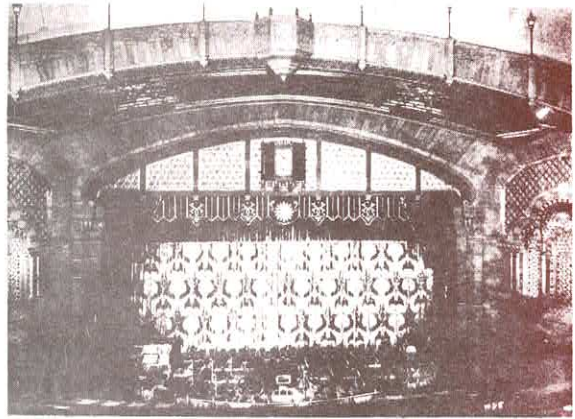
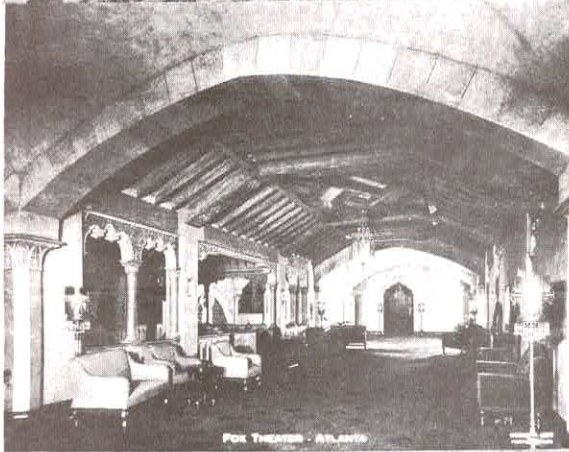
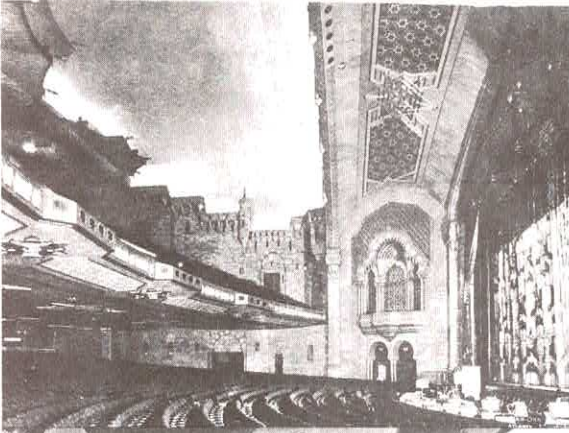
THEATRE RESCUES:

We have had the fantastic news that the Melbourne Regent Cinema is to be saved and the administration and control of the building is to be in the hands of the Victorian State Government. In the latest edition of the Theatre Organ Magazine it is announced that the Fox Theatre in Atlanta is also to be preserved. The following text written by Bob Van Camp covers the story and the photographs on the opposite page also help punctuate the good news.

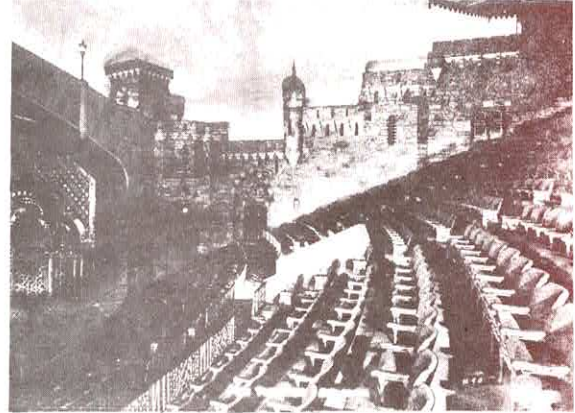
In July of 1974 it was announced that Southern Bell Telephone Company was negotiating to purchase Atlanta's Fabulous Fox Theatre, and to demolish it to make way for a high rise office tower, Joe Patten, long time ATOS member, had restored the theatre's 4/42 Moller Deluxe in 1963 and kept it in perfect condition ever since. In the course of this, he had also become well acquainted with virtually every square inch of the Fox Theatre building. His love of both the organ and the building prompted his taking quick action to avert the demolition.

