

t.o.s.a. news

incorporating **THE DIAPHONE**

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

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

Volume 12, No. 11

November, 1974

SOCIETY DIRECTORY

PATRON:	Ian Davies	
PRESIDENT:	Herbert Wyatt, 39 Roland Ave., Wahroonga 2076	48 3427
SECRETARY:	John Roberts, 5 Wyleena Pl., Punchbowl, 2196	70 3650
TREASURER:	Alan Misdale, 74 View Street, Gympie 2227	525 5554
EDITOR:	John Atkinson, 46 Lily Street, Hurstville 2220	587 3374

ANNUAL GENERAL MEETING & ELECTION OF OFFICERS - Monday 11th November, 1974.

This is to be held at St. Annes Church of England Hall, Cnr. Homebush and Beresford Roads, Strathfield at 8 p.m.

This meeting is most important and you will be asked to vote to elect members to represent you on Committee for the next 12 months.

On the rear of this edition is included a voting form to be filled in with your choice of the persons nominated and who you think will best work for the progress and harmony of the Theatre Organ Society.

A list of the persons nominated for office is included hereunder for your consideration :-

<u>POSITION</u>	<u>NOMINEE</u>
PRESIDENT	Mr. A. T. Halloran
VICE PRESIDENT (2)	Mr. H. Wyatt, Mr. D. Russell, Mr. J. Lawson
SECRETARY	Mr. L. Jones
TREASURER	Mr. M. Gabriel
COMMITTEE MEN (6)	Mr. B. Tooker, Mr. R. Garrett, Mr. J. Weismantel Mr. A. Misdale, Mr. W. Schumacher, Mr. J. Lawson Mr. H. Wyatt, Mr. D. Russell.
TOSA NEWS EDITOR	Mr. J. Atkinson

NOMINATIONS FOR A.G.M.

The executive was advised late in September that the deferment of the closing date as advised in the October issue of TOSA News was contrary to the By-Laws. Immediate steps were taken to ensure that nominations duly completed as required by the By-Laws, were obtained for Executive and Committee positions. While the circumstances are regretted it is considered that the publication of the Constitution and By-Laws in full in the September issue of TOSA News clearly advised members of the requirements in the matter of Nominations.

A. T. HALLORAN
VICE PRESIDENT.

17th November, Sunday 2.30 p.m. A free Sunday Afternoon Concert of bright popular music presented by David Parsons has been arranged for all members and their friends to attend. In the rear of this issue are four copies of an advertising handout which we ask you to use to help us promote this concert. As the advertising handout tells us your spine will tingle at the sheer volume of this magnificent king of instruments so bring your friends to share the musical fare which David Parsons will present for us, as David is always such a reliably popular entertainer.

* * * * *

* OUR CHRISTMAS PARTY !!!!!!!!!!!

* 26th November, Tuesday. Members who have not returned the application form *
* for places at this year's Christmas Party will miss out on the best Christ- *
* mas Party that TOSA has ever held. We urge you to act now and apply *
* immediately for the number of people (members and friends) that you can *
* round up for a swinging night's entertainment. Remember we will be listen- *
* ing to dance-sing-a-long from our own Wurlitzer Organ presented to us by *
* the master of this type of musical entertainment -- Ian Davies. So look up *
* last month's edition of TOSA News and get your application in right now. *
* To make sure you don't miss out phone Pam Tooker on 642 6086 or Pearl Lawson *
* on 56 3775 immediately, as although we have extended the booking closing *
* date to 15th November, Marrickville Town Hall, as large as it is, can only *
* accommodate so many and catering arrangements -- for all that lovely food *
* -- must be made.

* (Clothes are optional, but dancing shoes are an essential)

* * * * *

COMING EVENTS

A concert including the ethnic groups of the Marrickville area will be a feature in December.

A visit to the Mastertouch Piano Roll Company (one of the last remaining organisations still producing Piano Rolls in the world today) is being arranged for early in the New Year, also arrangements are being made for technical lectures on pipe organ construction etc. by people competent in this activity.

PROGRESS AT CINEMA NORTH

The scramble is on at Cinema North in Melbourne to complete the final work that is necessary for the opening of the organ on the date as is previously mentioned the 7th & 8th December so anyone wishing to be at the opening should make the necessary arrangements.

DON'T FORGET 1975 AT EASTER TIME IS MELBOURNE'S CONVENTION YEAR.

HELD BACK AND RUSHING FORWARD

After a break of 4 years, the Marrickville Wurly again responded to the lightening touch of Peter Held on Sunday September 22. An attentive audience of over 200, including an encouraging number of young people, responded well to Peter's programme of evergreens, with the emphasis on Stage/Movie themes. Light, sensitive, registrations were used throughout, the bird whistle effects in the Strauss Waltzes being particularly attractive. Peter is inclined, to use his own words, to "push things along" and this he did. Sweet Charity's "Rhythm of Life" was the only piece which was not played at a speed in excess of its generally accepted tempo.

