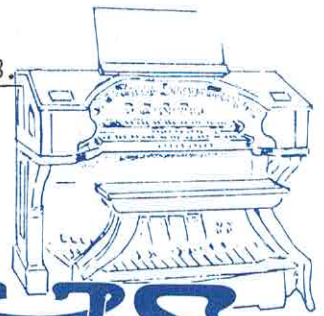


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# T.O.S.A. NEWS

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

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T.O.S.A. DIARY. CABARET DINNER, FRIDAY 16th JUNE.

*Cabaret Evening, this succesful function is an Annual event and is the result of much hard work by Jack Lawson and Pam Tooker. Patron Ian Davies will be playing the Wurlitzer for dancing, singing and general entertainment. The evening starts at 7.00pm and further details can be had by contacting Pam Tooker on 642 6086 or Mrs Lawson on 569 3775. Dress is optional and prices are \$16,00 Double and \$8.00 Single and a booking form will be found at the end of this issue. PLEASE GIVE THIS EVENING YOUR SUPPORT AND BOOK NOW!!!*

T.O.S.A. DIARY. CONCERT. SUNDAY 18th JUNE.

*Members, (Committee Members in fact!), Bill Schumacher and Cliff Bingham will be playing in Concert at Marrickville Town Hall at 2.30pm on Sunday 18th June. Also appearing in Cameo spots will be two members of the Young Organists Association. This will be a Free Concert to which everybody is invited and both Bill and Cliff have played in the past and been very well received and this will happen again no doubt.*

*For the benefit of any new members, Bill and Cliff have been associated with the Society since it's inception almost and Cliff has a couple of records to his credit and is an Adviser to the Young Organists Association. This Concert will begin at 2.30pm sharp.*

2...

T.O.S.A. DIARY: QUARTERLY GENERAL BUSINESS MEETING: Wednesday 21st June.  
QUARTERLY BUSINESS MEETING.

Members are reminded that a Quarterly Business Meeting will be held at Marrickville Town Hall, Aldermans Rooms, on Wednesday 21st June at 8.00pm. Members are also reminded that this is a General Meeting and not restricted to Committee and that everyone is welcome. Ideas are sought and this is the ideal place to discuss new concepts and so on. Therefore, an invitation is extended to all to attend this most important meeting.

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Future Diary Dates. (Further details later on.)

Mini-Convention Saturday 23rd September and Sunday 24th September.

A Mini-Convention is in the process of being arranged at the moment and the arrangements have been completed for a visit to St. Columbs Church on Saturday Afternoon to hear the Christie Organ, (ex Kings Theatre, Gordon), Dinner that evening has been arranged at Caesars Palace, Paraweena Road, Taren Point, Sunday there will be a Concert at Marrickville Town Hall with David Johnstone at the WurliTzer at 2.30pm. More details later.

Tony Fenelon has been booked for Sunday 19th November at Marrickville Town Hall. More details later.

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LEE ERWIN. A few thoughts on the Concert, Sunday 14th May, by the Editor.

Unfortunately I was not able to be present for the entire Concert and arrived after the start of the second half due to being on a Hammond entertaining a whole lot of mothers at another venue but I am glad that I heard what I did. Many artists have played our instrument and each artist has points in his or her favour and we often tend to think of that artist as a result of these points which we form in our minds. I have heard artists rattle the rafters, play serious classical music, use that much technique that the original composition became overshadowed and so on, the list of pros and cons and debits and credits could be argued long and loud.

What I think we all heard, and I most certainly, was a Concert Organist who knew just what he could get from the instrument, when he wanted to get that particular sound and why, was in no great hurry at any stage and who knew just what he wanted to play and played in a more romantic style that a lot of organists seem to have largely forgotten about. Considering that here was a man in his seventies, who is used to accompanying silent films, we had him at a bit of a disadvantage doing a straight Concert.

Nevertheless, a Concert we heard with most of the numbers in brackets which meant that they had to be arranged to fit in properly and this is something that Lee Erwin did very well, phrasing and modulation are very important in considering a bracket of numbers. Nothing is more boring than listening to a few numbers in the same rhythmic style, the same key with much the same expression and overall style. What we got in Lee Erwin was a professional of the highest calibre who really should start and make a few more recordings of the type of music that we heard on Sunday. Well Done Lee Erwin.