He assembled a group of knowledgeable Atlantans who shared his feeling about the building, and from this group Atlanta Landmarks, Inc. was formed, chartered by the State of Georgia as a non-profit preservation corporation, there followed a year of complicated negotiations involving Southern Bell, Atlanta banks, realtors, even the Metropolitan Atlanta Rapid Transit Authority, and City, County and State officials. Through all of this, Joe Patten was the Prime mover and many weeks he spent more time in Save The Fox meetings than he did in his office. In late June, 1975, the results of all this hard bargaining fell into place, and contracts were signed making Atlanta Landmarks Inc. the owner of the Fox Theatre. Now comes the real task of saving the Fox;

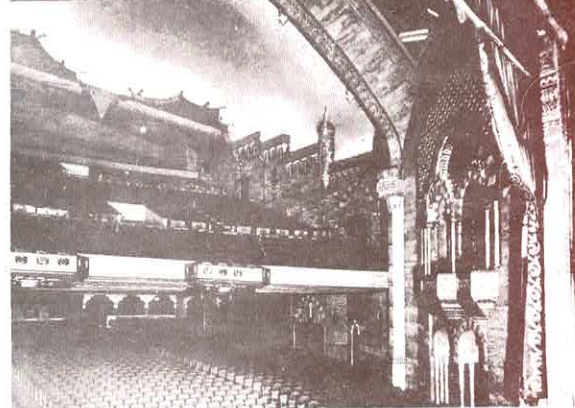
PHOTOS OF ATLANTA FOX THEATRE



Stage of Atlanta Fox, showing original curtain.



View of balcony.



Views from Stage of Atlanta Fox. Bottom photo, right foreground, shows Chambers "A" and "B".

assembling two and a half million dollars which will be necessary to retire the loans, with interest by July 1978. But for the moment, one of the last of the great theatres remaining has been saved from the wrecker's ball. For the fact that the Atlanta Fox still stands, and the Mighty Mo' still plays, Joe Patten deserves the major part of the credit and ATOS' selection as Honorary Member for 1975.

Presenting:
No. 4

"SHOWCASES OF THE PAST"
Burwood Palatial.

- by Barry Sharp

This large suburban theatre seated 1,943 patrons and opened on 16th December 1921.

The first theatre of the Western Suburbs Cinema Circuit to feature an organ, this house also put on a big stage show.

When the latter petered out, the organ numbers remained so popular that it was decided to install an organ in other theatres. The individual methods of presentation, or style of the organists were studied in relation to the type of audience in each centre, and rotation of organists occurred every six months or so.

A 3/10 Christie was installed at Burwood (now at Seventh Day Adventist Church, Wahroonga) The Theatre closed in 1971, and was purchased from Hoyts Theatres by Burwood Municipal Council for \$240,000.00

ILLUSTRATIONS:

1. Interior of theatre, 1924
2. Exterior of the theatre, 1921
3. The auditorium of the beautiful remodelled, Palatial Theatre, Burwood, regarded by many in the theatre trade as the finest cinema in the Sydney suburbs.

* note the Christie organ near the stage (view in 1933)

