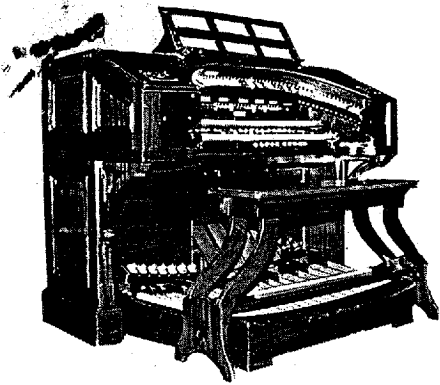
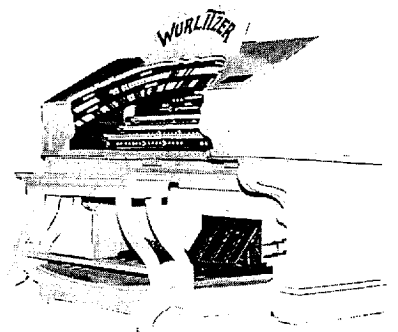


SEPTEMBER, 1998



2/11 Wurlitzer Theatre Pipe Organ  
Marrickville Town Hall

# TOSA NEWS



3/17 Wurlitzer Theatre Pipe Organ  
Orion Centre Campsie

*A Welcome Return Home for  
Sydney's Internationally Acclaimed*

# JOHN GIACCHI



**Sunday 20th September at 2.00pm**  
**ORION CENTRE CAMPSIE**

Volume 37  
Issue 8  
PRINTED BY TOSA

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.  
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Print Post Approved PP255003/01823

Price  
\$1.50

# TOSA NEWS

SEPTEMBER, 1998

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

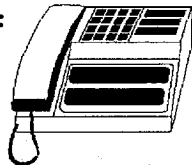
For the smooth running of TOSA, please contact the right person :

General Business - **SECRETARY**  
Ticket Bookings - **TICKET SECRETARY**  
Membership, Renewals, Change of Address -  
**MEMBERSHIP SECRETARY**  
TOSA NEWS Items, Advertisements - **EDITOR**



## COMING EVENTS

### \* DIRECTORY \*



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Canterbury Councillor, Ald. John Gorrie

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Walter Pearce 9716 0151 (after 7 pm)

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John Shaw 9759 5825  
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P.O. Box 36, Brooklyn, 2083

#### TREASURER:

Geoff Brimley 02 4787 1431

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P.O. Box 243, Burwood, 1805

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#### TRANSPORT OFFICER

Ritchie Willis 9580 3581

#### WORLD WIDE WEB HOME PAGE - TOSA

(NSW)

<http://www-personal.usyd.edu.au/~sgroves/tosa/home.html>

## SEPTEMBER

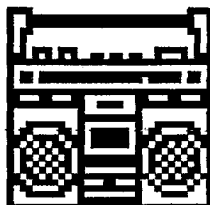
Monday 7 at 7.30pm Committee Meeting  
Sunday 20 at 2.00pm John Giacchi Concert  
Orion Centre Campsie  
Thursday 24 at 7.30pm Members' Playing Night  
Marrickville Town Hall

## OCTOBER

Friday 2 at 5.00pm Close of Nominations  
for Committee  
Monday 12 at 7.30pm Committee Meeting  
Thursday 22 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Sunday 25 at 2.15pm Selwyn Theatre  
Home Party

## NOVEMBER

Sunday 1 at 2.00pm Neil Jensen Concert  
Marrickville Town Hall  
Monday 2 at 7.30pm Committee Meeting  
Sunday 15 at 2.00pm Annual General Meeting  
Service City Mechanical Museum



REMEMBER TO TUNE IN TO  
2CBA FM - 103.2

EVERY MONDAY AT 9.00 pm  
For "Theatre Organ Highlights"  
Presented by Chris Styles

# From The President

Hello again! Hasn't the year flown? Yes, I know you expect me to say how good the last concert was - I usually do! But considering all the other things **Ken Double** does in life, I really wondered how good his playing would be. I hadn't heard him before, and I could only go on the opinion of people who know more about the organ scene than I do - let's face it, I've only been a full-time member for about five years.

But **Ken** was entertaining, he had a varied program, he told funny stories, and his playing was truly top class. He even agreed that it's the **Americans** who talk with an accent - not **Australians!** Talking after the concert, he also proved to be a very pleasant person.

Now speaking of how long I have been a member of **TOSA** brings to mind the following information that our computer printed out. It's interesting to my ageing brain - perhaps to you too?

Of the present **TOSA (NSW)** membership of nearly 700 -

38 joined before 1970, and of these 4 joined in 1960 and one in 1961.

Six joined in 1962 and these include **Frank Ellis, Bill Schumacher** and **Barry Tooker**. That's 36 or more years of enthusiasm and work! Thought you might like to know.

But of course times have changed, and we all recognise the need to introduce people to Theatre Organ who were not part of those early days. Do you know of any organisations who go out on excursions (bus trips and whatever) who might like to make a **TOSA** concert part of their itinerary? And where else should we be looking for members ??? If you have some ideas, please phone **John Shaw** or myself - we'd welcome your suggestions.

We know that a goodly proportion of **TOSA** members have been to the **Orion** this year, but there are also a lot who have not. We had wondered what effect the renovations would have on the organ sound and on the concert



atmosphere. Well, it's been good all round, and the re-decorated **Orion** is worth a look.

By the way, we were without a spotlight for a couple of concerts there, but the lights were back on for the July concert thanks to the **Orion** management who paid for a new globe at a cost of some \$300!! Thank you, **Joe Zouki**.

Watch this space - **Walter Pearce**

## Welcome To New Members

*TOSA (NSW) is pleased to welcome the following new members and to wish them a long and happy stay with the Society :*

**Lis Clothier** - Alice Springs  
**Guelda Gibson** - Peakhurst  
**Andrew Kerr** - Dundas  
**Dorothy Kerr-Lansom** - Fairfield  
**Ken Martin** - Gymea  
**Phillip Martin** - Dungog  
**Roslyn McIntyre** - Beecroft  
**David Smith** - Sydenham  
**Jean Spence** - Mosman  
**Robert Stewart** - Waverley

*We also welcome back the two ex-members who have rejoined us after a short break :*

**Beryl Beckett** - Coogee  
**Jan Kennedy** - Ermington

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

**The deadline for each edition of TOSA News is the 12th of the preceding month**

# Editorial

Since so many people came and enjoyed the **Marrickville Members' Playing Night** in July, the committee has decided to schedule 2 more evenings for members. The dates are the 4th Thursday of the month - 24th September and 22nd October at 7.30pm. Again, entry will be via the small side door on the right-hand side of the hall.

