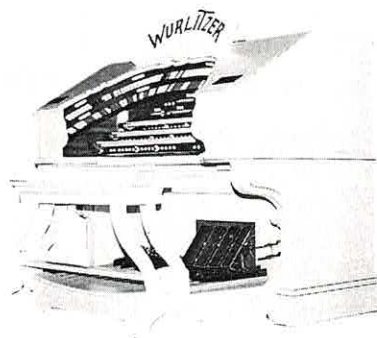


Marrickville Town Hall



Orion Centre Campsie

NEWS

SOME SEATS STILL AVAILABLE
for

TWO FABULOUS CONCERTS

being held in conjunction with T.O.S.A.'s
EASTER CONVENTION '91

at the

Orion Centre, Beamish Street, Campsie
on the Society's Mighty Wurlitzer !!!

WORLD FAMOUS ENGLISH ORGANISTS

Simon Gledhill -

8pm Saturday 30th March, 1991

Widely acclaimed throughout
Britain, Holland & the U.S.

Phil Kelsall -

2pm Sunday 7th April, 1991

Direct from the world-famous
Tower Ballroom, Blackpool,
England.

NOTE:

All bookings by mail only on enclosed
booking form.

TOSA NEWS

MARCH 1991

THEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) Inc.

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Barry Tooker

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PROMOTIONS OFFICER:

Kevin Rowland

Please address all correspondence to:

The Secretary
TOSA (NSW Division) Inc.
P O Box 87
MARRICKVILLE NSW 2204

COMING EVENTS

MARCH

Convention Month!

Mon. 4 at 7.30pm COMMITTEE MEETING

T.O.S.A. EASTER CONVENTION '91

Fri. 29	at 4.00pm	Registration time for TOSA Easter Convention Marrickville Town Hall
	6.00pm	Buffet Dinner
	8.00pm	Official Opening
Sat. 30	at 10.00am	Sydney Opera House
	11.00am	Lunch-Train-Concert (Epping)
	8.00pm	SIMON GLEDHILL in Concert at Orion Centre
	11.00pm	Stage Supper - Meet Artists
Sun. 31	at 10.30am	EARLY BIRDS CATCH the WurliTzer (Open Console) Marrickville Town Hall
	11.30am	Luncheon at Orpheum
	1.00pm	Organ, Dance Band & Me Concert - Orpheum, Cremorne
	3.30pm	Concert at Mosman Baptist Church - Cliff Bingham.
	7.30pm	Convention Dinner - 'Meet me at the Tower' with Phil Kelsall at Orion Centre. With Dancing to the WurliTzer

APRIL

Mon. 1	at 9.30am	SYDNEY HARBOUR CRUISE (Circular Quay)
	2.30pm	Time for Farewells Marrickville Town Hall

Sun. 7 at 2.00pm Phil Kelsall in Concert
Venue to be confirmed.

Mon. 8 at 7.30pm COMMITTEE MEETING

MEMBERS PLEASE NOTE !

Arrangements for T.O.S.A. Functions from April onwards are still being finalised. Details of forthcoming functions will be published in April '91 edition of TOSA NEWS.

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -

For "Theatre Organ Highlights"



Articles in this journal need not represent the views of the committee or editor.

MARCH 1991

FROM THE PRESIDENT

To all lovers of Theatre Organ out there, let me remind you this could be the only time you will ever have the chance to hear two of the best British organists on the same program. Your society has gone to great expense to feature both these artists for your enjoyment at Easter. So far the registrations from N.S.W. have been somewhat disappointing. So come on members, this will be a great weekend. Don't let other states put us to shame, the bookings from other states are very pleasing. Fill in your booking form now and I'll see you at Easter. If you have misplaced your form please ring Mrs J Taylor on (02) 579 5191 for details of what she requires with booking.

Here's hoping you can all make it.

Jack Lawson
President

WELCOME TO NEW MEMBERS

We would like to extend a warm welcome to two new members who have joined TOSA ranks during this last month, they are:

James Davey and Ian Manfred

We hope you will enjoy our activities as well as meeting with our members.