Peter was assisted by compere Frank Ellis, one or two crying babies and a gentle spring breeze which wafted his music from its stand. The more usual accompaniment of jet planes was pleasantly absent, but ciphers were not.

People knowing the style of registrations of the British organist Douglas Reeve, Resident Organist at the Dome Theatre Brighton, would readily recognise that Peter's idol has certainly influenced his style of playing.

At the end of this concert the crowd called for an encore to which Peter responded with "Nola".

Barry Sharp's innovation, the Enquiries counter, provided a popular service to the crowd amongst whom were a noted past secretary of TOSA and the Editor of the "Australian Exhibitor" --- Australia's Movie Theatre trade Journal. --- Due to the response to our offer to send Peter's written profile to members requesting same, the following is more of the information contained in this profile for your interest.

Following a very musical and eventful boyhood we take up his story in June 1960, when he undertook a summer season in Brighton, Sussex. Here, he met personally his idol, Douglas Reeve, organist at the Dome, Brighton. Returned to Ireland after this to tour Ireland as accompanist of Jack Cruise's Revue show. At Christmas 1960 was featured at the Savoy, Limerick, for the 25th Anniversary of the opening, on its beautiful Compton. Did Summer Season 1961 at Filey, Yorkshire, and returned inland to Manchester and Stoke-on-Trent where he played in theatre clubs. Did Summer Season 1962 at Poignton, Devon, also accompanying revue for Hedley Claston. After this returned home to tour Ireland again with Jack Cruises Revue. In 1964 migrated to South Africa where he became first organist on the African Continent of the newly arrived Chipperfields Circus. Toured South Africa, Rhodesia and Portugese East Africa with them for 2 years. Whilst in South Africa did 30 solo programmes for one of the coast to coast networks of the SABC. In 1968 migrated to Australia where he joined TOSA and has played for them in Sydney, Brisbane and Adelaide.

ALLEN ENTERTAINS

Last month our hard working President raised about \$90 with his home and Chatswood demonstration of the Allen Digital Computer Organ demonstrations. At his very well attended home party Herbert presented a very agreeable evening's entertainment with himself supplying the music, Jim Patrick assisting and some very unique recordings which Herbert has collected. The whole evening's entertainment was enjoyed by those who attended. The same could be said of the Chatswood Town Hall Concert except for a very disappointing first half as distortion plagued the amplifying system and

was only overcome in the second half of the programme. Eric Smith played in his usual competent manner and his Toccata in G made the electronic sound so much like a pipe organ which was followed by his humorous "The Merry-go-Round Broke Down", (using the transposing knob on the Allen Digital Organ which enables painless key changing). Eric used the very authentic card memory trumpet for Elgar's "Pomp & Circumstance March" to great effect.

DAVID PARSONS CHARITY PERFORMANCE

An organ concert featuring the well-known organist David Parsons playing the music you like to hear will be held at St. Andrew's Presbyterian Church, 120 Penshurst Street, Penshurst at 2.30 p.m. on 10th November. The organ will be loaned by the Alex Britten Music Centre Hurstville. The object is to provide equipment for the establishment of Play Groups in the area for handicapped children. Your attendance and generosity would be appreciated. Tea and biscuits will be served at conclusion of the concert.

Jean Quinnell.

MEMBERS MARRICKVILLE RECORDINGS

Recent items discussed in Committee concern tape recordings of practice sessions on the Marrickville Wurlitzer Organ. For members information, you are quite at liberty to record your own practice at Marrickville for use in analysing your own work, but before any commitment to a commercial organisation to make recordings, the committee must be applied to in writing before any commitment to a commercial organisation is finalised.

THOMAS ORGAN CONCERT

We have news from Cliff Bingham that he is playing a concert at the Gynea Bay Public School on Friday 8th November, timed to start at 7.45 p.m. Cliff's associate artists will be the pianist John Crawford and soprano Denise Johnson. Tickets for this excellent night's entertainment are available from all Winton Music Centres and they are in the Hurstville Super Centre, Miranda Fair, Bondi Junction and Chatswood. The organ to be used is the Thomas Celebrity 871 with synthesizer.

THE ORGAN STOP - Burwood

5 Burwood Road (near Parramatta Road)

* * *

for

The full range of NATIONAL and KIMBALL electronic organs

Mono or Stereo, spinets or console models

Music and Accessories, Tuition Books, Organ Insurance, Magazines

All lessons under supervision of Mr. Joh Congert

The most pleasant organ showroom in Sydney - Phone: 747 4055

"THE FAIRGROUND ORGAN" - K.E.

This is the name of a book by Eric V. Cockayne and published by David & Charles, Railway Station, Newton Abbot, Devon, England. The publisher says "Every aspect of one of the fairground's most popular erstwhile attractions comes within the scope of this detailed work; the motive power used to drive the organs, the individual components, the types of pipes employed, examples of the tunes played, and how the music was arranged. Lavishly illustrated." Over-the-counter price is quoted as \$3.75.