The **Orion** management has suggested that we might be able to arrange some **Orion** playing time of a Thursday afternoon. If this suggestion appeals to you, please let **Walter Pearce** know, so that we can follow up this idea for any members available during the daytime.

Please note that we are offering free seats to any first-time concert attenders at **John Giacchi's Orion** concert on 20th September. If you have friends to invite, see the invitation on page 13 on this issue - I hope the date is correct this time!!

Page 9 of this issue carries the official **Nomination Form** for the next **TOSA** committee election. There are at least 2 committee positions to be filled to replace retiring members, so we are definitely looking for new blood to fill these positions. Don't hold back because you fear displacing someone else who really wanted to stay on - there are vacancies! **TOSA** needs you now!! The closing date is Friday, 2nd October.

Any Motions to be voted on at the **Annual General Meeting** need to be published in the next **TOSA News** and must reach me therefore before 12th September to be included.

Best Wishes,  
**Colin Groves**

## Get Well Soon

Longtime **TOSA** Member and Helper, **Joan Scott**, has recently undergone surgery to repair her **Achilles tendon**. We wish her a speedy recovery and hope to see her back with us at concerts again as soon as possible.

## Heath Wooster

Heath Wooster of Victoria has won the Senior section of the American Theatre Organ Society's Young Organists Competition. Heath was consequently invited to play the 4/33 Berkeley WurliTzer in San Francisco during the ATOS Convention in July. Heath now becomes the only Australian to have won both the Intermediate and Senior sections of this competition.

## David Parsons

Sydney Theatre Organist, David Parsons, O.A.M., presents a programme of popular music on the pipe organ of the Church of the Good Shepherd, Bexhill, for the seventh consecutive year on Tuesday 15th and Wednesday 16th September at 1.00pm.

Admission by \$10 programme includes lunch or afternoon tea.

Bookings Essential. Phone Grant Virtue on 02 6628 4225.

## Members' Playing Night

Our Member's Night at Marrickville on Thursday evening, 23rd July, proved to be very popular. The players were Norm Ensor, Frank Lewis, Walter and Jenny Pearce, Frank Hickson, Bruce Bisby, Jack MacDonald, Wendy Hambly, Bill Schumacher and Peter Held.

Others who came to listen and enjoy were Jack and Betty Rose, Dave Knight, Ian Tullock, Robert Gliddon, Ray and Edna Hambly, John Andrews, John Shaw, Bill Newell, David James and Colin Groves.

Because of the popularity of this event, the Committee has decided to offer 2 further dates for Marrickville Members' Nights - Thursday, 24th September and Thursday 22nd October.

## Transport Needed

A lady member who lives in Canterbury needs transport to get to regular concerts at the Orion. If you can help, please phone our transport officer, Ritchie Willis on 9580 3581.



## NEWS FROM ALL OVER

### TOSA's Building Fund

From time to time we bring to the attention of our members that a few short years ago we established a BUILDING FUND with the dream of eventually owning our own premises. Mr B. Cornish's letter reminded me that it was time to draw this to our members' attention as he obviously did not know this existed.

The fund was set up so that we would have a framework in which to operate and, in time, attempt to attract enough funds to purchase our own premises, large enough to accommodate a theatre organ and be economically viable. Should, after a period of time of about 20 years or so, it be apparent that the goal could not be reached, then the funds would be put to use in enhancing our instruments or making any further acquisitions that the members and committee of the day think fit.

One way to accomplish this was to ask our members to consider leaving a bequest to TOSA for this express purpose. The members deciding to do so have the option of either advising the Society in advance of their intention of doing so, or not. Other ways of contributing are donations, objects to sell or trade, having a home organ party or offering time to seek sponsors, etc.

There would be many other ways of raising funds and we are always open to suggestions.

The Committee commends the fund to its Members who may be able to assist in a large or small way. Remember a large number of small gifts often exceeds one or two large ones. Please read also the article headed "TOSA at the Crossroads".

## TOSA at the Crossroads

At this time in TOSA's history we are faced with an enormous rental increase (100%) at the Orion and declining audiences. As a result we are losing financially on some concerts. In all our history it has not been more evident that our own building would save the Society and the future of the beautiful instrument called the Theatre Organ.

It's all up to you, dear members, and to how dedicated you are to music and to our continuance as to where we go from here. TOSA is at the crossroads! If audiences do not increase it means that there will no doubt be less concerts next year. In all probability more could be at Marrickville. Less concerts means less revenue for TOSA as ticket sales are our main source of revenue.

The answer could be with you our members - If you were all able to bring one extra person to a concert all would be saved. Perhaps also you could persuade one person to join our Society. If you belong to any Senior Citizens groups or are associated with any other organisations or nursing homes, you could advise them of our concerts. We would be most happy to supply you with flyers and put the organisation on our mailing list

One member suggests having variety concerts with 50% variety and 50% organ music, in an effort to attract the general public not so devoted to organ music. Is this the answer? Will this bring more people? Should we try this? We are desperate for larger audiences as only 150 members out of 700 odd attended our last two concerts.

Our last concert was one of the highlights of the year featuring our only artist from the USA for 1998. An attendance of only 300 was devastating to all that work SO hard. Could we please have some more members to encourage us and to actively support and motivate us? The Committee and its workers can only do so much then it's up to you.

Is our own building the only answer? Mr B. Cornish in his letter (August TOSA News) says, "When it comes to music people everywhere of all nations and creeds will rally to a cause when it's to their benefit and their children's". It could all be achieved if we are all really motivated and want our own home badly enough. Will you join the few and share our vision?

To sum up in two words: PLEASE HELP!

John Shaw  
Vice President

# Y

# Del Castillo's

## Alphabetical

### Primer of

# ORGAN STOPS

**YANG KIN** (Chinese). Y is the 25th letter of the alphabet. There is very little musical activity stemming from the letter Y, although a **Swiss yodeller** might give you an argument on that. Y is really more attuned to the sea, with yacht, yaw, yard, yeoman, yare and yawl.