---

T.O.S.A. Badges are for Sale.

A recent rummage around revealed that there are quite a few lapel badges and these will be obtainable at the next Concert on 18th June and possibly at the Quarterly General Meeting on 21st June. Price: \$1.00. The badges are well worth the price and are quite well made as enamel badges are. I understand that there are only some 270 badges left so please hurry to avoid disappointment.

NEW MEMBERS.

Ron Ellison, Jannali, Robert and Kerrie Watson, Wedderburn and John Love, Richmond. (John is Manager of the Regent Theatre Richmond also).

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YAMAHA ELECTONE FESTIVAL.

Member Janice Wilson won first prize in the Dealer Festival held at Caesars Palace on Tuesday 9th May. Congratulations Janice and hope things go as well on 31st May at Belmore. Janice is the daughter of well known members Ron and Phyl Wilson of Lakemba.

---

ERIC SMITH. (by Doug Smith, Secretary.)

On Saturday Evening 22nd April I attended Ritchie and Norm's 'Selwyn Theatre' where our good friend Eric Smith gave his farewell concert on our behalf, before leaving for his visit to the U.S. in two weeks time. As usual, this versatile artist gave a fine performance which ended with a Jolson singalong and loud acclaim by all present. At the conclusion of the evening, Eric had no hesitation in immediately making a donation of \$70.00 towards T.O.S.A Funds. This very fine and generous gesture only proves all the more to us what a good friend and supporter he really is, and we give him our hearty thanks indeed. A personal letter signed by our President & Secretary was read, thanking him for all his past efforts on our behalf and for his invaluable help and advice in arranging for the use of the Lyceum Christie Theatre Pipe Organ when required. We wish Eric lots of luck on his trip and look forward to his speedy and safe return and hearing all the news.

(The above article was received too late for inclusion in the May issue).

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THE MIGHTIEST WURLITZER EVER BUILT.

Following the article that I wrote in last month's copy of the news, I was out at WurliTzer at Taren Point and was talking to Bob Ford and Ian Shipway and was informed that they were off to the States to see the opening of this instrument and I was told that our member Eric Smith was going to be on the opening programme. This is indeed a credit to both Eric, Australia and music generally and the Wurly couldn't be in better hands. The only other bit of news that I was able to find out is that the instrument has been restored to original specifications, no multiplexing or encoding and de-coding or solid stating thank you but miles of silk covered wire and genuine relays. Ian Shipway and Bob Ford have both promised to bring back as much material as they can lay their hands on so we should be able to really write up the instrument soon.

MEMBERS NIGHT. WEDNESDAY 5th July . MARRICKVILLE TOWN HALL. 7.30pm.

A Members Playing Evening has been set aside for the First Wednesday in each month and the first evening will be held on Wednesday 5th July. Books and Magazines will be available for perusal and borrowing by members and the Organ Chambers will be open for inspection. This is an attempt to get people interested in the organ that we own and everyone coming can have a play if they wish. Coffee Tea and Biscuits 20¢ Starting time. 7.00pm

4...

AN IMPORTANT MESSAGE FROM THE SECRETARY.

Contained at the rear of this issue is an updated copy of the Consitution compiled from records existing at the present time.

I would like your co-operation in advising me IN WRITING of any anomalies that you think exist.

Please remember that opinions do not carry any legal meaning, FACTS are what is required, namely:-

1. The date of the Notice of Motion for the Amendment.
2. The name of the Proposer for the Amendment.
3. The name of the Seconder for the Amendment.
4. The EXACT wording of the proposed Amendment.
5. At which meeting was the proposal carried.
6. The date of the issue of T.O.S.A. News in which our members were notified of such Amendment.
7. The date of the Business Meeting, (Annual, Quarterly or Special), when the proposed Amendment was ratified.

The records can then be examined, and if found incorrect, I will be only too happy to re-type the Constitution again so that it will be correct, once and for all. Don't forget, I could have missed something just as easily as you are going to find it, so get out your magnifying glasses.

Thanking you for your co-operation

Hon. Secretary.

(Before everyone turns the magazine upside down I have put the Constitution at the back so that it is a separate inclusion in the News. Ed.).

MUSIC LESSONS. Reprinted from 'Keyboard World' December 77.