CONCERT PROMOTION

WILL YOU HELP TO PROMOTE THE SOCIETY ?

Please remove the back pages and display the 4 posters in your local store or office, more posters are available from Kevin Eadie on 299 2187 (bus.)

LETTERS FROM MEMBERS

Following the installation of the Prince Edward organ in the Marrickville Town Hall it came as a surprise to me that the venue of the Capitol Organ should be questioned outside the Executive.

When the organ was dismantled and removed the then President, Tom Halloran, in his typically fair-minded fashion wanted all the facts. I was one whom he co-opted to make inquiries, and having personally inspected The Adelaide School installation my investigations were directed towards the merits of High Schools of suburban Sydney. (A separate investigation was concurrently made into the suitability of Private Church Schools).

Taking into account those special factors peculiar to schools -- supervision by staff, staff transfers, mischievous children, vandalism, security and vacations to mention only some, it was evident that no school in the metropolitan area warranted consideration. BUT to make sure no stone was left unturned an appointment was made for Mr. Halloran to interview certain high officers in the Education Dept. whose attitude and outlook towards community use of school buildings was most encouraging. That pursuit, however, was fruitless. Not only was it confirmed that there was no suitable school in existence, but it was revealed that no school would be built in the foreseeable future anywhere near Sydney which would even remotely measure up to our requirements.

The October issue of TOSA News underlines the impact of Colour TV on the movie world. With so many theatres marked for multi-cinema complexes - too small, apart from other considerations (Remember the vandalism at Campsie Theatre) for a large instrument, the cinema as a possible venue is OUT! Let us be reminded that the Roxy Theatre Syndicate has been five years searching for a suitable location and now that we are offered a Municipal Council venue we should recognise that we are "on a good thing" and heed the advice of John Laws.

Without a shadow of doubt gilt-edged long-term tenure is alone available from a Council. It is here that security from interference is at its best and the only difficulty, that of access, is negotiable. The Marrickville installation was without precedent anywhere but any difficulties that have been met have been overcome.

It can be judged from his letter last month that our Past-President Tom Halloran has delved deeply into this matter. While Cliff Bingham has reminded us of the members' point of view, I feel that, with the Marrickville experience behind them, members of the Executive whose interests are the interests of members at large, will negotiate to best advantage.

Let's get solidly behind them and this obvious choice -

The Council Auditorium.

H.D.

Dear Sir,

The matter you raised in October issue of TOSA News is something that has, I am sure, been in the hearts of us all for many years. In 1969 I approached the committee of that year with the same question and was wisely advised that even though it was the logical thing to consider a proposal of purchasing a disused picture theatre (suitable to our needs) the lack of membership and the terrific cost involved it was not practicable to consider my proposal. Unfortunately, sir, little has changed to reverse that decision as our membership would have to be much higher than at present, keenest of membership would have to be far greater and indeed the whole attitude of the average member would need to be far improved to even consider the heavy burden of our own theatre. I would be only too happy to support such a move as to the purchase of a movie house and install our Capitol Organ in it's right surroundings, but I fear such a venture would find our Society bankrupt. This would require a large loan from a finance company and I fear that we would find ourselves in dire straits to keep up with the payments of such loan let alone make any capital gain.

Like or not I feel that we have no other option than to take advantage of what is to offer. To install a very large Theatre Organ into an appropriate building is quite a problem. I feel that Marrickville building is quite a problem, I feel that Marrickville Town Hall is far too big for our PE organ but, sir, at the time of installation we were most fortunate that the Marrickville Council came forward and allowed us the opportunity of installing it there. Problems and sad lack of support on their behalf has since developed mainly, I feel, due to the area and the population of Marrickville and not the excellent installation (this has been continually acclaimed by visiting overseas and local organists). I remember the installation committee of that time having very little choice as to a home for this organ -- aren't we faced with the same thing today?

In reply to your questions.

1. Definitely on both occasions as it is for all to hear - not an exclusive Society. We need public support as on present statistics they contribute 50% of our audience.
2. Let's think more in terms of an auditorium to suit the size of the organ. The Capitol Organ would not be in place in a 200-500 seat auditorium for instance.
3. Grab what is reasonably offering. However, if possible in priority of (a), (b) and (c) with reservation. Above all we want to have access far freer than that which exists at Marrickville at present.

There are, I agree, problems existing in regard to security of our instruments, but surely these could be overcome when the occasion arises.

Dear Sir,

Interest in an article re the decline in attendance at Marrickville concerts has prompted me to suggest that members have not become disinterested in our Society's Wurlitzer, but more likely in some programmes being offered. Surely one thing all members have in common is interest in the sound produced by a Theatre Organ. However, we certainly do not all have the same taste in Music. For a Society like ours to survive and grow consider that we should:

1. Be able to attract young people by up-to-date music.
2. Attract the general public whose financial support is necessary for our growth and advancement.

To succeed in this depends on the promotion of concerts and their success financially and artistically therefore, a strictly professional outlook re public concerts is paramount.