EXCITING NEW VIDEO RELEASE:
"Palace of Dreams"

Here is a new film about a unique journey through a fascinating world - the like of which is fast disappearing.

"Palace of Dreams" explores Sydney's fabulous State Theatre - one of the few remaining true picture palaces in the world and one of the greatest and most beautiful examples of that special architectural art form.

This film echoes the sights and sounds of the past, as the cameras search out the treasures and wonders of the State Theatre in the 80's - fully restored to its original splendour. There are glimpses backstage where most people have never seen, and an opportunity to savour the many spectacular sights that the Theatre has to offer in one armchair sitting. The Mighty WurliTzer is featured throughout the film and there is rare footage of the orchestra and organ during a performance in 1934.

Available on VHS Videocassette (PAL system) for \$29-95 at TOSA concerts.

ANNOUNCING THE RETURN OF
"Five Alive"

Tony Fenelon; Neil Jensen; John Atwell; Ray Thornley; and David Johnston play the Mighty Capri Theatre Pipe Organ in Adelaide.

Available on cassette for \$12-00 at TOSA concerts.

Enquiries 'phone Neil Palmer on 798 6742 (after hours).

ENGAGEMENT

Well known theatre organ identity, Margaret Hall announced her engagement to Robert Nelson on her birthday, 6th February. They plan to marry in June (91) and spend their honeymoon in the United States where they expect to attend the ATOS National Convention in San Francisco.

Many readers will be aware Margaret is organist at St Mark's Anglican Church in South Hurstville, Robert is a churchwarden at this Church and so it began!

We would like to take this opportunity of wishing them both every happiness for the future.

MARRICKVILLE GETS ROLL CYMBAL

A few years ago I came across a small music store in Burwood who had a sale on cymbals. I purchased one of these with an idea of donating it to TOSA to be used as a roll cymbal on the Marrickville WurliTzer. Robert Gliddon offered to make and donate the action; John Parker donated a toe piston and Barclay Wright from the Mastertouch Piano Roll Co. donated two flanges for the wind line. The unit has now been completed and is operated by a toe piston to the right of the crescendo pedal.

I would like to thank all those who assisted me with the project and for their kind donations.

Neil Palmer.

TRIVIA

"Reginald" - Continues !

It seems there were far more theatre organists with the name Reginald than we ever imagined when this series commenced.

Our archive officer, Ian Cameron, has sent us a list of English organists named Reginald, totalling NINE in all, without even looking at America. Apart from those we have already mentioned in February issue of TOSA NEWS, he lists:

Reginald BOLTON
Reginald CROSS
Reginald FOXWELL
Reginald STONE

Thanks Ian for this information and also for your offer to write an article on each of them (some with photos too) at some later date.

We have also received a letter from another member, Ian Roche, which is published in this issue. This includes TWO ADDITIONAL REGINALDS, namely:

Reginald HOLLAND
&
Reginald MORE

The score of "Reginalds" has now reached ELEVEN ! Does anyone know of any more ??

TOSA NEWS

MARCH 1991

LETTERS TO THE EDITOR

The Editor,
TOSA NEWS.

'REGINALD' TRIVIA

In response to your request, and having heard most of these organists myself, I hope the following information may be of interest to members:

In Britain, during the late Twenties and onwards, landlines from mainly cinemas with pipe organs were broadcast by the BBC mostly over the Regional Network and less so on the National Network. This gave many organists great local following. The top ones of course had National programmes. Circuits by cinema owners moved the top names around.

REGINALD FOORT - In 1926 made the first theatre organ recording in England at New Gallery, Regent Street, London - HMV Padilla's "Valencia" & "Fleurs D'Amour" on Model F. WurliTzer (the third WurliTzer to be installed in Britain).

First staff organist to the BBC on their 1936 Compton 4 Manuals 23 Ranks with Melotone and Grand Piano.

Leaving the BBC he had built a travelling 5 Manual Moller 27 Ranks, which was carried in five large pantechnicons playing theatres and halls around the country. This later replaced the BBC Compton (which was destroyed during the bombing of Britain) as BBC organ No.2.