If your music lessons are becoming dreary, spice them up by using some of the following suggestions which are presented in the best interests of teacher-pupil relationships.

1. On your first lesson, saunter in with great confidence, play Widor's Toccata 5 sharps plus fractured ninth inversions, then inform your new teacher that you play by ear and do not understand a note of music.
2. Insist on playing the pedals with your hands.
3. Whenever you play badly, mention how good your previous music teacher was.
4. Crack your knuckles after every eight bars.
5. Sing along as you play. For the most spectacular reaction, make sure that you are slightly out of tune with your playing.
6. If you are really game, sing along as you play, but make sure the tune you sing is always 'Long, Long Ago'. You will thrill to the number of times the notes almost harmonize.
7. Send your twin brother or sister along for the next lesson.
8. Play a drowsy tune for about sixteen bars, then pretend to lose your place. It is marvelous that such a wide awake and alert teacher can be twelve bars behind.
9. Play in the cracks of the keys.
10. When asked to play for a Concert, practice the teacher's favourite song hard so that he/she is very proud of you, give him/her all the acknowledgements before you play, then proceed with a one-fingered block chord rendition of 'Long Long Ago'.
11. Insist on playing everything Waltz Tempo.

MUSIC LESSONS.

Reprinted from Keyboard World December 1977.

Continued from previous page.

12. If you haven't been practising, don't pretend you're sick and cancel; turn up for the lesson with a cassette, ask the teacher if he could record some of his beautiful playing for you, then inquire as to whether his children are as talented as he is or why did he give up the concert stage? You may not have to play a note for weeks.
13. Phone a leading record company, find out what pop tune is being released the following week, then ask your modern-up-to-date teacher to teach it to you now. No doubt he will know the tune well but has left his music at home.
14. Each time your teacher leaves the room for a few seconds to look for some music, prolong the agony by turning back the studio clock back by five minutes.
15. Upon finishing your lesson, never, never forget to thank your teacher kindly, smile, and reassure him that you will practice hard during the following week.

Before I receive a deputation from thousands of angry teachers, let me remind everyone of the old saying "... the test of a good teacher is when he can afford to tell his pupils how bad they are."

Keyboard World Dec. 77.

THE SELWYN THEATRE GROUP. MORTDALE.

Last month I ran an advertisement for the Selwyn Theatre, Mortdale, run by member Ritchie Willis on 57 3581. Several things were not quite correct and this month we print the advertisement correctly.

Mention was also made of the Selwyn Theatre being an organisation that donates all proceeds to charity and or the Theatre Organ Society. Ritchie Willis informed me that this is not so with some exceptions.

ORGAN RECITALS.

|                                  |                           |
|----------------------------------|---------------------------|
| Sunday 23rd July 2.30pm.         | Ron Smith and Doug Smith. |
| Sunday 6th August. 2.30pm.       | David Parsons.            |
| Saturday 16th September. 8.00pm. | Eric Smith.               |
| Sunday 29th October. 2.30pm.     | Reg Black.                |
| Sunday 26th November. 2.30pm.    | Bill Schumacher.          |
| Saturday 9th December. 8.00pm.   | David Parsons.            |

PICTURE NIGHTS.

|                                 |                                       |
|---------------------------------|---------------------------------------|
| Saturday 15th July 8.00pm       | Ron Wilson's 'Tasmania'               |
| Saturday 19th August. 8.00pm    | Norm Reads 'Australian Walkabout'     |
| Saturday 9th September. 8.00pm. | Des and Olive's 'Japan'               |
| Saturday 14th October. 8.00pm   | Ron Smith's 'Western Wonderland'      |
| Saturday 11th November 8.00pm   | Cliff Calinan's 'Cliffs Cavalcade'.   |
| Saturday 2nd December 8.00pm.   | Ritchie Willis's 'Rich's Roundabout'. |

COACH TOURS.

|                      |                             |
|----------------------|-----------------------------|
| Sunday 8th October   | Bowral Tulip Time Festival. |
| Sunday 5th November. | Kiama and Minnamurra Falls. |

Any member interested in participating in any of the above events should contact Ritchie Willis on 57 3581. The address for Selwyn Productions is 13 Rosemont Avenue Mortdale. 2223. All bookings should be made in advance.

FOR SALE.