As a regular patron over the last three years I could criticize the lack of variety in programming and repetition. The best of organists need not be very good at selecting a programme or in judging the tastes of audiences. In general 90% of music played is steeped in nostalgia, written 30 - 50 years ago and often arrangements are also dated. Music has developed and progressed tremendously over the last 15 - 20 years and for wide General Public appeal it is essential to keep abreast of trends.

When will an avant-garde musician announce that he has prepared an all Beatles or Bacharach programme, perhaps supported in a George Wright style, or a rhythm group to assist in the difficult rock or mo-town rhythms. No doubt any old diehard may cry out in horror however, they have had their choice till now and could be tolerant of younger folks taste.

My idea of improving attendance at Public Concerts would be -

1. Never present a complete programme of solo Organ. (A risk of boring the General Public and over exposure of the principal artist.)
2. Select a suitable associate artist or artists OR
3. Provide a programme combining Organ with Piano or Moog or a Rhythm Group or even Orchestra, (popular at Chatswood).

Perhaps extra costs involved may necessitate a small increase in ticket prices and possible profits might slump to start with, but in the long run it could pay off with increased support from the General Public.

At least some musicians should be selected and requested to provide a well balanced programme with emphasis on music of this era. Visiting organists could be requested to submit a few suggested programmes to the Committee for their selection, after all who is paying their fees. If TV and professional promoters did not do this a complete imbalance and repetition of material would eventuate. If older members wish to engage an organist of yesteryear the balance could be corrected by having an up to date presentation on the following occasion.

May I ask why it is that no organists ever improvise??

Have they been told we do not like that sort of thing ??

Is it because they can't ?? (hardly believeable in an American)

Is jazz an unmentionable four letter word ??

Would many strongly object if classical & religious music were dropped from our future concerts ??

Do you think we are too nostalgic for general appeal ??

(cont'd)

If so let the Committee know and at least correct the present imbalance of music being presented. Variety is said to be the spice of life - so let's get with it and live a little.

Respectfully,
JOHN SHAW.

Dear Sir,

I have just received from England four recordings of Mr. Reginald Porter-Brown made during his visit here in Australia. He chose to record on our own Wurlitzer Organ at Marrickville, titled "Reg Porter-Brown in Australia".

I feel proud of the high quality of the recording and Mr. Porter-Brown has proved to the utmost the fineness of the installation of which is given the full credit by the company producing the recording as "a superb installation by T.O.S.A.". I feel sure that many members would like to own these really fine recordings of our "own organ".

Cost \$4.00 each, and can be obtained from either myself (84-3546) or direct from Mr. T.P. Irwin, 21 Campbell Drive, Wahroonga (48-5030)

STEWART McKERN

FLASHBACKS FROM IAN CAMERON

Some time ago, TOSA Research Officers were donated old records from the Capitol Theatre, which, whilst somewhat incomplete, give a past history of the workings of the Theatre and its Organists during the 1930's and 1940's era.

In 1934 Billy Dick was the resident Organist and he was relieved by Denis Palmistra during May and June of that year. Billy Dick continued as resident Organist until June 1935 when he was relieved during his holidays by a Mr. Halliday. In those days an organist earned about £7.0.0 a week.

The records are incomplete at this stage, but Billy Dick was still shown as resident organist when we pick up the records again in 1940 when he was relieved for his holidays by Jim Williams during the July of that year. By now, Organists were earning about £8.0.0 a week. The records for the War years were not available and we next look at the scene around February 1945 when Miss Rene Lees became the resident Organiste. She was relieved by a Mr. Aliffe in April and returned for a short stay upon which she was then again relieved by Mr. Aliffe. Billy Dick returned to the scene during November and played until mid December. The organ appears to have been silent over the Christmas-New Year period until, Billy Dick returned in the January of 1946.

Billy Dick continued to thrill audiences at the Wurlitzer until late November of that year when Miss Lees relieved him. He returned in the December and played to capacity houses during the festive season. Miss Lees returned in January 1947 for a short stay and so too did Billy Dick. Ultimately, Miss Lees took over as resident organiste in the late February and continued in this capacity until October. At this time, the organ once again appears to have fallen silent as Miss Lees is shown as the Theatre Pianiste until she resumed at the Organ Console during the January of 1948. Her residence at the organ was short lived as she was shown billed as the Theatre Pianiste

(cont'd)

shortly after for the stage presentations of the "Odeon Club Talent Quest." The Quest was compered by the popular Mr. D. Wheeler and Talent Scout, Mr. S. Austin also assisted. An Organist was earning about £8.10.0 a week by the late 1940's.

The organ appears to have once again fallen silent until well into the 1950's when Jean Penhall, the last Resident Organiste, was featured at the Capitol. Theatre-goers will remember her magnificent performances during this era, especially during the time that the Marlon Brando movie "On the Waterfront" was being screened. In 1952, however, well-known Organist Reubert Hayes recorded on the Capitol Wurlitzer for the Diaphon Label. On this 10" LP were recorded a selection of tunes from the Musical "South Pacific."