Concluding its use by the BBC, the Moller was used in Amsterdam, Holland and later installed in the Organ Power Pizza, San Diego. Finally it was installed in Pasadena, L.A. Auditorium where it is in use to this date. Reg moved to the United States in 1951 and recorded early Hi-Fi organ records at The Mosque, Richmond.

Signature Tunes -- "Pack up Your Troubles", "Antonio", and "Keep Smiling".

REGINALD DIXON - 1930 He started broadcasting from The Blackpool Tower Ballroom. In 1935 a larger WurliTzer was installed, more suitable to his dancing style when there could be over 3000 dancers on the floor. With North Regional and National broadcasts and over 350 records and with thousands through the Tower daily, he would be the best-known organist to the general public.

Signature Tune -- "I do like to be Beside the Seaside".

REGINALD NEW - A fine organist who was the Midland Regional favourite. Broadcasting from the Beaufort Washwood Heath a 2 manual Compton, (later moved with Third Manual and Melotone added, to Columbia [E.M.I.] Studios).

He also broadcast classical programmes from Birmingham Town Hall and similar venues.

During the mid-Thirties he moved to Regal, Kingston-on-Thames - WurliTzer 3 Manuals, 12 Ranks with Grand Piano. By the late Thirties Reginald New was credited with broadcasting over 500 times on classical and theatre organs.

Signature Tunes -- "Jolly Good Company", "Old Father Thames", and "Beckenham".

REGINALD PORTER-BROWN - Broadcast on the Southwest Region and also on the National Network. ABC Theatre, Plymouth, on a 3 manual Compton.

For many years he played at the Forum Theatre, Southampton, and on the nearby Guildhall 4 Manual 20 Rank Compton. During his Australian visits he recorded for Deroy Records on the Marrickville WurliTzer Vol. 25-26 live concerts and Vol. 33-34 taped in full stereo also for Deroy.

Signature Tunes -- "You Must Say Yes to Mr. Brown" and "Oh! Mr. Porter".

REGINALD LIVERSIDGE - September 18th, 1934 opened the Pyramid Cinema, Sale, Cheshire, broadcasting from Sale for many years, playing on the 2 Console/Christie. From the Twenties, Reg played in and around the Manchester area.

Signature Tune -- "One Alone" from the 'Desert Song'.

REGINALD HOLLAND - Signature Tune -- "Ah Sweet Mystery of Life".

REGINALD FOXWELL - Signature Tunes -- "A Hunting We Will Go", "Life is Nothing Without Music", and "I Bring a Love Song".

REGINALD MORE - Signature Tune -- "Please".

Regards

Ian G.S.Roche

EDITORS NOTE:

Thank you Ian for going to the trouble of providing all this information for our members.

The Editor
TOSA NEWS.

Norfolk Island
30-11-90.

I was very interested indeed to read the article about ROY SKINNER.

I have been a Compton fan for more years than I now care to think about. When Reginald Porter-Brown came out for his Australian tour in 1972, he stayed in Melbourne with Steve Laurie, of Laurie Organs. Steve was a Compton man and assisted Roy Skinner with the Guildhall, Southampton installation - producing photographs of the young Reginald Porter-Brown sitting at the two consoles!

That organ is generally recognised as being the most flexible civic organ in the world; both consoles had individual lifts and could be pushed to any position on the stage. The six organ chambers were above the proscenium arch which did make the organist's task a little difficult at times. In recent times both consoles have been placed, permanently, at what would normally be the orchestral pit floor - but there is no orchestral pit. I have the last recordings of R.P-B. on this great organ made five months before he died in 1982 - the organ was in great form as was the melotone.

R.P-B. was, in effect, the Organist of the City of Southampton and this organ could have been made for him. It is interesting that such an organ was mooted to the BBC by Edward O'Henry from 1923 onwards.

Continued on Page 5.

TOSA NEWS

MARCH 1991

Letters to the Editor - Continued.

I was also pleased to read about the Hull City Hall organ - I have one, not too good, recording of that organ. But I was more intrigued to read about the organ at the Ideal Homes Exhibition; I remember that installation, but, although I have referred to it in some of my writings, this is the first article I have read since that original installation.