Custom built electronic, 2 x 61 note overhanging manuals, 32 note radiating and concave pedal clavier. Very fine voicing, 3 stops on pedal clavier, 10 stops on Great, 11 stops on Swell. Diapason and Flute Choruses to both manuals. 3 rank mixture, full set of manual and intermanual couplers. Standard Pipe console. Constant use in Church. Further particulars please phone 986-002  
Price \$500.00 Instrument built by Peter Ellicott.

NORTHSIDE HAMMOND CHAPTER No. 3. Concert.

The Northside Hammond Chapter No. 3 will be holding a Concert on the evening of Tuesday 20th June at 8.00pm. Readers will recall that I mentioned in the last issue a similar concert. This one in June will feature Committeeman Bill Schumacher and Artiste Carmen La Motte. There is no reason why this Concert should not be every bit as good as the last one and the only thing wrong with the last Concert was that not enough people rolled up. The music played was light, modern, and in perfect duet form. Both Bill and Carmen are experienced musicians and the people that do go are treated to a musical delight. The hall is modern, easy to find and quite warm and has heating as well. This will be your last chance to hear Carmen and Bill for a while and I urge every member who lives on the North Shore to try and get down. Palings donate the instruments and supper is provided. There are no speeches and the music starts off on time and audience requests are solicited and played. An enjoyable evening will be had by all attending.

---

REPRIEVE FOR THE RADIO CITY MUSIC HALL.

On April 12th, one of the worlds most famous theatres was to close. People travelled from across the globe to be present at the historic final programme. In the preceding months, controversy raged in the media as to whether the gigantic theatre should be saved, and, if so, where was the finance to come from, and how much would it be run in the future, Many people held the view that if Radio City Music Hall were closed, it would be like closing New York. There are few places where anyone can touch the city's legendary glamour and feel it's magic, Radio City has been that place for millions.

Radio City is a place of superlatives; the theatre's great concentric ceiling arches bathed in changing coloured light, dramatically warped from a semi-circle at the stage to a flat ellipse at the rear, cover a house that was built to be the largest of modern times. Nothing was spared to make it's appointments elegant. Marble and marquetry, aluminium and gold leaf, bakelite and precious woods, special fabrics and furnishings were produced in the fashionable, decorative, French "moderne" style of the 1930's. There is work by distinguished painters, potters and muralists. The interior is an Art Deco masterpiece.

People paid \$100 a seat for the final programme. Then, at that final programme, it was announced that the government had lent a helping hand, and that the theatre would be kept going, at least for another year. Full details have not come to hand yet but this is good news indeed! It is of particular interest to us in that this is the home of the world's largest Wurlitzer theatre pipe organ, an organ which has been in daily use since the theatre opened.

The Music Hall has been a New York City landmark for 46 years, a huge anachronism which has carried through time a magic and entrancing form of entertainment, attracting millions of people from all over the world. It is as much a legend as the Statue of Liberty in Times Square or even it's own "Rockettes". And a part of this legend has always been the "Grand Organ": the specially designed "Mighty Wurlitzer".

(over)-

Reprieve for the Radio City Music Hall. Continued.

By the simple virtue of having been built in the first place, the organ in the Music Hall has become the object of statistical speculation and descriptive exaggeration from all quarters and, no wonder. It is the largest pipe organ ever built by Wurlitzer, (till recently at Wurlitzer De Kalb, World Headquarters. Ed), it is the largest pipe organ in any theatre in the world, and it is in the largest theatre in the world.

These three facts are alone enough to inspire pages of creative misinformation. The true details, however, are astonishing.

The 58 ranks and percussions of this monster are controlled from twin ebony horseshoe consoles weighing almost three tons apiece. Each four manual key-desk confronts the organist with over 400 stop tablets and a plethora of lights, buttons and foot controls. The independent combination actions are adjusted on 16 setterboards holding over 11,000 moveable pins - for each console!

The organist who has mastered this staggering array of goodies has at his command the diverse sounds of 4,433 pipes varying in size from 32 feet to the length of a thumbnail. A 50hp blower pushes 6,200 cubic feet of filtered air through the instrument every minute at pressures ranging from 6 to 25 inches.

Spread through four huge lofts on either side of the block wide theatre, the organ comprises 12 mixture ranks, 13 strings, 17 reeds, eight diapasons and eight flutes. Twenty five ranks are straight, being available on only one stop tab at the console; the other pipework is fully unified.