****Coming next in this series! The great Theatre circuit of western suburbs cinemas (Illustrated).**

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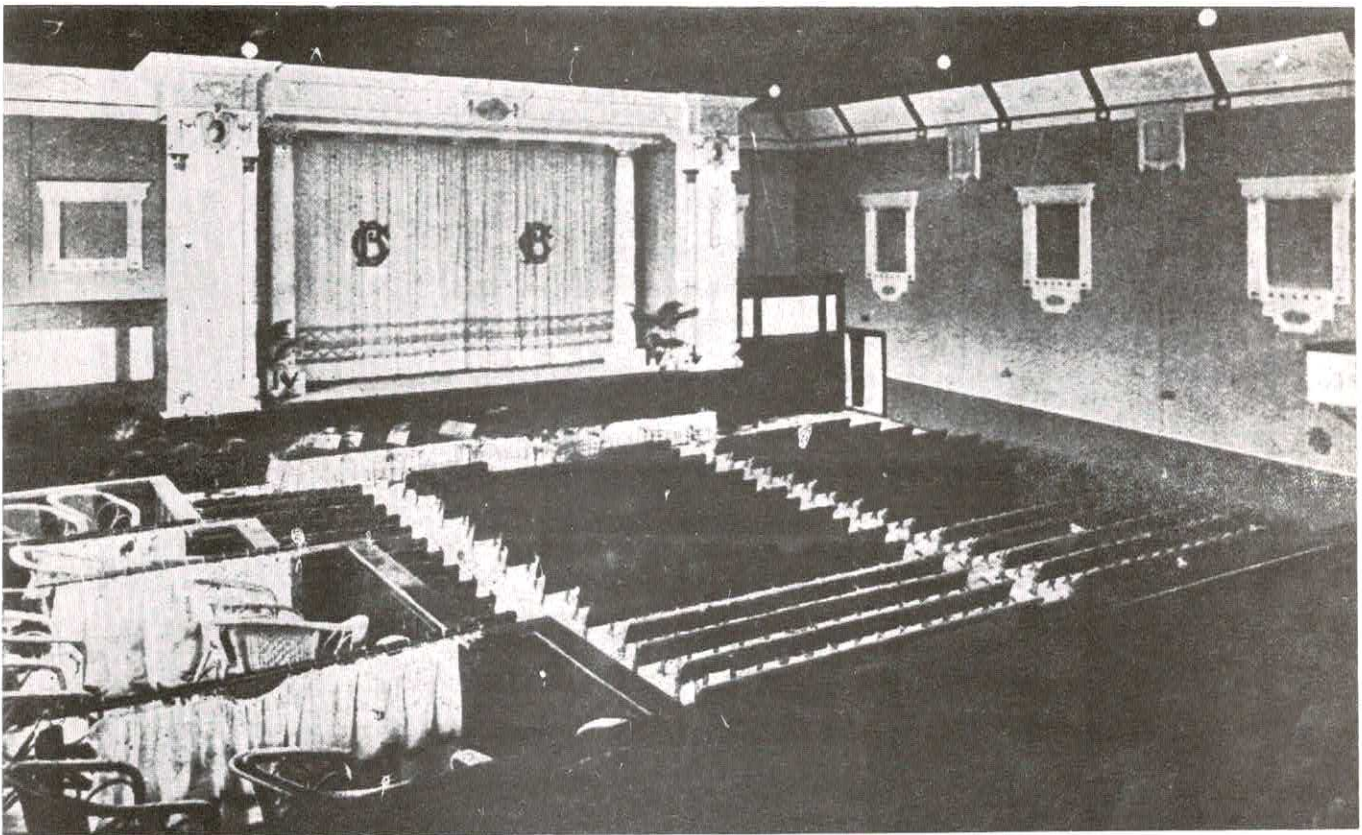
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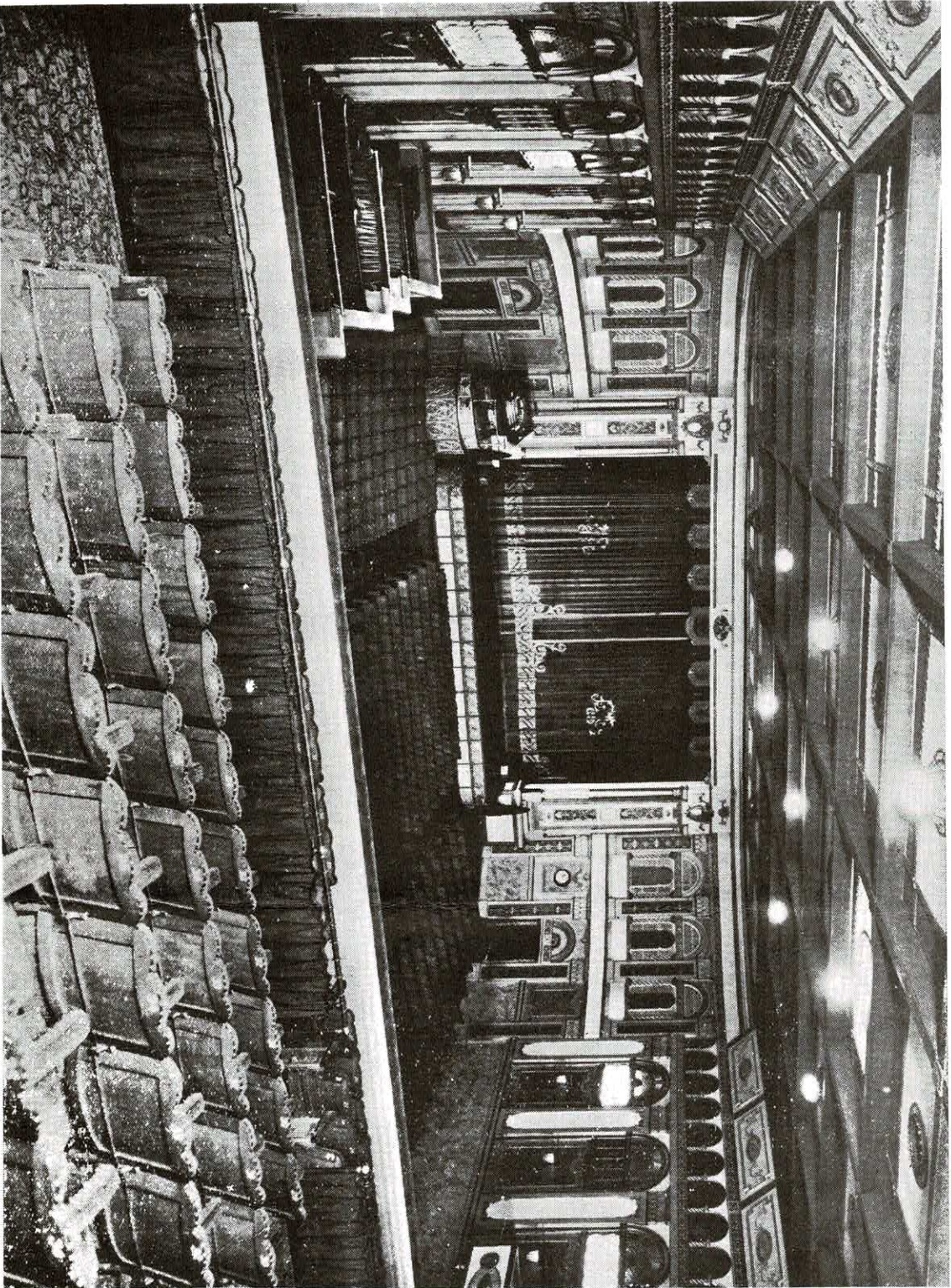
SAVE A PACKET ON PRE-USED INSTRUMENTS!!!