Musicians are scarce, once we have paid tribute to **Eugene Ysaye, Vincent Youmans, Victor Young, and Sebastian Yradier**. We could perhaps stretch a point and include rock and roll groups with their yammer, yak, yelp, yowl, yip and yawp. But, let's face it, **Y** is an arid desert, in which we're lucky to salvage at least one instrument.

A **Yang Kin**, to put an end to this nonsense, is a *Dulcimer* with brass strings. If you choose to build it into an organ, and why not, it turns out to be the piano with metal taps covering the strings. Usually called the *Mandolin*, it is then more like a tin pan piano, which in fact is what studio tin pan pianos are. This, however, is not giving the devil his due, since the *Dulcimer*, like its relative the *Cymbalom*, is musically much more versatile. This is semantically as it should be, since *Dulcimer* is a made-up word meaning "sweet song". That is perhaps a little too visionary, since in the hands of an impulsive and compulsive Gypsy it can set up a vicious clang. Still and all, that same Gypsy can woo you pretty seductively, especially when he uses the soft end of the hammers with which *Dulcimers* are played.

*Dulce*, or *Dolce*, both meaning sweet, are almost an obsession with organ designers looking for sympathetically attractive names for stops. Thus we have a myriad of *Dulcianas* at all pitches from 16' to 2'. We also have the *Dulcet*, the *Dulciana Celeste* which further sweetens the tone with its two ranks tuned slightly apart, the *Echo Dulciana*, the *Dulciana Mixture* compounded of several pitches rolled into one, the *Dolcette*, and the *Dulcian, Dolce* and *Dolcan*. Some of these are Strings, some Flutes, some Reeds, and some even soft *Diapason*, but all are expected to soothe the ear

and lull the senses.

Percussion stops like *Dulcimers* and its many relatives have intrigued organ manufacturers ever since the pneumatic valve made it possible to mechanically strike something other than a nail with a hammer. First restricted to *Harp* and *Chimes*, the development of the theatre organ expanded the list to include *Chrysoglott, Xylophone, Marimba, Glockenspiel, Celesta* and *Sleighbells*, to say nothing of the *Toy Counter*.

Long live the theatre organ!

# Z

**ZINK**. You think I'm kidding? That I should have picked something more plausible like the *Zimbel*, the *Zither* or the *Zillaphone*? Possible, but the *Zink* seems more fascinating, somehow. It really takes a **German** influence to arrive at this, the final letter of the alphabet.

There is, for example, a whole slew of stops derived from the word for soft (*Zart*) or the word for magic (*Zauber*). But *Zink*! There's a word to arouse the imagination; and, having worked my way through the entire alphabet, I think I have deserved a little indulgence in having thrown in everything but the kitchen *Zink*.

The letter **Z** is one of those off-beat characters that can't stand too much thinking about. The more you look at it the more unnatural it gets, like a letter **N** that has fallen flat on its face. Often it turns out to be a corruption of the letter **C**, or the letter **S**, like the *Zaraband*, or the *Zimbalon*.

As for the *Zink*, or *Zinke*, or *Zinken*,

maybe according to whether it is masculine, feminine, or plural, it is also allied indirectly with the letter **C**, since its **Italian** counterpart is the *Cornetto*. And if we track this down a little further, it brings us to the organ stop called the *Comet*, which, like the *Zink*, is chock-full of harmonics to spice up the fundamental stops it has to be combined with.

At this point we must also drag in the letter **K**, since this also appears as the *Kornett*. Both the *Cornet* and the *Zink* could, I suppose, be classed as imitative stops, since their quality is taken from the obsolete 16th century *Cornett*. This, entirely unlike the modern brass instrument, was more like the *Recorder*; a wooden or ivory tube, slightly curved, with finger holes. And here's some more unusable information: if it had a detachable mouthpiece, it was called a *Gerader Zink*; if non-detachable, it was a *Stiller Zink*. Silly, huh?

The organ *Zink*, however, is a Reed stop with a metallic rasp much brassier than its 16th century instrumental ancestor. Its profusion of harmonics make it stand out like a Reed in a calm. to re-coin a phrase. At a high pitch, it sounds like tearing silk. Its real function is to support a solid fundamental by giving it definition, which, come to think of it, is what I've been trying to do in these columns for the last 12 months.

And thank you for your kind attention.

**THE END**

*Obviously and sadly, this brings us to the end of Del Castillo's Alphabetical Primer of Organ Stops. Many thanks to Frank Ellis who had the foresight to send in the original booklet, written and given to him many years ago by his friend, Lloyd G. Del Castillo. Frank's thoughtfulness has enabled the booklet to be republished on these TOSA News pages for the enjoyment of a wider audience - our members.*

*We hope that you have found the columns to have been both entertaining and informative - a very painless way to learn a little more about the mysterious stop names found on the tabs of many pipe organs, including TOSA's WurliTzers.- Ed.*

*Peter Andersen of Deepwater has contributed this item which is the cover of an historic 1963 LP recording made just before the WurliTzer was removed from the Capitol Theatre, Melbourne, and makes fascinating reading. Peter was especially impressed by the beautiful cover and was sure that the rear cover "was particularly interesting reading for our readers and contained some really outstanding old songs". The unusually detailed cover-notes were written by well-known Victorian TOSA member, Eric Wicks, and the front cover photograph was taken by Bruce Anderson.*



# Au Revoir to the Capitol WurliTzer

featuring  
**HORACE WEBER**

Presented by  
Theatre Organ Society of Australia, Victorian Division

HI-FI CRT - 12 - LP - 008  
MICROGROOVE 33 $\frac{1}{3}$  R.P.M.

Sound: LEON BEECH, KEN NICOLL  
& NOEL SHRIMPTON.

Colour Photo: BRUCE ANDERSON.  
Cover Notes: ERIC WICKS.

CREST STUDIOS, 92 Waverley Road,  
Malvern, S.E. 5. 211-7447, 211-1188.