Downside School, which is the Roman Catholic school in the U.K. had (has still ?) a 5 manual installation with complete concert organ specification built entirely on the electrone principle - there were other electrone installations - Darlaston in the U.K., Cairo and Lisbon, from memory the last two opened by Gerald Shaw.

My own little electrone is having a few problems, but we hope to overcome those soon.

We do enjoy reading TOSA NEWS. NICOS (Norfolk Island Cinema Organ Society) is still in recess hoping that sometime Fr Jim Miller will make his third visit here.

With best wishes to my friends in TOSA for Christmas and the New Year.

Yours sincerely

T.P.(Peter) Irwin

EDITOR'S NOTE:

Peter, we are pleased to know you found this article* so interesting and it was nice of you to let us know. Please accept our apologies for the delay in publishing your letter, which should have appeared in the December issue of TOSA NEWS.

* Originally published in "Cinema Organ".

JOHN ATWELL IN CONCERT At the Orion Centre, Sunday 24/2/91.

Report by Colin Tringham.

On a lovely Sunday afternoon a good-sized audience of over 400 were present to hear John Atwell play his first solo concert on the magnificent WurliTzer at Campsie.

The Organ rose to the sound of "A Wonderful Day Like Today" and John said he took a chance on this number having read about Sydney's variable weather. He continued with the Frank Sinatra number "I've Got the World on a String" and made a complete change with the march "Down the Mall".

Next he played two numbers which have lately been re-cycled - "Unchained Melody" which was re-used in the recent movie "Ghost" and "I Don't Want to Set the World On Fire" which is obviously NOT Saddam Hussein's theme song!

Two Richard Rodgers numbers, "Falling in Love with Love" and "Mountain Greenery" were played followed by Irving Berlin's "I've Got My Love to Keep Me Warm". Each bracket was introduced by a few words from John, often relating incidents which occurred on his recent tour of the world including his concert tour of the U.S.A. John said he played this last number as he thought some of the venues in Europe would have been rather cold, and he even had some special half-gloves made - just in case he had to play with near-frozen fingers.

A highlight of the program was a Buddy Cole number "When the Leaves are Turning" and John achieved a good copy of the distinctive sound using prominent fractional stops. This number was received with the loudest applause and I was disappointed that we did not hear another Buddy Cole piece in the second

half. The first part of the concert concluded with one of John's own compositions "Celebration Fanfare" with a complicated musical line and featuring the Post-Horn.

After interval John returned to the Console to play "Just One of Those Things" and then the rarely-heard "I Love You" - both Cole Porter numbers. A Franz Lehar number - "The Gold and Silver Waltz" followed and John was especially at home with this piece. The next two items were made popular by Mario Lanza "Because You're Mine" and "I'll Walk with God". Another unusual piece followed - "The Birth of Passion Waltz" - a Jessie Crawford number. This also rated very highly with the audience.

An interesting walk around New York challenged the audience to recognise phrases of various tunes about that gigantic city. I noted "Manhattan; Strolling in Central Park; Give my Regards to Broadway; Broadway Melody; East Side, West Side; 42nd Street; Lullaby of Broadway and Slaughter on Tenth Avenue". It was a well put together bracket.

John's concert concluded with a more classical number - the waltz from Tschaiowsky's "Eugene Onegin". But the audience would not let John go until we heard an encore, and he chose a sensitively played "People".

The playing style was competent without being distinctive and registrations were occasionally too full although percussions were rarely used. However the program was very varied and featured many numbers which had just been added to John's repertoire. Oddly, despite his obvious expertise, the artist seemed a little nervous but the playing was enjoyable throughout.

A MESSAGE FROM THE CONVENTION SECRETARY

In less than a month, the NSW Division will be hosting probably Australia's most prestigious National Convention to date. For the last ten months, a sub-committee drawn from both committee and membership, has met monthly to plan and arrange an event fitting of Australia's most senior division.

Between these monthly meetings it has been up to a handful of dedicated individuals to maintain the continuity of organisation and follow through the running of convention business from meeting to meeting.

It has been thrilling to observe the convention bookings as they have come to hand. To date, returns from interstate and overseas have been overwhelming with numerous compliments received on our programme and choice of artists.