While the instrument has a semi-classical appearance on paper, the sound is strictly theatre organ; lush and lachrymose?. A roomful of drums, cymbals, castanets and bells, an xylophone, a celesta, a nine foot grand piano, chimes and many more percussions and effects complete the specification, giving us an instrument capable of interpreting virtually any style of music ever written.

Many of our members who have heard about this mighty organ, or have even heard it on record, (and a few have been lucky to have heard it in the flesh!) many have wondered about the specifications of this fascinating instrument. Here is a complete chamber-by-chamber analysis of the 58 ranks which blend so smoothly to create such a vast variety of sounds.

(Some of these notes were extracted from the record cover for "Spectacular Sounds" featuring Ashley Miller at the Radio City Music Hall Organ).

CHAMBER ANALYSIS. (Stop, length or pitch, number of notes).

All ranks on 10" wind unless otherwise indicated.

GREAT CHAMBER. 22 ranks, upper right.

|                              |     |     |                       |     |     |
|------------------------------|-----|-----|-----------------------|-----|-----|
| 1. Contra bass (independent) | 16' | 56  | 12. Concert Flute     | 8'  | 85  |
| 2. Gedeckt                   | 16' | 97  | 13. Violins.          |     |     |
| 3. Muted Diapason            | 16' | 97  | (11 ranks)            | 8'  | 170 |
| 4. Viola                     | 16' | 97  | 14. Dulciana.         | 8'  | 85  |
| 5. Trombone.                 | 16' | 97  | 15. Unda Maris.       | 8'  | 85  |
| 6. French Horn.              | 16' | 85  | 16. Clarinet.         | 8'  | 73  |
| 7. Open Diapason.1           | 8'  | 73  | 17. Orchestral Oboe   | 8'  | 73  |
| 8. Open Diapason.2           | 8'  | 73  | Celesta (Chrysoglott) | 49. |     |
| 9. Octave.                   | 4'  | 73  | Bird Whistle          |     |     |
| 10. 12th and 15th            |     |     |                       |     |     |
| (11 ranks)                   |     | 122 |                       |     |     |
| 11. Mixture. (4 ranks)       |     | 244 |                       |     |     |

Please see next page.

Reprieve for the Radio City Music Hall. Continued.