Of equal interest to our readers will be this typical staffing at the Capitol during the 1940's. It comprised a Manager, Assistant Manager, Chief Engineer, Engineer, Electrician, 2 Utility men, an Assistant Utility Man, Lamp Boy, Organist, a Ladies' Room Attendant, 2 Monitors, 2 Telephonists, an Office Clerk, 2 Booking Clerks, 2 Cashiers, 2 Projectionists, 2 Assistant Projectionists, a Captain Attache, a Lieutenant Attache, 12 Male Attaches, 8 Usherettes and other Casual staff. The staff total is over 60 persons and an average weekly wage bill was about £230.0.0.

By the way - do you remember Fred Scholl ? Yes - he resided at the Capitol Wurlitzer when it opened in 1928. A few weeks ago whilst browsing in a second-hand store, I came across a pile of sheet music and on top was a copy of "A Night of Happiness" with a picture of Fred Scholl on the cover. Deeper still was another piece of sheet music "Those Wonderful Nights of Love" again with a photograph of Fred Scholl on the cover. In the 1950's English Singer Donald Peers recorded a tune called "I've Told Them All About You" which reached a high slot on local radio Hit Parades. Well, in the heap was this piece of sheet music with a photograph of Noreen Hennessy on the cover and further down, finally, a copy of "Kentucky Lullaby" with a photograph of Leslie V. Harvey on the cover. Whilst the information accompanying the pictures indicated that the song was being featured at the Prince Edward Grand Organ by Les Harvey, he is shown seated at a four-Manual console ?????? Any suggestions ?????? Organ Buffs will remember Les Harvey as opening the Christie in the Victory Theatre in Kogarah in 1929. Perhaps some of our readers have some old sheet music with Theatre Organists featured on the cover Please let us know and we'll print the details in future issues.

CAPITOL THEATRE - INVERELL

The interior of this theatre is an outstanding example of 1920's design, completely unspoiled. The ornament is delicately neo-classical in style. While not so characteristically "Hollywood" as the Spanish Mission Baroque style of the (classified) Parramatta Roxy, the unspoilt interiors of both theatres are of equal excellence.

National Trust Bulletin - Sept. '74.

STAY OF EXECUTION

It appears the Savoy Hurstville has been granted a reprieve according to an article appearing in the Financial Review on 26th September "Silverton Ltd., has temporarily postponed the development of an eighth-floor commercial building on the site of the Savoy Theatre, in Ormonde Parade."

TRACING THE GIANTS - RG

This month we begin a listing of the original locations of the Theatre Pipe Organs which we had in Australian Theatres and trace as much as is known of their movements since their original installation. A hard working member has prepared the listing for which we thank him for his efforts. We begin with the Sydney City area:-

STATE THEATRE - 4/21 Wurlitzer. The only remaining original in-theatre installation left in the country! The instrument remains in its original condition except that the grand piano, many years ago, was removed and has disappeared into obscurity. A good deal of work would be required to bring the organ into perfect playing order.

CAPITOL THEATRE - 3/15 Wurlitzer. This instrument was removed from the Theatre some four years ago after having been purchased by the NSW Division of TOSA. Numerous concerts were presented by this division over some years and the Society was responsible for maintenance. The instrument is currently in storage and undergoing restoration whilst awaiting a new home.

REGENT THEATRE - 2/8 Wurlitzer. Few people are aware that this theatre has had two instruments installed in its lifetime. The original organ was considered too small and was removed shortly after being installed. The 2/8 was then enlarged by four ranks and shipped to Melbourne to be installed in the Plaza Theatre where it remained until 1970. South Australia division purchased this instrument and have now installed it in Wyatt Hall, Pulteney Grammar School, Adelaide where it sounds better than ever.

REGENT THEATRE - 3/15 Wurlitzer. The second instrument was a "260 Special" similar to the Regent Brisbane and Adelaide. After the alterations to the theatre for "Cinemascope" the organ console was buried beneath the stage - although it was still played and the organist listened to his playing through a small speaker which sat on top of the console! The instrument was purchased by Ronald Sharpe in the late 50's and placed in storage. Our N.S.W. TOSA Newsletter editor John Atkinson purchased the instrument from Ron Sharpe and is in the process of a thorough rebuild of the organ.

THE ALLEN DIGITAL COMPUTER ORGAN

*

For all New South Wales enquiries concerning ALLEN organs
contact our New South Wales representative

HERBERT WYATT

Allen Digital Computer Organ Studio Australia

48 3427

In the not too distant future it is hoped to open an organ centre - Possibly in Beecroft

PRINCE EDWARD THEATRE - 2/10 Wurlitzer. This organ was probably one of the most "heard" Wurlitzers in Australia. It is the one generally associated by the public with theatre organ in Sydney. It remained playable in the theatre until the mid 60's and was heard daily. When it was decided to demolish the Theatre, TOSA were the successful bidders and they have undertaken a complete rebuild of the organ. Marrickville Town Hall now boasts a fine installation and a very notable Wurlitzer.