Naturally, our own NSW members are possibly thinking that "As its on home turf", there is no need to book until later: If this is the case, there are over thirteen of your fellow members and committee who are disappointed in our general membership attitude.

Continued on Page 6.

TOSA NEWS

MARCH 1991

A Message from the Convention Secretary

- Continued.

NSW is the largest state division in this country and at times has shown its loyalty and enthusiasm for different events and shows. This is your opportunity to get behind YOUR division and give the Convention your ultimate support.

Your sub-committee has worked overtime to provide Australasian theatre organ fans with a convention never before attempted here in Australia. We have aimed at retaining a generous and realistic convention fee and for a considerable time - a substantial discount for conventioners.

For the first time ever in Australia, we have secured the talents of TWO international guest organists to perform at a convention. Sydney is fortunate in having FIVE theatre organs for presentation during the convention and of course there is the popular Harbour Cruise for overseas, interstate and Sydney conventioners.

Those NSW members who are yet to book are to be reminded that seats for programmes are already being allocated. Unfortunately you may not be able to secure your 'favourite' seats, as you would at a normal monthly concert - unless you book promptly. In most cases, block seating is being reserved for conventioners, so should you arrive on the day and find yourself at the back of the hall, you cannot say you were not fully warned.

You will naturally realise that in order to foster the continuation of theatre organ preservation and interest, it is always up to the membership of a society - NOT just the handful elected annually to a committee position.

The "CONVENTION SUB-COMMITTEE" has worked very hard for every theatre organ enthusiast in Australasia, and now we ask our "OWN" people to support our efforts and join in the musical fare that is being offered over the Easter weekend.

People are attending from all states within Australia, both North & South Islands of New Zealand, Great Britain and America - this surely says something for our Convention planning.

This is not a plea, but more a qualification of acceptance by those outside OUR division who believe we have something 'great' to offer. People interstate and overseas have already booked, and bookings are "outstanding" due to their interest and enthusiasm.

Now is the time for our membership to show THEY CARE!

We want you there as ambassadors for NSW when all the interstate and overseas visitors pour in to attend our convention. It would be nice to think that our visitors might meet a NSW member at some of the functions.

The facts to date are: Last month we had received 260+ full convention packages. 85% of those were from interstate or overseas: Does that look good for you as members of TOSA NSW Division?

There are also numerous people who have booked for odd functions who will boost convention numbers to a high level a most sessions.

COME ON N.S.W. DIVISION.....GET BEHIND US AND MAKE THIS THE BEST CONVENTION YET AND AN EVENT WE CAN BE PROUD OF FOR YEARS TO COME!

..... DON'T LET US DOWN!

We have kept the prices low, and given you more for your money!

BE PART OF THE PRESTIGE - BE AN AN AMBASSADOR - BE TOSA NSW DIVISION!!!!!!!

!!!!!!!!!!!!

See you at "CONVENTION '91" - THE BEST OF BRITISH !!!!!!!!!!!!!!!

John Parker - CONVENTION SECRETARY

THE TRAVELLER'S TALE - Part 3

By Colin Tringham

The time had come to move on, and reluctantly I left Holland for England. The flight lasted less than an hour and brought home to me the isolation and vastness of Australia. In less time than we go from one capital to another, Here I was hopping from one Country to another.

Both my parents come from large families, and were born in London so there are plenty of relatives to see. My cousin in Devon actually runs a bed and breakfast establishment, so I was not short of a place to stay. Unfortunately my KLM flight arrived at the dreaded terminal three at Heathrow, definitely something to be avoided at all costs. I have seen many people write complaints about this terminal, but it has to be experienced to understand just how bad travel can be. In short, I missed my bus by less than two minutes although I had allowed an hour and a half from touch-down. A long wait at Heathrow during one of London's hottest days was not a good experience either. Then the bus overheated on the way to the airport and a substitute had to be found. This only went part way and I had to transfer to yet another bus. I finally arrived at Barnstaple - a quite small town in Devon - on the wrong bus at the wrong part of town, an hour late. There was a mighty lot of confusion as I tried to find my cousin and her husband.

