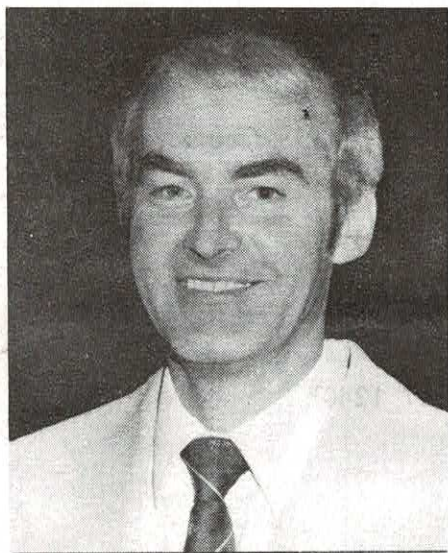


Volume 26 Issue 8 Price 50¢ August 1987

TOSA NEWS

The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division, Inc.
Address - Box 474 Sutherland 2232
Registered by Australia Post - Publication No. N.B.H. 1038



CLIFF BINGHAM
AND
THE BANDS AND ORCHESTRA
OF
THE SYDNEY HIGH SCHOOL
MARRICKVILLE TOWN HALL
SUNDAY 26TH AUGUST AT 2.00PM.

HECTOR OLIVERA
DIRECT FROM THE U.S.A.
IN
CONCERT

MARRICKVILLE TOWN HALL
SUNDAY 6TH SEPTEMBER AT 2.00PM.



DIRECTORYTHEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) INC.

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Address all correspondence to:-
The Secretary, T.O.S.A. (N.S.W. Division) Inc.
Box 474 P.O. Sutherland N.S.W. 2232.

NEW MEMBERS

A cordial welcome is extended to the following new members.

James Paterson, Thomas Page, Eunice Page, Jan Young, Mark Woodward, Ian Bell, Gloria Carlsen, Francis Cahill, George Flammang, Kevin Tetley, Leonard Arnold, Betty Arnold, Neil Munro, John and Grace Emmelhainz.

OBITUARY NOTICE

Our sincere condolences are wished upon the relatives of Mrs. Nell Vale, mother of Ernest, who served on the Executive and Committee for a number of years. Nell passed away peacefully on Friday 17th July.

She will always be remembered to those who were closely associated with her when she opened her home in the early days of the Capitol restoration.

DATES FOR
YOUR DIARY



AUGUST

MONDAY 3rd at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 19th at 7.30pm.
MEMBERS QUARTERLY MEETING
MARRICKVILLE TOWN HALL

Following the meeting, an audio visual of the 1988 Convention to be held in Canberra will be shown. Production of this review has been professional done and received high acclaim when it was presented during the Convention in Adelaide this year.

A special attraction of the evening will be a trading table. Please bring a new or second-hand easily saleable item with proceeds going to the Orion Centre Organ Fund. Suitable items might be small gifts, records, tapes, music, plants etc. If possible, please put a price ticket on your donated item. At the last members meeting night, the trading table was a great success to the extent that everything was sold.

During the evening the organ will be available to members who wish to play.

Please bring something to share for supper.

SUNDAY 23rd at 2.00pm.
PAID CONCERT
MARRICKVILLE TOWN HALL
CLIFF BINGHAM AND SYDNEY BOYS
HIGH SCHOOL BAND

Admission:-

Adults	\$9.00
TOSA Member	\$7.00
Pensioner	\$6.00
TOSA Pensioner	\$5.00

SEPTEMBER

SUNDAY 6th at 2.00pm.
PAID CONCERT
MARRICKVILLE TOWN HALL
HECTOR OLIVERA IN CONCERT

Admission:-

Adults	\$9.00
TOSA Member	\$7.00
Pensioner	\$6.00
TOSA Pensioner	\$5.00

MONDAY 7th at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 16th at 5.00pm.
NOMINATIONS CLOSE

SATURDAY 19th
NEWCASTLE TRAIN TRIP
All bookings must be made through the Treasurer John Rattray. Phone 517 2247.

SUNDAY 27th at 2.00pm.
FREE CONCERT
MARRICKVILLE TOWN HALL
IAN DAVIES IN CONCERT

MONDAY 28th at 7.30pm.
COMMITTEE MEETING

OCTOBER

WEDNESDAY 7th at 7.30pm.
CLUB NIGHT
MARRICKVILLE TOWN HALL

SUNDAY 11th at 2.30pm.
EPPING BAPTIST CHURCH
CLIFF BINGHAM AND JOHN CRAWFORD

SATURDAY 17th at 2.00pm.
BONDI-WAVERLY R.S.L. CLUB
GRAY STREET BONDI JUNCTION
Patron Ian Davies is once again inviting members and their friends to attend an afternoon of organ and piano music.

The new bistro is now opened between 12pm - 2pm and 5pm. - 7pm.

Proceeds go towards the Capitol organ fund.
Admission:- \$4.00.

SUNDAY 18th at 2.00pm.
NORTH SYDNEY BOWLING CLUB
Afternoon of entertainment in aid of the Capitol organ fund.
Full details in next issue.

COST:- Gents \$5.00 Ladies \$4.00
Please bring something to share for afternoon tea.