| <u>ORCHESTRAL CHAMBER.</u>              | 23 ranks - lower right. | <u>CONSOLE ACCESSORIES.</u> | Partial.                               |
|---|-------------------------|-----------------------------|--|
| 18. Violin Diapasion                    | 16' 97                  | <u>Tremulants.</u>          | Great, Trombone, Orchestral            |
| 19. Tibia Minor.                        | 16' 97                  |                             | Tibia Minor, Vox Humana (1)            |
| 20. Waid Horn.                          | 16' 97                  |                             | Vox Humana (2), Solo, Solo,            |
| 21. *Horn Diapasion.                    | 8' 73                   |                             | Tibia Clausa, Tuba Sonora/Posthorn     |
| 22. *Spitzflute Celeste                 | 8'                      |                             | Tuba Mirabilis/Diaphonic               |
| (11 ranks)                              | 134                     |                             | Diapasion.                             |
| 23. *Gamba                              | 8' 73                   | <u>Thumb Pistons.</u>       |  |
| 24. *Gamba Celeste.                     | 8' 73                   |                             | Drums On. Tremulant Cancel.            |
| 25. *Salicional.                        | 8' 73                   |                             | Traps Cancel, General Cancel.          |
| 26. *Viox Celeste.                      | 8' 73                   | <u>Toe Pistons.</u>         |  |
| 27. *Muted Violins.                     | 8'                      |                             | Pedal Combinations (10).               |
| (11 ranks)                              | 146                     |                             | Triangle, Sleighbells (2),             |
| 28. *Mixture. (6 ranks)                 | 8' 366                  |                             | Bird Whistles (2),                     |
| 29. Brass Trumpet.                      | 8' 73                   |                             | "Change Title" (Signal).               |
| 30. *Oboe Horn.                         | 8' 73                   | <u>Toe Levers.</u>          |  |
| 31. Vox Humana.                         | 8' 73 6"                |                             | Piano Sustain, Piano Soft,             |
| 32. Vox Humana.                         | 8'                      |                             | Muffled Drum, All Off,                 |
| (11 ranks)                              | 8' 146 6"               |                             | Sforzando, Mezzo, Chimes Damper (Rev). |
| <u>SOLO CHAMBER I.</u>                  | 8 ranks - upper left.   |                             | Chimes Soft (Rev),                     |
| 33. Melophone.                          | 8' 73 15"               |                             | Chinese Gong (1st Roll/2nd Stroke).    |
| 34. Harmonic Flute.                     | 4' 73 15"               |                             | Persian Cymbal (1st Roll/2nd           |
| 35. *Cello Violine.                     | 16' 97 15"              |                             | Stroke).                               |
| 36. *Cello Celeste.                     | 8' 73 15"               |                             | Harp/Celesta Sustain.                  |
| 37. Saxophone.                          | 8' 73                   |                             | Thunder Roll.                          |
| 38. English Horn.                       | 8'                      |                             | Thunder Crash.                         |
| (Cor Anglais)                           | 16' 85                  |                             | <u>Miscellaneous.</u>                  |
| 39. Kinura.                             | 8' 73                   |                             | Balanced Crescendo Pedal.              |
| 40. Basset Horn.                        | 8' 73.                  |                             | Balanced Expression Pedals (3)         |
| <u>SOLO CHAMBER II.</u>                 | 5 ranks - lower left.   |                             | General Expression Pedal               |
| 41. Tuba Sonora.                        | 32' 109 15"             |                             | (Piano Expressive)                     |
| 42. Tibia Clausa.                       | 32'                     |                             | Signal Lights (2)                      |
| (64' resultant)                         | 109 15"                 |                             | Signal Buttons (2)                     |
| 43. English Post Horn.                  | 16' 85 15"              |                             | "Change Title" Button.                 |
| 44. Tuba Mirabilis.                     | 8' 73 25"               |                             | Bird Whistles (2)                      |
| 45. Diaphonic Diapasion.                | 16' 85 25"              |                             |  |
| <u>PERCUSSION CHAMBER.</u>              |                         |                             |  |
| lower left.                             |                         |                             |  |
| Marimba/Harp                            | 49                      |                             | This instrument was the largest        |
| Xylophone                               | 49                      |                             | that was constructed by Wurlitzer      |
| Glockenspiel/Bells                      | 37                      |                             | until recently when the 5/65 was       |
| Bass Drum/Special Bass Drums (2)        |                         |                             | built at De Kalb World Headquarters    |
| Snare Drum/Special Snare Drum,          |                         |                             | but the Radio City Music Hall was      |
| Chinese Gong, Triangle, Chinese Block   |                         |                             | and always be the largest original     |
| Castanets, Tambourine, Tom-Tom, Shuffle |                         |                             | installation.                          |
| (Wind/Surf), Crash Cymbal, Persian      |                         |                             |  |
| Cymbal, Bird Whistle, Sleighbells (2).  |                         |                             | Our thanks to the South Australian     |
| <u>UNENCLOSED PERCUSSIONS.</u>          | In front of chamber.    |                             | T.O.S.A. News for the above article.   |
| Grand Piano. (Mason and Hamlin)         | 88                      |                             |  |
| (4 stage expression disconnected).      |                         |                             |  |
| Cathedral Chimes. Class A               | 25.                     |                             |  |



A TRIBUTE TO RITCHIE WILLIS AND NORM READ.

(by Mrs. Wiesmantel).

Congratulations to Ritchie Willis and Norm Read whose recent fund raising activities at the Selwyn Theatre with 10 artists, services given free, and sixty one people present, plus their 'guessing competition', (1st prize - beautiful landscape painting) and with the Government subsidy resulted in the Handicapped Childrens Association receiving \$1200.00! for their cause. A number of other cahrities benefit from Ritchie and Norm's efforts and our own Society also from time to time, the most recent being an evening with Eric Smith at the Console. This Concert was mentioned on page 3, and took place on 22nd April and the Society received \$70.00.

INTERSTATE ACTIVITIES.

Following a suggestion by Jack Lawson I have printed the activities as published by the Victorian Division in Vox, March 1978. It could be that some of the members will be in Victoria during these times and they will be able to call and say hullo;-

JUNE.

Sunday 18th June Concert at Cinema North. Artist to be arranged.