The Devon Museum of Mechanical Music at Mill Leat, listed in the 1990 Musical Box Society Directory had closed down years ago according to my cousin, but most of the instruments had gone to Watermouth Castle, a tourist spot near Ilfracombe. Off we went on a Sunday - probably the busiest tourist day - only to find everything closed. We managed to enjoy a day touring this scenic and rugged part of England and returned the following day. There was a long queue and the first stop on the tourist trail was the mechanical music section. The demonstrations here would have killed the enjoyment of the most enthusiastic soul! We heard - for two bars or less, an Encore Banjo, A Broadwood-Hupfeld Grand, a small orchestration, a Barcelona barrel piano, a singing bird, an early gramophone, and a small organette. This entire part of the 'tour' including copious talking by the peculiarly clad demonstrator took less than five minutes. A 17 inch wall-mounted Polyphon was played, but here the demonstrator

Continued on Page 7.

The Traveller's Tale -

Part 3 - Continued.

MARCH 1991

was in a dilemma. As the disk played for almost two minutes - far too long to demonstrate one machine, he blithely started to pump a very ordinary upright player piano. It was a relief when the 'demonstration' was over! Other exhibits in the castle included a series of animated dungeon displays, some old slot machines and a Mortier Dance Organ which was synchronised to a water show. There was something rather odd about this Mortier, though, very few of the xylophone notes were working, yet the sound was quite complete - somehow I think there was a recording working and the real Organ was silenced by backing off the working percussions. In short, don't waste your time going to Watermouth Castle!!!!

Later that same day we visited the Devon Traction Engine and Veteran and Vintage Car Club's Steam Rally. This was held in a large field and featured many restored Steam Traction Engines including one built in 1889. They looked very impressive trundling heavily in line for a display run around the field. There were some wonderful scale models - fully working - and many vintage cars. Of course my main interest was in the five fairground Organs which provided the festive music for the occasion. The largest was a Dean 54 keyless Organ built in 1983 by Michael Dean of Bristol. There was a 52 key Page and Howard Fair Organ and 53 keyless Dean Organ. The newest Organ was a Pells Showmans 27 keyless with electronic drive, built within the last two years.

The remainder of my time in England was spent closer to London and of course I made the obligatory trip to the Victoria and Albert Museum (you should allow at least two days for your first visit here) and the Science Museum which is just across the road. At the former museum I saw my first "revolver box" - a music box with five cylinders which could be rotated so that up to 50 tunes would fit in one machine. Sadly the machine was not demonstrated.

Another flight took me to New York for one day, then up to East Hampton for four lazy days with friends. Down then to Baltimore for three days with contacts from the Theatre Organ world. Here I spent lots of time practising for the announced "Open Console" session at the Paramount Pizza Parlour - the first event of the Music Box Society's 1990 Indianapolis convention. Sadly, for me, (although perhaps it is just as well) this did not occur. The Organ in the Paramount is a very much modified Publix No 1. style WurliTzer which featured a stock 4 manuals and 20 ranks. It has been re-designed to incorporate a total of 42 ranks. One of these is a set of brass trumpets mounted 'en chamade' to the rear wall. The sound from these was quite startling. There were many 'effects' and gimmicks added although personally I found the Organ a bit muddy for a lot of the time. Fewer ranks better integrated would have made a better Organ. The shutters were clear plastic or glass and the pipe chambers were well lit, which was interesting. The Organist was Bill Vlasak who played quite competently but I did not think he was any better than several Sydney Organists I could name.

The Convention was the main reason for the whole trip - four days with lectures about repairing and finding music boxes and small barrel organs plus trips to see collections and tourist sights in the area. One trip to see a spectacular collection took us to a pig farm

about 80 miles from Indianapolis. We had a tour of the major instruments which included a large Weber Orchestrion which played classical music beautifully and a Link Theatre Organ/Photo-player plus many more large instruments. Afterwards there was a barbecue and square dancing. Initially I felt very much a stranger amongst the 460 attendees at the convention but I met lots of very nice people.