## THE HISTORIC FINAL RECITAL IN THE CAPITOL THEATRE, MELBOURNE

### SIDE A:

		TIME
1. INTRODUCTION - Malcolm Simpson, Gordon Hamilton		1.35
2. NATIONAL ANTHEM		1.00
3. DAMBUSTERS' MARCH	Eric Coates	3.45
4. WALTZ IN E FLAT (arr: H. Weber)	Durand	1.55
5. SONG OF PARADISE	Reginald King	3.10
6. INTERMEZZO ("Cavalleria Rusticana")	Mascagni	3.00
7. MEADOWLARK	Al Kidel	2.08
8. GUNDAGAI	Jack O'Hagan	2.00

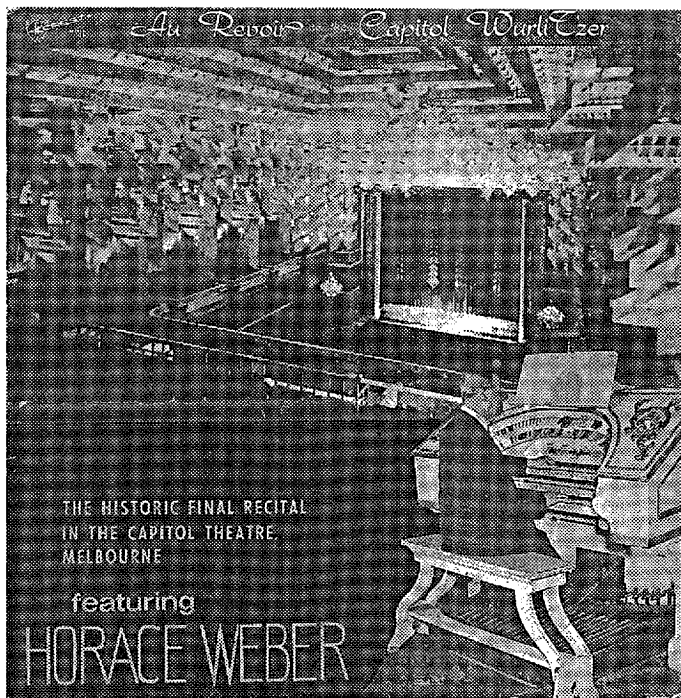
### SIDE B:

		TIME
1. CALIFORNIA, HERE I COME	Jolson, De Sylva, Meyer	1.57
2. I'M ON A SEE-SAW	Vivian Ellis	1.23
3. EASTER PARADE	Irving Berlin	2.18
4. I LOVE YOU BECAUSE	Leon Payne	2.34
5. LAZY, HAZY, CRAZY DAYS OF SUMMER	Tobias, Carste	1.43
6. HEY LOOK ME OVER ("Wildcat")	Coleman	1.54
7. SPREAD A LITTLE HAPPINESS	Ellis	2.02
8. INTRODUCTION TO FINALE - Malcolm Simpson		1.00
9. LOOK FOR THE SILVER LINING	Jerome Kern.	3.54

### PROGRAMME

### THE SAGA

Sunday afternoon. November 17, 1963 at the Capitol Theatre, Melbourne, was both an exciting and a sentimental occasion for those privileged to be present. Exciting, because they heard the magnificent Capitol 3/15 WurliTzer organ, unused for 5 years, again being played by Australian master organist, Horace Weber. Sentimental, because they knew this would be the last time they would hear this fine instrument in its original setting in what has been described as "the world's most perfect cinema", the most spectacular work of Walter Burley Griffin, the gifted American architect who designed Canberra.



Capitol totalled 13 years. T.O.S.A. (Victorian Division) president Gordon Hamilton was associate recitalist.

As the organ had to be removed before Christmas, the recital was fixed for November 17, which left six weeks for reconditioning. Although the improvement effected by T.O.S.A. members was remarkable, some items could not be fixed without major dismantling, so they were left as they were. This meant that, for the recital, some notes were "off", others sour. The recitalists had to remember the various defects, and dodge their way around them, which they did with great skill, although nothing could be done about intermittent notes or stop keys which sometimes worked

and sometimes did not, so that occasionally a melody line solo note would miss altogether. During the programme, too, there was the odd cough, and some extraneous noises, such as those made by the television crew filming the performance.

This album is part of the result. Here is an authentic recording of a

The Capitol opened on November 8, 1924, with Horace Weber as featured organist. The Capitol WurliTzer, although not the largest, is considered by many to be tonally the finest ever to come to Australia. When they heard it was for sale, as the theatre was closing, members of the Theatre Organ Society of Australia (Victorian Division) subscribed to buy the organ

to ensure its preservation. Advised that their offer had been accepted, the Society decided there should be a final recital on the organ, which should be recorded to preserve for posterity the unique sound of the Capitol WurliTzer in the Capitol Theatre. The honour of playing the organ for the last time in the theatre was accorded to Horace Weber, whose three periods at the

historic occasion, with all the live atmosphere that existed in the **Capitol Theatre** that Sunday afternoon. *Side One* is the opening section of the programme, with two classical items deleted. *Side Two* is the final section, on which is heard the last sound of the organ in the theatre. Most of the remaining programme will be presented on a second album, to be released shortly.

### THE MUSIC

**Horace Weber** on this record not only shows his outstanding ability as an organist, but through that ability which exploits its full resources, the **Capitol** organ is heard in all its beauty and variety. After the classic straight organ tone of the *National Anthem*, the solo in the trio of *The Dambusters' March* features the trumpet. The repeat of the march theme shows skilful use of the swell shades — first the main chamber is fully open, while the solo chamber on the other side of the theatre is closed; in a flash the main is closed, the solo opened and so on, to give two different sounds from the same registration.

**Durand's** skittish *Waltz in E Flat* has a counter theme right through, played on the tuba horn on second touch. In the final theme the kinura is heard solo.

*Song of Paradise* opens with a tibia 8 & 4 ft. solo, followed by the clarinet, and then saxophone. This is the saxophone stop to which **Horace Weber** makes his own additions for greater realism. Chrysoglott and harp are heard in the finale. The beauty of the muted strings enhance **Mascagni's** *Intermezzo*.

**Horace Weber's** version of *Meadowlark* is one which owes nothing to the recorded performance by the **American** organist **Jesse Crawford**, which was released in **Australia** after

the sheet music was issued here with **Horace Weber's** picture on the cover. In the first chorus there is a sample of "wow" music, as such muted trumpet playing used to be known. The "bird" is the piccolo 4 ft., taken of the tibia.

The **Weber** sax combination is heard again in the first chorus of **Jack O'Hagan's** popular **Australian** song, *Gundagai*, with a tibia second touch counter melody, and ophecleide 16 ft. pedal. Then comes a solo on tibia 16 ft. and 4 ft. The second chorus features full brass and diapason (16, 8 and 4 ft.) chorus, with full pedal, excepting 32 ft., used right up to the top end of the pedal board.