The interior, showing proscenium and other plaster work carried out by the Spriggs Asbestolite Co.



Exterior of the new Theatre at Burwood.



The auditorium of the beautiful Palatial Theatre, Burwood, which is regarded by many in the trade as the finest theatre in the Sydney suburbs. Note the Christy Organ near the stage.



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WITH MULTINOTE
SYNTHASIZER

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National
Just slightly ahead of our time

REVIEWS cont. from page 2.

The concert was organised by member Ron Mills of Orange to raise money for the Capitol Organ Fund and a local Special School for handicapped children. The organ used was a Hammond 'Regent' Theatre Organ graciously loaned by Palings Music Centre, of Orange, and thanks for this are due to the manager 'Charlie' Partridge.

Peter opened the concert with his theme, 'The Minstrel Boy' and a selection of marches beginning with Old Comrades, and then moved into a bracket of faster tempo which included Rhythm of Life. Moving on he went through West Side Story and a South American selection and included in the first half of the very popular Whistler and His Dog ending at intermission with Orpheus in the Underworld.

The second half moved on as quickly as the first, starting with Blue Danube and other waltzes and Eric Coates' London Suite and followed by pop numbers, and one selection which drew virtually a standing ovation from the crowded hall, "Ici parle Francais - Dizzy Fingers - and Czaras. The finale was Dance of the Hours and after continuous applause and some audience stamping of feet, Peter returned to conclude with his friend "Nola" and by request, Amazing Grace.

All in all a very successful visit to Orange with the audience asking for a return visit. The audience were delighted with the soft registrations used and with the dexterity of Peter's fingers. On the financial side the venture was satisfactory and will be evenly shared by TOSA and the Special School. My personal thanks must also go to Tom and Ann Halloran who were present, and also at the celebrations later. R.M.

13th November, Sydney Town Hall

The future of the pipe organ in this city must surely be threatened when only a handful of people (about 60) are interested enough to attend a concert by a gifted musician, nay, entertainer - on one of the WORLDS greatest instruments. I refer to the November 13 Recital by Eric Smith on the Sydney Town Hall Organ, a rare combination, resulting in less formal programme material, ranging from Bach, through Elgar to a demonstration of the 7 Hz Contra Trombone. The City Council could hardly be blamed if it decided to cancel or defer its expensive restoration of this instrument. Kevin Eadie.

15th November, Home Organ Party

On the 15th November I had the pleasure of attending a home organ party given by Mr. and Mrs. Lewis of Gladesville, at which Eric Smith launched an up and coming young organist Ian Lewis. I now know why Eric was so proud to present his pupil, as Ian at 15 with no previous piano tuition and only 5 years at the organ is the most promising young organist I have ever heard.

Ian commenced his programme with the ever popular Toccata and Fugue in D Minor by Bach, and later in the programme introduced some more recent songs like Ashly Millers arrangement of Misty. To end off a most enjoyable evening of music Ian was joined by Eric, on the piano, and together they played George Gershwin's Rhapsody in Blue. On behalf of TOSA thank you to Mr. and Mrs. Lewis for opening up their home, and Ian for his fine musical talent which I'm sure we will be hearing more of in the future. Janice Wilson.

16th November, Marrickville Town Hall.

Sunday the 16th November at Marrickville Town Hall featured for the first time in International Women's year a female organist 'Edith Dizon'. The first section of the programme included some popular classical pieces. One in particular was the theme from the Warsaw Concerto, arranged by W. Stickless.

PRESENTING
an
ORGAN SPECTACULAR

at
WILLOUGHBY TOWN HALL
411 VICTORIA AVE. CHATSWOOD.

FRIDAY, 5th December, 1975

7.30pm

Artists to be presented will include:

CHARLES TUCKWELL, RATT KETUSINGHA & PHIL CRAWSHAW

The organs used will include:

The GULBRANSEN PRESIDENT ORGAN the theatre sound
from the GULBRANSEN THEATRUM and the YAMAHA E.5

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32 York Street, City.

YAMAHA MUSIC CENTRE
8 Coronation Street, Hornsby.

FRANK DIXON MUSIC
486 Victoria Ave. Chatswood

OR AT THE DOOR ON THE NIGHT

SO COME ALONG FOR A GOOD NIGHT'S FUN

No organ concert would be complete without some Bach and Edith chose one of his greatest pieces 'Jesu Joy of Mans' Desiring'. To commence the second half she chose a beautiful green and gold Philippino style dress, and to match she played a tribute to her country with some Philippino folk songs, including her own arrangement of 'Planting Rice is Never Fun'.

Although there was only a very small audience, in attendance, the very loud applause brought Edith back for an encore, her choice was a piece which all organists someday hope to attempt, Bach's Toccata and Fugue in D minor.