LYCEUM THEATRE - 2/9 Christie. Seldom heard in live performance for cinema use this organ has always been played on Sundays for the Central Methodist Mission - who incidentally own the building. After a fire in the theatre in 1965 the organ, which was basically undamaged, underwent a complete rebuild by Hill, Norman and Beard at which time a new straight rail console was added and the percussions removed and a new "straighter" specification was achieved. The instrument has been re-installed in the new theatre and is still capable of some theatrical type sounds.

FOR SALE

Conn Theatre De Luxe Model 645 two 61 note manuals full 32 note pedal board. Tibias 16ft to 1ft all other stops available separately 16ft 8ft and 4ft. Rhythm Unit and Stereo control - as new condition. For further details phone Herbert Wyatt 48 3427.

RECORDINGS FROM OVERSEAS

You will receive with this issue an advertising sheet for a new recording from the Doric Group for one of the Farewell to the Fox series of recordings which is now available.

Arrangements have been made to import recordings from the Lancastrian Theatre Organ Trust and these will be available in a few weeks time and these are all top class discs.

Incidentally it has not been mentioned previously that the price of these overseas recordings is more than competitive with any other top class theatre organ recordings and some of the profit from the sale of these recordings will be donated to the fund to assist with the restoration of our Capitol Organ -- this way we get double benefit from quantity buying.

HURSTVILLE SAVOY THEATRE ANNOUNCEMENT:

Just as we go to press The Silverton Construction Company signs about the re-development of the Savoy Theatre have been taken down from the theatre and in their place the announcement that the Mecca Theatre are going to re-open the Savoy after re-furbishing. Congratulations Phil Doyle and every success.

OBITUARY

Maurice V. Carbines. We have had a report from Frank Ellis during the month of the sudden passing of Maurice Carbines who was a tireless worker on the New Zealand scene. Maurice came to Sydney for our Conventions whenever possible and was a very loyal member of the New South Wales Division of TOSA as well as being involved in printing etc. to do with the Organ Society of New Zealand's Newsheet. New Zealand has now lost one of its few remaining links with the great days of organ playing in local cinemas and it is with deepest sympathy to members of Maurice's family that we report his passing.

FOR SALE

St. Pauls Church of England, Chatswood have a pipe organ for sale. Enq. Rev. Hanlon - telephone 419 2563.

DEADLINE

The deadline for the December issue of TOSA NEWS is 18th November and any articles etc. you may have for December we would like to have as early as possible before that date (rather than the day before) so we can plan the Newsheet BEFORE it gets to the printers!

THE MAGAZINE ARTICLE

We have news from Joh Congert that Time Magazine edition released on October 14th mentions a new five manual Rogers Electronic Organ now installed in Carnegie Hall in America. The opening concert was presented during the first week in October by Virgil Fox the organ having taken 23 months to design construct and install at a cost of \$200,000.00 (for an electronic organ) the speakers are arranged in 29 cabinets, there are 192 actual speakers and 4 of them are 30" in diameter. The organ can be tuned to exact Concert Pitch or plus and minus 10 cps simply by adjusting one knob.

STOP PRESS

HERE'S SOME OF THE DETAILS ARRANGED FOR OUR CHRISTMAS
C A B A R E T P A R T Y .

DOORS OPEN AT 7 PM FOR SHERRY (or soft drink) &
SAVORIES. (on the house).

FREE TICKETS FOR A LUCKY DOOR PRIZE.

IAN DAVIES COMPARES THE FIRST DANCE FROM THE CONSOLE
OF THE WURLITZER AT 7:30 PM .

DINNER AT 8 PM. (B Y O G). DURING DINNER, SOME OF
OUR FAVOURITE ORGANISTS WILL PROVIDE THE BACKGROUND
MUSIC.

THEN FOLLOWS A REALLY TOP LINE NOVELTY ACT STRAIGHT
FROM THE CLUB CIRCUITS. THIS WILL BE THE MARZFL GROUP
POPULARLY KNOWN AS THE INTERNATIONAL ACROBATIC SIGHT ACT,
THEY WILL APPEAR TWICE IN THE PROGRAMME (ABOUT 20 MINUTES
FOR EACH ACT).

THEN SOME DANCING FOLLOWED BY A GUEST ORGANIST WHO WILL
DEMONSTRATE A NEW EXPERIMENTAL RANK OF PIPES .

PLEASE
REMEMBER

TO BRING ALONG AS MANY FRIENDS AS YOU CHOOSE, BUT THAT
YOUR BOOKINGS WILL BE REQUIRED BEFORE FRIDAY 15th NOVEMBER.

(PHONE PAM TOOKER ON 642 6086)

IT WILL BE A NIGHT DESIGNED TO SUIT EVERYONE . SEE YOU THERE !