Next on to St. Louis, and was driven to Kansas City for a week with various friends. Now did I hear someone say "A week in Kansas City"? Well it was a wonderful week indeed. There is something about mid-western hospitality which makes me feel right at home. A surprise was a visit to the "Toy and Miniature Museum of Kansas City". I spent much more time here than I thought possible, and of course the background music (a recording of a large Polyphon) really enhanced the mood. If you visit, look especially at the scale room setting of period and contemporary interiors. The music room has to be seen to be believed, in a display area of some eighteen inches square were samples of every type of musical instrument imaginable. Everything was true to scale and although the piano, harpsichord and organ looked great, the miniature clarinet and other brass instruments were most impressive in their miniature detail. There is even, in one exhibit, a superb microscopic music box.

One evening in Kansas City, we went, by invitation, to the home of Mr. Galen Bird who makes the 'computerised' small street organs which were shown at the convention. I had a chance to see inside one of these units and could see just how mechanically simple they were, although I don't want to get involved in a debate over the ethics of using traditional techniques over modern ones! My non M.B.S.I. driver was quite overawed by the instruments in Galen's collection, but was absolutely amazed by the gigantic old-time soda-fountain in the basement. He talked of nothing else for days afterwards!.

The trip from Kansas City to San Francisco was smooth and fast, and I made myself comfortable in the apartment of a friend who was overseas for a week or two. Jacky Day of the Golden Gate Chapter (of which I am a rather distant member) showed me her and Don's collection over a delightful dinner and on the weekend took me to the Chapter meeting at the home of Dr. Marc Kaufman where I met many other chapter members. Later we had dinner with Ralph and Marcella Heintz and saw Ralph's workshops and collection. The damage done by the earthquake the previous year to their collection of china miniatures was very heartbreaking.

Home was reached by a short flight to L.A. and then a twelve hour non-stop flight back to Sydney. With seven small music-boxes in my suitcase I approached customs with some intrepidation. However the cheerful young lady assured me that there was no duty to pay on antique music-boxes coming into Australia and did not even open a single bag. Home seemed as friendly as I could have wished it.

EDITOR'S NOTE:

It has been great being able to share your travel experiences, during what must have been a most interesting trip. Thanks for providing all the information for publication.

The Organ Society of Sydney

1991 SYDNEY ORGAN COMPETITION

The Organ Society of Sydney is pleased to announce that the fourth Sydney Organ Competition will be held on 11 and 14 July 1991 in the Great Hall of the University of Sydney on the three manual Rudolph von Beckerath organ. The Competition is organised into three sections - Junior, Intermediate and Open. The winner of the Open Section will be awarded the Vincent Sheppard Memorial Prize of \$1,000. Other prizes include cash, recital engagements and trophies.

JUNIOR SECTION: Competitors must be 15 years old or younger at the closing date and will be required to play two contrasting pieces or movements (one Baroque) with a total playing time of ten minutes.

INTERMEDIATE SECTION: Competitors must be 18 years old or younger at the closing date and will be required to play two contrasting pieces or movements (one Baroque) with a total playing time of fifteen minutes.

OPEN SECTION: Competitors in the Open Section may be any age and will be required to submit a cassette tape recording of two set works by 26 April 1991. From the recordings the adjudicators will choose four finalists who will be required to play a major work by J S Bach of their own choice which shall not be the set work and two works or movements; one Romantic and one Twentieth Century. The total playing time of these last two works must not exceed twenty minutes. The two set works are:

Fugue from Toccata and Fugue in F BWV 540 - J S Bach

Cantabile - Franck

ADJUDICATORS:

Michael Dudman - Dean, Faculty of Music, University of Newcastle

Dennis Hennig - Lecturer in Musicology, Sydney Conservatorium of Music

John O'Donnell - Senior Lecturer in Musicology, University of Melbourne

COMPETITION DATES:

Junior Section - Thursday 11 July 1991 at 10 am

Intermediate Section - Thursday 11 July 1991 at 1 pm

Open Section Finalists - Sunday 14 July 1991 at 2 pm

APPLICATIONS: and further information may be obtained from The Organ Society of Sydney Box 2348 GPO Sydney NSW 2001 or by telephone from Mark Quarmby (02) 413 3969. If requested, the Society will endeavour to billet applicants.

Closing date for applications is 26 April 1991.