*California Here I Come*, which opens *Side 2*, in the first chorus has a diapason and tuba horn solo against full strings and flute, with half full pedal 16 and 4 ft. The second chorus features full brass without tremulants. The "box switching" technique is used again in the last chorus — full brass in the solo chamber, switching to practically full organ in the main, then both chambers together.

*I'm on a Seesaw* sounds more like four hands rather than two hands and a pedal, with tuba horn and tibia on second touch, strings accompaniment, and ophecleide and diaphone pedal. The saxophone predominates in *Easter Parade*, first as a solo and then a duet against tibia and in association with sleigh bells. The forte pedal obligato of the second chorus is built up with the diaphone 32 ft. at the end.

The first of the group of three 1963 hits — *I Love You Because* — opens with solo tibia 8 and 4 ft. to strings and clarinet accompaniment, changed to tuba horn for the second chorus, where tibia 4 ft. is heard alone. *Lazy Hazy Crazy Days of Summer* provides some more "wow" music with sustained tibia 8 and 4 ft. *Hey-Look Me Over* starts

with a diapason chorus, accompanied by sax chorus and full pedal. Full organ from each chamber in turn plays the second chorus.

*Spread a Little Happiness* was an attractive encore before **Horace Weber** inevitably came to the programme's finale, *Look for the Silver Lining*. A top-line performance, strongly sentimental as befitted the occasion. First chorus, diapason and tuba horn 8 ft. solo, tibia accompaniment, diaphone 16 and 8 ft. pedal; second chorus, tibia 4 ft. and quintadena solo, harp and chrysoglott accompaniment; reverting to the open and tuba horn solo against tibias. The final chorus is full organ, the final bars without tremulants, and with the 32 ft. diaphone added to provide a thrilling climax.

### THE ARTIST

**Adelaide-born Horace Weber** began his musical life as a choir boy in that city at **St. Peter's Anglican Cathedral**, where he became assistant organist when aged 12. At 17 he was appointed organist and choirmaster to **St. John's Cathedral, Napier, New Zealand**, returning after four years to **Adelaide** and appointments at leading churches. **Horace Weber** became a pioneer **Australian** theatre organist in 1919 at the **Grand Theatre, Adelaide**, moved to **Melbourne** in 1922 to open the organ at **Hoyts de Luxe**, and two years later opened the **Capitol Theatre WurliTzer** heard on this record. Since 1929 he has had various appointments in **Sydney** (including the **State**, and **Roxy, Parramatta**), **Perth** (**Ambassadors, Regent**) and **Melbourne**, where he had his last theatre post, at the **Regent and Plaza Theatres**, concluding in 1949. Subsequently organist at **Armada Baptist Church, Melbourne**, giving many recitals there and at other churches.

## FOR SALE

**Yamaha Electone YC-20**  
Single manual  
(Without amplifier)  
Must Create Space  
in Crowded House  
Immaculate Condition  
Best Offer  
Phone : **Kevin Eadie**  
on **9819 6052**

## FOR SALE

**LOWREY Symphonic  
Theatre Organ**  
H25-3 Series  
Top of the Range  
Immaculate Condition  
Moving to Smaller Home  
Will Trade for Smaller Organ  
Price : \$2,500  
Phone : **02 6553 1431**

## FOR SALE

**Rogers Classical  
Organ : Model C-445**  
Illuminated Tilt Tabs  
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# CLIFF BINGHAM's CONCERT at WILLOUGHBY CIVIC CENTRE

On the evening of Friday July 3, our own TOSA member **Cliff Bingham** was the featured artist in concert at the **Willoughby Civic Centre WurliTzer**.

**Cliff** entered from stage left to take his place at the console and start the program with **Eric Coates' Dambusters March**. This was a special request included at the last minute.

The sheet music for *Morning Noon and Evening in Vienna* proved to be a little too long, extending past both sides of the music rack, so it had to be folded to fit. This was a delightful piece.

Well known for always including "a march or five", **Cliff** now played one written by theatre organist **Harold Ramsay** when he was chief organist at one of the **British** theatre chains. This was the *Rodeo March*.

In a tribute to the late **Frank Sinatra**, **Cliff** played a couple of tunes made famous by this great artist. First came *The Lady Is A Tramp* played in several contrasting styles and registrations, and bridging with a string ensemble to a sensitively played *My Way*.

**John Stanley's Trumpet Tune** proved that the organ was holding its tune well. *Granada* has probably been played to death on the organ, but such is its popularity it will never lay down, eh **Cliff**?

It was now time to introduce the first associate artist, **Jenny Livingstone** with **Ron Sinclair** accompanying her at the organ. **Jenny** is a Mezzo Soprano with a particularly fine voice. She opened with *Hello Young Lovers* from **Rodgers and Hammerstein**. **Roy Weissenteiner**, a brilliant tenor joined **Jenny** in a duet, *Let Me Swing You Gently*, followed by *You're In Love*. Their voices could certainly weave a magic spell, leaving us spellbound with its beauty.

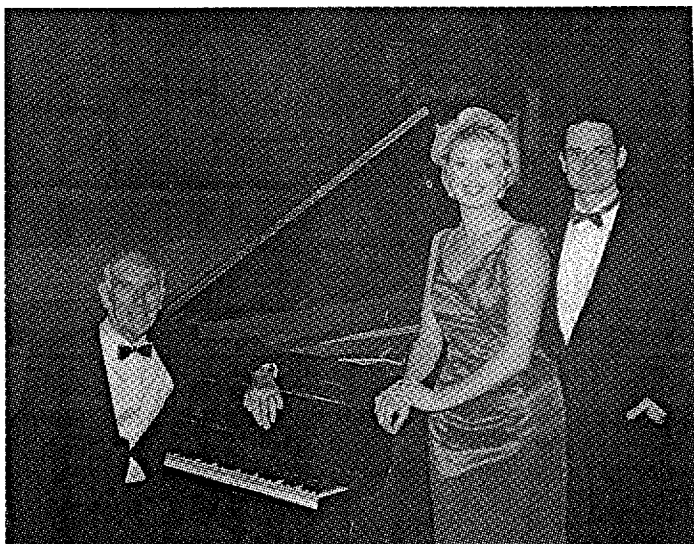
**Cliff** now returned to the console and while his disc was being loaded into the organ's computer control system, he explained some of the changes which have taken place in this instrument, since it was built in 1925. An appropriate song to play now was the *Stein Song* sometimes known as *Drink To The Bonds Of Friendship*. Another original tune written specially for the theatre organ was **Lyn Larson's Stanley**. This captures the essence of **Stan Laurel**, of **Laurel and Hardy** fame.