I know TOSA is dominated by the male but it was such a nice change to see a female at the console. One of the features of the concert was that Edith presented herself nicely with a few changes of dress in the breaks and always seemed to be enjoying herself and was never without a smile on her face.

I'm not suggesting that our male organists dress in shorts, but 99% could improve on their wardrobe. Come on fellows at lease change a coat at interval. Our thanks are extended to George & Vera Dusting of the Hammond Organ Society for their kind gesture in accommodating Edith Dizon and her husband on our behalf during their stay in Sydney and George arranged to take Edith up in his aircraft after the concert.

VALE - KENNETH BEGLEY

On 7th October, 1975 Ken Begley passed away after a long illness. Ken and his wife Iris were the instigators of the Hammond Organ Society in Sydney and their lovely home was always open and hospitality extended to all music lovers. Many members of the Theatre Organ Society will remember what wonderful evenings they arranged and their most genial host and hostess. Our deepest sympathy to Iris and their family. Though Ken has not been active in the organ world for some time his is an old friend to many people and will be sadly missed.

We have had word from Ritchie Willis that our member Bill McKenzie of Ashfield passed away, aged 80 years, on 4th November, 1975, Our sincere sympathy to his wife Stella.

WANTED

Urgently wanted, 2 grade 3 Organ Examination Music Books - Mrs. D. Cammell requires to either buy or possibly have a loan and return arrangement so if you are able to assist her please contact 539891 as soon as possible.

DEADLINE

As we are rather partial to all the trimmings at Christmas and a bit of PEACE+Goodwill please can we have all contributions for January TOSA News as early as possible in December with an outside deadline of Monday 15th so we can get it all collated and ready for printing well before the festivities.

FOR SALE

Stromberg Carlson Spinnet organ - 13 pedals - 6 voices, contacts require cleaning, cabinet as new, record player attachment in stool \$750.00 - Telephone Helen Frost 73 2407.

PLAN NOW TO BE IN SYDNEY NEXT EASTER FOR THE **FUNTASTIC FIFTH**
NATIONAL THEATRE ORGAN
CONVENTION

A Dazzling Musical Experience

YAMAHA *Electone* ORGAN E-5AR

THERE'S NEVER BEEN A
HOME ORGAN LIKE IT



A Three-Manual Home Organ!



All the sudden dramatic tonal shifts possible in old world multi-manual organs are yours in the Electone E-5AR, thanks to this drawer-type preset board. It has a full set of miniature variable tone levers, plus two other upper manual sets, each with its own preset piston. There's a fourth piston to play the factory preset special choral blend, and a handy Cancel. Depress the Preset Cancel selector for instant knee-lever switchover from upper preset to console voices.

Massive full 61-key range on both manuals and 25-key radial arc heel-and-toe pedalboard, plus exclusive three-octave portamento manual—complemented by the unique Yamaha Tone Lever system. Each lever moves from off to full for infinite-variable continuous control; but each lever has three easy-to-feel click-stops for mathematical assurance when beginners learn and reset favorite combinations. The world-famous Electone tonal beauty is doubled in the E-5AR, thanks to two separate tone generators, and the resulting versatility is complemented by an extra-generous selection of continuously-adjustable effect levers, controls and preset tone levers.


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SURVEY OF PROMOTION OF TOSA RECITALS

Bankstown Organ Spectacular

- 106. I am a member of the Society, or in a member's family.
- 172. Heard of this Concert from a member.
- 128. Read a Newspaper advertisement.
- 51. Received advice through the post.

457 Returns Total

Fenelon Concert, Marrickville Town Hall

- 192. I am a member of the Society, or in a member's family.
- 156. Heard of this concert from a member.
- 12. Saw a display card in Edel's Record Shops.
- 82. Received advice through the post.
- 24. 12 - Leader, 3 - Radio, 4 - Flanagan & Winter Bankstown
5 - Savoy Hurstville.
- 22. Filled out forms but didn't tick any square.

488 Returns Total

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