STATEMENTS OF RECEIPTS & PAYMENTS FOR YEAR ENDED 30TH SEPTEMBER, 1974

GENERAL FUND

RECEIPTS

PAYMENTS

General Subscriptions	\$ 782.91	Printing & Stationery	\$ 236.72
T.O.S.A. New Subs	1444.15	Printing T.O.S.A. News	911.56
Marrickville Organ Concert	1444.30	Marrickville Concerts	1673.53
Other Concerts	1197.35	Other Concerts	1400.95
Capitol Organ Donations	5.00	Other Meetings	102.32
Sale of Records	7.50	M'tenance Chatswood Organ	172.58
Organ Spectacular 1973	404.20	Postage & Telephone	207.01
Sale Badges, car stickers	11.25	Organ Spectacular	524.65
Sale Tapes	943.76	Purchase of Tapes	868.78
Christmas Party	580.00	Bank Charges	20.00
Advertising Income	24.00	Insurance	115.90
Refund Expenditure Ch'wood		Christmas Party expenses	637.00
Organ	400.00	Badges & Stickers	74.00
Bank Interest	44.87	Floral Tribute	8.00
		Refund Members Interest free	
		loans - Capitol Organ	791.00
	<u>7289.29</u>		<u>7744.00</u>
Balance at bank 1/10/73	1119.23	Balance at bank 30/9/74	673.82
Petty Cash on hand "	18.30	Petty Cash on hand "	9.00
	<u>\$ 8426.82</u>		<u>\$ 8426.82</u>

OTHER FUNDS

<u>Electronic Organ Contribution Fund</u> - Balance 1/10/73	\$414.18		
Add interest for year	53		
Proceeds practice sessions	41.00	\$	55.71
			<u> </u>
<u>Theatre Organ Purchase Fund</u> - Balance 1/10/73	457.37		
Add interest for year	16.46		
Proceeds organ parties & sale			
sweets, drinks	707.82		1181.65
			<u> </u>
<u>Marrickville Organ Maintenance Fund</u> - Balance 1/10/73	66.98		
Add interest for year	3.46		
Add Practice Sessions	131.00		201.44
			<u> </u>
		\$	<u>1438.80</u>

I report having audited the Books of Account and other records from which this statement has been compiled and certify it to be correct and in accordance therewith.

Total funds in hand at 1/10/73 were \$1676.06 and at 30/9/74 were \$2121.62, representing a surplus for the year of \$445.56 after repayment of members interest free loans of \$791.

Alan Misdale
Hon. Treasurer

Hon. Auditor
16/10/74.

THE THEATRE ORGAN SOCIETY

and

MARRICKVILLE MUNICIPAL COUNCIL

invite you to be their guest
at a

FREE

Concert of bright, popular music

* * * STARRING -

DAVID PARSONS

at the console of Sydney's famous
"Prince Edward" Wurlitzer Pipe

ORGAN

• • •

Your spine will tingle at the sheer volume
of this magnificent
"KING OF INSTRUMENTS"

MARRICKVILLE TOWN HALL
SUNDAY, 17th Nov., 2.30 p.m.

Enquiries - 81 4268 (a.h.)

THE THEATRE ORGAN SOCIETY

and

MARRICKVILLE MUNICIPAL COUNCIL

invite you to be their guest
at a

FREE

Concert of bright, popular music

* * * STARRING -

DAVID PARSONS

at the console of Sydney's famous
"Prince Edward" Wurlitzer Pipe

ORGAN

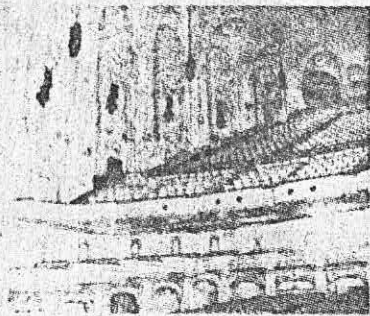
• • •

Your spine will tingle at the sheer volume
of this magnificent
"KING OF INSTRUMENTS"

MARRICKVILLE TOWN HALL
SUNDAY, 17th Nov., 2.30 p.m.

Enquiries - 81 4268 (a.h.)

Memories of the **Fabulous Fox**
EVERETT NOURSE AT THE MIGHTY WURLITZER



NEW RELEASE FROM

ANOTHER OF THE FAMOUS FOX
THEATRE ORGAN SERIES



AVAILABLE FROM:

John Atkinson, (587 3374 AH)
46 Lily Street, HURSTVILLE 2220

Robert Gliddon, (869 2083)
13 Neil Street, EPPING 2121

AND ALSO AT T.O.S.A. FUNCTIONS

MEMORIES OF THE FABULOUS FOX

EVERETT NOURSE AT THE MIGHTY WURLITZER

STEREO
DO 1404

SIDE 1: SLOW POKE, A LITTLE ON THE LONELY SIDE, STARS FELL ON ALABAMA, CARELESS, THEY SAY ITS WONDERFUL, TANGERINE.