**Cliff** finished off this part of his program with a selection from **Eric Coates' London Suite, Covent Garden**, maybe better known as *The Cherry Ripe Song*.

Intermission gave us a chance to stretch our legs and seek some refreshments in the foyer.

*American Patrol* was **Cliff's** opening number after the break. The late **George Wright** was a living legend of the theatre organ, and he played a tune called *Jesusita En Chihuahua* on the **Rialto**, a similar sized organ to **Willoughby**. It was released earlier on a **Conn** organ demonstration disc under the title of *Cactus Polka*. Was **George** confused between animals and vegetables? As a tribute **Cliff** played this tune, whatever it's name, and followed it up with *Quiet Village*. Our patron, **Ian Davies**, had been able to get a copy of the music of this piece and passed it on to a grateful **Cliff**, who has obviously studied **George's** recorded arrangement. Well played, **Mr Bingham** and I'm sure **Mr Wright** would be pleased with your performance. The tribute was finished with an effervescent *South* complete with train whistle.



This part of the program was finished with another classical piece - *Fanfare in D*.

**Ron Sinclair** now returned to the console to accompany **Roy Weissenteiner** singing a solo, *You Are My Heart's Delight*. **Jenny** now joined **Roy** for more duets and we were informed that this amazing couple had never met before the previous Sunday, which makes their performance all the more remarkable. They sang *Let's Go To Varisdin*, then finished with a topical *You Are Love* from **Jerome Kern's Showboat, currently playing in**

**Sydney**.

There is a certain magic created by listening to two gifted singers backed by well played accompaniment on the theatre organ. It is a perfect combination which carries one back to when music was an enjoyable emotional experience.

**Cliff** now returned to play a lively *Bugler's Holiday*, from the pen of **Leroy Anderson**. As a contrast he played something a lot slower and quieter, *Perhaps Love*, written and recorded by **John Denver** and also sung by **Placido Domingo**.

After thanking **Ron Sinclair**, the Council and Councillors of the **City of Willoughby** for inviting him to be part of the concert, **Cliff** finished up playing *Elgar's Pomp And Circumstance March*.

For a grand finale, **Jenny** and **Roy** returned with **Ron Sinclair** at the grand piano and **Cliff** on organ, for another duet, *Love Changes Everything* by **Andrew Lloyd Webber**.

An encore was called for and this they obliged, with *All I Ask Of You* from *Phantom Of The Opera*.

I look forward to hearing the likes of these artists again. Whilst this was not a **TOSA** concert, it certainly deserves the support of members and friends. By doing so, it will prove to Council that we are truly interested in supporting and listening to their investment and that theatre organ is still alive. We can also enjoy some light opera, sung by talented artists.

The organ sounds fine thanks to all the work put into its restoration over many years by several of our members.

**B. Tooker**



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# The George London Story

*TOSA member, George London of St Georges Basin, has kindly sent in an interesting outline of his life and musical career, with a note saying, "My story may be of interest to our members, especially patron, Ian Davies."*

George London, born in London, England, within the sound of Bow Bells, began his career by giving pianoforte recitals on the London stage at the ripe old age of fifteen.

He was a student at one of London's prestige schools of music where he passed with honours in the pianoforte division.

War had already been declared and George was directed to work in an aircraft parts factory. He also became a volunteer fire-fighter and witnessed great destruction by German bombers, even his own house was not spared in one raid. The whole of the front of his house was demolished with his treasured piano being totally destroyed in the process. Britain was under siege, but morale was high and George, undaunted by the loss of his piano, continued to entertain whenever and where ever he could, practising on friends piano's whenever he got the chance.

George's musical career was interrupted when he was conscripted to serve in the royal navy. He served both in Europe and the Pacific theatres of war and was posted to serve with the Australian fleet air arm.

During his service, he was ship's organist and played in many concert parties for the troops' entertainment. His ship, the *H.M.S. Glory*, an aircraft carrier, was instrumental in the repatriation of Australian ex-prisoners of war from Bougainville Island. George well remembers the prisoners coming on board, some walking and some being carried on by stretchers.

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Those who could walk were almost in skeleton form. It was dreadful. His last period of service was spent when he was shipped to Singapore to serve in an allied ex-prisoner of war camp. This time it was the Japanese who were the captives. It was the end of hostilities, and George having been married on a previous Australian assignment to Helena, an Aussie girl from Condobolin, NSW, decided to get his discharge in Sydney which took effect January 1947.

It was not long before George took up the reigns of his musical career, and through a Sydney agent was soon keeping very busy. Some of the venues included the Sydney Opera House, the St George Leagues Club, and the South Sydney Leagues Club, to name a few.

He was accompanist for many well known artists of the day, like Bill Newman, Neil Williams, Darryl Stewart, to name a few, and was engaged to be pianist for the Horrie Dargy Quintet at the Hilton Hotel's Silver Spade Room in Sydney. He also was accompanist for the harmonica player Larry Adler on one occasion.

George took to the theatre organ like a duck to water and was resident organist at the Blacktown R.S.L. At one time, George was engaged by the Clovelly RAAF Club for one night. He stayed for three years.

George was often called upon to manufacture musical instruments to be used in the Bobby Limb - Dawn Lake Show, "The Sound Of Music" for television station Channel 10, Sydney.

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At that time he was departmental manager of Sydney's largest music store called Nicholsons. The building was in George Street next to the Strand Arcade. George well remembers in the 60's going (during his lunch break) to the Strand Arcade to visit Mrs Wills' Lowrey organ shop and playing her organs along with our patron, Ian Davies. Ian and George also used to swap funny stories, much to the delight of all present.

George moved to the Shoalhaven district in 1986, and took out Australian citizenship with Mayor Atkins performing the ceremony.

Although he is retired, George is still very active in the music world - he was president and publicity officer for the Shoalhaven Organ Society and was co-founder of the Shoalhaven Keyboard Club. He is also a member of the Theatre Organ Society of Australia, and has been found to be "well at home" on the mighty Wurlitzer at the Orion Centre in Campsie from time to time.

During his "retirement", he has written compositions which were well acclaimed by a Sydney recording studio. He has also written and recorded a concerto for violin, which critics gave a pleasing response. He is called from time to time to judge acts at the Senior Citizens Week and had acted as one of the judges at some club amateur contests

George now resides at a nice property in St Georges Basin, NSW, and does some casual teaching of the piano, organ, piano accordion and keyboard.