JULY.

Wednesday 5th July, Moorabbin Club Night.

Sunday 16th July, 2 man Concert at Dendy Theatre, Brighton, Artists  
Brian Finch and Bob Vinnard.

AUGUST.

Wednesday 2nd August, Moorabbin Club Night.

SEPTEMBER.

Wednesday 6th September, Moorabbin Club Night.

Sunday 17th September, John Atwell in Concert at Dendy Theatre.

OCTOBER.

Wednesday 4th October Moorabbin Club Night.

Friday 6th, T.O.S.A. Ball.

Sunday 22nd, 4 man Concert at the Dendy Theatre Brighton.  
Artists to be arranged.

ANY INTERSTATE DIVISIONS THAT WOULD LIKE TO HAVE THEIR ACTIVITIES PUBLISHED  
PLEASE SEND DETAILS AND THESE WILL BE INCLUDED.

STOP PRESS:::~::~

Tom Hazelton, Celebrated American Organist will appear in Concert at  
Marrickville Town Hall on Sunday 30th July at 2.30pm. More details as they  
come to hand.

FREE ORGAN RECITALS, SYDNEY TOWN HALL.

Mr. Robert Ampt, City of Sydney Organist, assisted by Mr. Mark Bensted, Assistant City Organist, gave a thoroughly enjoyable recital at the Sydney Town Hall on the recently restored 5/128 Willis organ. This instrument is some 87 years old and has recently been the subject of the most extensive overhaul to date. As some members may be aware, this is a traditional, baroque, pneumatic action instrument that has been the subject of much discussion for many years. Recital dates will be September 7th, 14th, 21st and 28th. November 2nd, 9th, 23rd, 30th. It will be too late to hear this talented pair by the time this goes to press but they have given

10....

Free Organ Recitals, Sydney Town Hall - Continued.

Free recitals on 11th 18th and 25th May and the recital that I attended was very well done. The times of the recitals are 6-15pm till 7-00pm so, it is not as if one has to divert a whole evening to listen to the instrument.

Mr. Robert Ampt is only 29 years old and Mr. Mark Bensted is only 18 and the technique that these men possess is quite incredible. Both the morning papers gave good reviews and there were enough people present in the audience to indicate that at least for this Concert, there was quite an amount of interest generally as I did not see a great deal of publicity for it.

If I can get approval, I will publish an article next month that was printed in the Sydney Organ Journal, November 1977 as written by Mr Roger Pogson. This article deals with the restoration of the instrument and is very well written. Having read the article it is quite simple to see why the instrument has not been presented much in recent years, it has not been working very well at all.

There is still much to be done but the major part appears to be finished and I am sure that readers will be interested in this large instrument. Keep your fingers crossed about the article.

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RECORDS AVAILABLE:

Our members John Atkinson, 46 Lily Street, Allawah, Tel 587 3374 and Rob Gliddon, 13 Neil Street, Epping, Tel 869 2083, have quite a few records that will be of interest to lovers of Organ Music. At most of our Concerts you will see John there with his stall and there are many of us like myself who may not have the amount required to just buy what you want. Give John or Rob a ring and I am sure that they will send you out a list of what is available. These labels include Malar, Lancastrian Theatre Organ Trust and Doric.

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RECORDS REQUIRED.

Your Editor would love to have a listen to Ethel Smith in her heyday and if anyone happens to have some of her early 78's or L.P.'s I would love to have a listen at your place. It is just that I have been more or less converted to the Hammond Organ and am interested in this, the first exponent of the Hammond, as she originally sounded. Whatever our taste in the organ we must still acknowledge the fact that the Hammond Organ of 1934 was the start of it all in the electronics just as Hope-Jones designed the Theatre Organ of the ~~tw~~ twenties. There were and are many imitations but the original designers are historical fact. Anyway, if anyone can help please ring me on 926-534.

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DEATH NOTICE.

Society Member William (Bill) Fry of Engadine passed away on the evening of Friday 12th May at Home. Our condolences and sympathies are extended to Mrs. Elaine Fry. Bill was introduced to the Society by Col Stewart who passed this unfortunate information on to me.

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Well, thats it for another month, we are still working on the photos and have just seen the idea that looks best in the South Australian T.O.S.A. News so we may be able to get weaving next issue. What about some photographic contributions please!!