SIDE 2: MAYBE, I APOLOGIZE, IT MUST BE TRUE, THE THINGS WE DID LAST SUMMER, EGYPTIAN BALLET (excerpts)

EVERETT NOURSE, again displays his virtuosity in this latest of the Fox Series. Listen to "Ev" play the easy listening ballad type numbers and thrill to the magnificent sound of the "Fabulous Fox" Theatre Organ, San Francisco (4 manual, 349 stop console, and 36 ranks), now of late memory. A sound unique in the Theatre Organ world!

ABOUT THE TUNES . . .

SLOW POKE—This is a happy tune in which the brass seems to play hide and seek with the percussions. The first chorus features a robust English Post Horn melody with contrasting Xylophone fillers. The English Post Horn on the Fox organ was on considerably higher pressure than most, which gave it real "authority" when it spoke into the big auditorium. There was a master Xylophone and a master Marimba Harp, one of each side of the theatre, in front of the chambers. These are used together here, which accounts for the fullness of these percussions. In the second chorus the Brass Trumpet takes over the melody in block chords. The organ had two Brass Trumpets, one on each side of the theatre. In the second chorus the Glockenspiel and Marimba Harp are mainly used for the fillers.

A LITTLE ON THE LONELY SIDE—Here is the round lush sound of the big SE Fox that is unmatched by any other organ. More distant miking is used in this number to enhance this sound. The large scale timbre predominates in the first chorus with a background of Vox Humanas, Strings, and one or two light reeds in various mixes. The second chorus starts off with a combination of the second and third Tibias predominating. Each of the three Tibias had a distinctly different quality and volume.

STARS FELL ON ALABAMA—The beautiful treatment of this ballad is enhanced by a somewhat closer miking to achieve a more intimate sound. In the first chorus the big Tibia literally throbs to give a strongly emotional effect. This is used with various blends of Vox Humanas, Strings, Saxophone and Musette. The Marimba Harp is used in the accompaniment. The Tuba Mirabilis is used in the first part of the second chorus. The number ends with a nearly full organ climax.

CARELESS—Here is that rich lush sound again and the more distant miking. Different Tibias are used throughout and in various combinations with the Musette, Krumet, Strings, and Vox Humanas.

THEY SAY ITS WONDERFUL—This number also has the rich lush sound with distant miking. It is beautifully performed with intense feeling. Registration is varied and makes use of a wide variety of rich combinations to create this artistic rendition.

TANGERINE—Another beautiful ballad that makes much use of a rich chorus of Strings or Vox Humanas in the right hand and a Tibia melody in the left hand. Near the last part of the first chorus a sudden "slap" sound is heard. This is the sound of a janitor's broom which fell on the floor of the balcony where he was working. It would be a shame to destroy the authenticity of a late night session, so the slap was not edited out.

MAYBE—Side two opens with the moving strains of this well known old tune. Close miking is used here. In the first chorus the Musette can be heard with the Tibias at times, and at other times the Saxophone with the Tibias. The second chorus builds up to a stirring climax at the end.

I APOLOGIZE—This is a beautiful rendition of a very nostalgic ballad. Various Tibia combinations with the Musette, Krumet, and Vox Humanas are used. An especially beautiful sound occurs at the beginning of the second chorus—the second Tibia with Musette. The Fox organ had an especially beautiful Musette with a delicate exotic quality. There are few Musettes in existence in theatre organs.

IT MUST BE TRUE—This song starts with a Glockenspiel in the introduction, followed by a rich deep Tibia melody to start the first

chorus. For this effect the big Tibia was used in the low register together with the Tibia Quint and the Vox Humanas. In the second chorus the Glockenspiel is featured again for the melody line. The number ends with a spirited full orchestral treatment of the third chorus.

THE THINGS WE DID LAST SUMMER—As in Tangerine, miking is made of the rich chorus of Strings and Vox Humanas in the right hand, with a Tibia left hand melody to create an "ethereal" effect which is greatly enhanced by somewhat distant miking.

EGYPTIAN BALLET (excerpt)—The exciting strains of the Egyptian Ballet provide a dramatic change of pace in which the dynamic fuller sounds of the organ are heard. Everett's arrangement is actually a condensed version of four movements of the ballet in which he has effectively captured the feeling and various contrasts of the long original composition. Orchestral registration is predominantly used the first movement and the Glockenspiel is added toward the end of this movement to enhance the dramatic effect. The second movement has a beautiful exotic flavor. The Tuba Mirabilis is used in the middle part. The third movement is very short but very dramatic. Full organ at the end of this movement (including both Brass Trumpets and English Post Horn). The last movement starts out with a most interesting exotic effect—a Tuba melody line (no trem) against the Crash Cymbal and then the Kettle Drums. The organ had a complete octave of fine Kettle Drums in a special Percussion Chamber high up on the right side of the theatre (the third chamber on this side). The melody follows in which Tibia plus Krumet and Krumet are used for an oriental effect. The movement gradually builds up momentum and reaches a fitting climax with all the brass included for a very dramatic ending.

Notes by DEWEY CAGLE