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# From The MAILBOX

Vice President, **John Shaw**, writes to comment on an interesting letter in last month's *TOSA News* :

I would like to comment on the inspiring open letter written by long standing member **Bob Cornish**, in August *TOSA News*.

Firstly, I would like to refer to a few points which need clarification.

1. Our membership has **not** dropped - it is the highest ever.
2. New membership is as steady as ever.
3. Attendances at our recent concerts are down by as much as 25%. Concerts at the **Orion** a few years ago averaged 400 people. Our last two concerts only attracted 300 people. I don't think this has anything to do with location, otherwise we wouldn't have had 400 a few years ago. Agreed?

**Mr Cornish** then makes his point about acquiring our own building. However, I wish to point out that it is **NOT** an original idea. The fact is I was a proposer of a motion to establish our own **Building Fund** a few years ago. Soon after we received a \$100 donation, closely followed by \$1,000 received from an anonymous member.

Today that fund (refer to our annual balance sheet) stands at \$12,000. This amount is probably, at the most, only 1/50th of what we need, but nevertheless a short time ago we had zero. There is still a long, long way to go, but you can see, **Mr. Cornish**, that your committee not only shares your dream but is in fact working towards it becoming a reality.

Of course the points you raised are most appreciated :

1. A property purchased by **TOSA** would need to be income-producing to pay for itself.
2. It certainly would be a good idea for it to be called a **Performing Arts Centre** - and not be restricted only to organ concerts.
3. Architectural appeal would be an advantageous point, if it, as such, could attract a grant from some government body or corporate sponsor. Otherwise, we may gratefully settle for four brick walls and a tin roof, or even an industrial unit of some sort.
4. One other point you make, in respect to **North Shore** patrons, is location (bearing in mind a theatre organ exists in **Willoughby Town Hall**). What location in

your opinion would be an ideal site, bearing in mind the people that work for the society?

I'm afraid you're too late to start a "minuscule thought for the Committee" as we are way ahead of you. However, since you have been good enough to put pen to paper and have shown thoughts, interest and ideas in regard to this matter, perhaps now you could be encouraged to take this a step further. We would be delighted to hear from you again regarding any ideas on raising funds.

At present we rely on donations and raffles and have in fact asked for consideration be given to bequests. This has been of interest to some of our members and we hope that this will continue. Should you, or any other member, have ideas on attracting specific sponsors or grants your input would be most welcome.

Please read more about our **Building Fund** under a separate heading (page 4).

**John Shaw**  
Vice President

**John and Margaret Morris, of Tallong, also refer to the same letter from Bob Cornish :**

We, like **Bob Cornish**, are in the "average age group" of **TOSA** members and feel we would be able to attend the concerts much more often, particularly in winter, if they commenced earlier, similar to those organised by **Ian Davies**. **Neil Jensen** and **Tony Fenelon** have also played earlier at other venues a couple of times. We also lived on the **North Shore** and made our way to **Campsie** and **Marrickville** by train, having lunch there before the concert. But our friends, after coming back to their car at the railway station, had over an hour's drive to the **Central Coast!**

We have now moved, like many other retirees, to greener pastures outside **Sydney**, our *last* train leaving **Central** at 5.15pm. Many leave early before the last and often best medleys, but we would miss too much to even do this. Does this apply to other members living on the **Central Coast**, **Southern Highlands**, **South Coast** and **Blue Mountains**, who, like us, prefer to leave the car at home? On the survey sheets that have been distributed at a couple of concerts we have suggested an earlier start, but have never had any feedback, and so wonder if there is a good reason for the 2pm start.

Just a comment on the **Adelaide Convention** we were privileged to attend. It was encouraging to see so many young people taking part in the Convention. The opening concert was magic with the talented young musicians on wind instruments, organ and piano setting the atmosphere for

a wonderful, varied weekend.

**Adelaide** was very lucky to have the opportunity to buy the **Capri Theatre** to house their organ, and the dedication of the members to put the time and expertise into running the theatre, screening current movies with organ segments at some of the sessions. The access to the organ for both young and experienced players was obvious.

Yours faithfully,  
**M. Morris**

*Vice President, Neil Palmer, has been exploring the Internet and writes:*

**Eddie Horton, first American organist at the Prince Edward Theatre, Sydney**

I sent a request through the **PIPORG-L** e-mail discussion group as to whether anyone could tell me when the following **American** organists passed away: **Eddie Horton, Leslie V. Harvey** and **Julia Dawn**. All three came to **Australia** in the mid 1920's for various theatre engagements and were associated with our **Marrickville Wurlitzer** during its time in the **Prince Edward Theatre**. **Eddie Horton** opened the organ in November 1924 and it is said that he also supervised the installation.

No light has been shed on **Leslie Harvey** or **Julia Dawn** as yet, however, organist **Lew Williams** has posted the following information on **Eddie Horton**:

"Dear **Mr. Palmer**,

Toward the end of his life, **Eddie Horton** lived in **Albuquerque, New Mexico**, and was still active as a player, I met him in **Las Vegas** in 1971 during a **Yamaha** organ convention, and he was a vigorous old gentleman in splendid condition. He made a point of having everyone feel his biceps, and they were like two stones. He was accompanied by his charming wife and was quite a delight to know.

He must have passed away only a few years later. I think I remember seeing the obituary in one of the **American** organ journals.

**Lew Williams"**



(Lew Williams photo)

**Eddie Horton** at a **Yamaha Organ Convention** dinner in **Las Vegas, 1971**

# Report on Ken Double's Concert

Orion Centre Campsie by John Shaw Sunday 19th July 1998

From the first few bars of the opening number, *It's a New Day*, I felt that we were to be in for an extraordinary treat. The number was certainly bright and breezy as openers should be. However, it was evident from the very beginning that this was not one of the 'run of the mill' organists. The arrangement and registrations and delivery were something special.

A contrast came all at once with a soft and gentle approach to *You Must Have Been a Beautiful Baby* by Harry Warren.

Next came a real opportunity for the organist to excel himself with a big band number played by Harry James, *I'm Beginning to See the Light*. An introduction played on the piano's bass notes followed by a beautifully orchestrated arrangement which sounded just like the Harry James Big Band.

Next Ken introduced *Roses of Picardy*, which brought a few sighs from the audience. This time shades of Jesse Crawford with whispering vox, shimmering tibias and strings in chorus all played pianissimo. If only more organists used these soft registrations instead of a whole programme played full organ which means loud and louder (a trend by some young organists, especially in the USA).

Before the next item came one of Ken's jokes which he occasionally dispersed in between numbers - not too many though.

A tribute to George Wright followed with *Roller Coaster* commencing with the theme from *The Loveliest Night of the Year* played on a make-believe merry-go-round organ. The scalic passages that followed were played at a dizzy speed, especially on the xylophone. A real 'fingerbuster', to use an American expression.

Next came a well received orchestral version of Strauss' *Voices of Spring* with a speedy beginning and splendidly performed throughout.

*Besame Mucho* followed featuring oboe and reeds with a tibia on top and soft tambourine punctuating the tango rhythm. Very haunting.

Two numbers on a sugar theme followed - *When I Take My Sugar to Tea* and *When My Sugar Walks Down the Street*. Both were played in tempo with jazzy phrasing and a novelty bird whistle ending.

A medley was then featured from *Finian's Rainbow* with every number stylised individually and concluding with the two best numbers from the show, *Old Devil Moon* and *How are Things in Glocca Morra?*

A snare drum beat introduced the rollicking *Pass me By* in 6/8 time and then by contrast a melancholy *It Had to be You*, in swingtime with soft strings and an unbelievably controlled soft cymbal beat.

The song *If She Walked into My Life* from *Mame* closed the first half.

A romping *Repaz Band* opened the second half and then Porter's *Just in Time*, featuring marimba harp and piano in strict dance tempo. A superbly controlled left foot was evident.

A trip down South followed with Al Jolson's *Is It True What They Say about Dixie*, a dreamy *You Made Me Love You* and *Alabama Bound*, once again with an expertly controlled drum beat and uninhibited use of the percussions particularly the xylophone.

A 'double' *faux pas* occurred when Ken stated he had mistakenly attributed his next number, *Golden Days*, to Rudolf Friml at a previous concert and, said Ken, everyone knows it should have been Victor Herbert. Wrong it should have been Sigmund Romberg! (*Golden Days* from *Student Prince*). However, the presentation was both expressive and haunting regardless. Later in his dressing room Ken acknowledged his error.

Lyn Larson's *Tiger Rag* preceded another *faux pas* with Victor Herbert being credited with writing *New Moon* (once again Sigmund Romberg). This operetta was filmed and starred Jeanette Macdonald and Nelson Eddy singing *Lover, Come Back to Me, Softly as in a Morning Sunrise, Wanting You, Stout-Hearted Men* and *One Kiss*. This unsurpassed arrangement reflected every song sounding as though it was

the hit number of the show.

A lively Spanish flavoured piece to finish the concert - *Valencia* - complete with castanets and a most dynamic ending to the programme.

The encore was the soulful *Lucky Old Sun*.

All numbers were played with a great deal of feeling and emotion and I feel sorry for those that missed our most important concert of the year with our only US import during 1998.

There's no doubt American organists have the advantage of being trained by theatre organ experts and have plenty of organs to practice on. However Ken's performance was set apart by his mastery of the instrument's orchestral abilities coupled with an uninhibited approach to rhythmic playing and developed arranging.

Congratulations to Ken on his first visit. I, for one, hope that he will revisit our shores in the not too distant future.

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# OUR NEXT ARTIST : *John Giacchi*

Since his last appearance before Sydney audiences on the Orion Centre Wurlitzer in October 1997, John's musical career has gone from strength to strength whilst at the same time maintaining a day to day occupation as a lawyer in one of the top three, private, legal firms in Melbourne.

John was the first Australian theatre organist to be awarded a place in the ATOS Young Organist Competition in 1990 and played his cameo at the Indianapolis Convention that year. Seven years later John was to achieve another first - this time as the first Australian to perform a full concert at an American theatre organ convention, coincidentally again at the Indianapolis Convention in 1997 on the incredible Page 4/16 organ installed in the beautiful Embassy Theatre in Fort Wayne, Indiana.

Other benchmarks in John's musical career include his initial recording *Night Moves* released in 1991, a successful tour of the United Kingdom, the United States of America and New Zealand in 1992 and acclaimed appearances at the TOSA National Conventions held in NSW in 1991 and particularly in 1996 on the small but versatile 2 manual/11 rank Wurlitzer

organ in Willoughby Town Hall.

Not only a performing theatre organist, John has hands-on technical experience, having spent several years in the rebuilding and installation of the Style 260 Wurlitzer installed in the Orion Centre, NSW. It is on this organ that his latest CD recording *Beyond the Blue Horizon* was recently made.

John's next project is to release a CD recording on the 4/29 theatre organ in the Capri Theatre, Adelaide.

*Robert Pearsall wrote, for the UK's Cinema Organ magazine, the following short review of John's performance at the 1997 ATOS Convention :*

"Originally Jim Riggs was the intended performer but unfortunately he had had to pull out, for reasons that were not clear. However a more than suitable replacement was John Giacchi who had played as one of the young winners at the previous Indianapolis convention.

The elegant console rose on the left to John playing *Where There's You There's Me* written by Sigler, Goodhart and Hoffman for one of Gainsborough's

classic films in 1935, *Jack of All Trades*. It was later also recorded by bandleader Louis Levy and the Gaumont British Symphony. Following this was a selection from Puccini's *Madame Butterfly* and then *In Party Mood* written in 1947 by Jack Strachey for the radio programme *Housewives' Choice*.

Although from Australia, John Giacchi played a lot of music with a British influence, accurately performed in a relaxed manner - we even had jokes between pieces. His British theme continued with softer registrations in *Sapphire and Sables* by Peter Yorke and then *Chopsticks* by Billy Mayerl.

The main part of the programme centred around a fifteen-minute arrangement of *Golddiggers' Cavalcade*, a selection of songs from Harry Warren written in the 1930s for the popular *Golddiggers* films, associated with the great Busby Berkeley. A well arranged medley! The programme finished with a light classic, *Dance of the Hours* by Ponchielli.

Overall John produced an interesting and varied show and I am sure will be invited back to play at future conventions."

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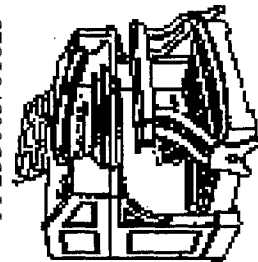
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