SATURDAY 24th at 8.00pm.

PAID CONCERT

MARRICKVILLE TOWN HALL

DAVID JOHNSTON FILM NIGHT

The main feature film will be the early Australian made film, "On Our Selection". David will also be presenting several short films and slides.

Admission:-

Adults	\$9.00
TOSA Member	\$7.00
Pensioner	\$6.00
TOSA Pensioner	\$5.00

A NIGHT NOT TO BE MISSED**NOVEMBER**

MONDAY 2nd at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 4th at 7.30pm.
ANNUAL GENERAL MEETING
MARRICKVILLE TOWN HALL

DECEMBER

SUNDAY 6th at 2.00pm.
PAID CONCERT
TONY FENELON IN CONCERT
MARRICKVILLE TOWN HALL

Admission:-	Adults	\$9.00
	TOSA Member	\$8.00
	Pensioner	\$6.00
	TOSA Pensioner	\$5.00

MONDAY 7th at 7.30pm.
COMMITTEE MEETING

SUNDAY 13th at 12.30pm.
TOSA CHRISTMAS PARTY
MARRICKVILLE TOWN HALL

OTHER DATES TO REMEMBER

SATURDAY AUGUST 1st at 7.45pm.
DAVID PARSONS IN CONCERT
CLEMTON PARK BAPTIST CHURCH
9 - 11 Shackel Avenue, Kingsgrove.
Magnificent Allen Digital Organ.
Popular Favourite Music.
Supper served.
Donation - \$5.00 (to organ fund).
Information - 787 2612 (Tues/Fri)
789 1370 A.H.

MARK WALTON IN CONCERT

Two outstanding concerts by this virtuoso musician.

SATURDAY AUGUST 1st at 7.30pm.
MUSIC AUDITORIUM
KNOX GRAMMAR SCHOOL,
PACIFIC HIGHWAY, WAHROONGA.

An evening with Mark Walton and Allen McCracken - a delightful selection of music from classics to jazz for clarinet and saxophone with piano. This will be an evening of the very finest musical entertainment. FOR FURTHER INFORMATION phone 852693.

All proceeds from this concert go towards the 1988 KNOX ABBOTSLEIGH YOUTH ORCHESTRA EUROPEAN TOUR.

SUNDAY AUGUST 2nd. at 3.00pm.
FUTTER HALL.

THE KINGS SCHOOL, PARRAMATTA.
Mark Walton will be the soloist in a performance of Weber's 1st Clarinet Concerto with The Western Sinfonia. Musical Director - Bransby Byrne.
Phone bookings - 633 2686.

1987 'SYDNEY TOWN HALL' SHOWS**AUGUST**

SUNDAY 30th at 2.00pm.
DESERT SONG

A fully costumed production of this classic show featuring all the memorable music presented for council by Tony Price Productions.

FREE ADMISSION.

NEWS BRIEFS

SEPTEMBER

FRIDAY 1st SEPTEMBER at 6.30pm.

A CONCERT FOR THE FAMILY

A concert for young and old alike of popular classical music performed by the Sydney Symphony Orchestra under the direction of John Hopkins, in the tradition of the prom concert.

FREE ADMISSION.

OCTOBER

SUNDAY 4th at 2.00pm.

LARRIKIN - HISTORY OF AUSTRALIA

This show features "The Larrikins", a well known performing group famous for its presentation of authentic Australian dance, music, songs, yarns and poetry.

FREE ADMISSION

THURSDAY 8th & 15th at 6.15pm.

INTRODUCING THE GRAND ORGAN

The City Organist, Robert Ampt, presents his second series, for 1987, of special recitals in which he explains the workings of the Sydney Town Hall Grand Organ.

SUNDAY 25th at 2.00pm.

"SALUTE TO GLEN MILLER"

This show features the highly successful "Westside Big Band" in a special presentation which pays tribute to Glen Miller, his music and his life. The concert features guest vocalists, authentic movie footage and that ever popular "Big Band sound.

FREE ADMISSION

THEATRE ORGAN HIGHLIGHTS

Don't forget to listen to "Theatre Organ Highlights" presented every Monday night at 9.00pm. on radio 2CBA-FM with your host, Frank Ellis.

MARRICKVILLE MAINTENANCE REPORT

Relay cyphers that occurred during the Ray Thornley concert, have caused urgent repairs to be carried out on the Relays and Switch Stacks. This work entailed the removal of approximately one hundred and sixty magnet caps, scraping off the old gaskets (most of these were the original gaskets as fitted by Wurlitzer in 1923-24), gluing on new gaskets, cleaning armatures, then re-assembly and testing.

Repairs to the Orchestral Oboe rank of pipes has now been completed, as per the following report by John Parker.

Repairs to the Oboe required their removal from Marrickville to the workshop at Kingsgrove, where all pipes were cleaned and had the majority of forty years worth of dents taken out of them. Many of the regulating slots in the tops of the pipes were re-made and numerous pipes were straightened on mandrils as they were bent out of shape.

All pipes had their reed tongues and schalots removed to be cleaned and reset. The rank was replaced into the organ on the Thursday prior to the David Parsons concert, and underwent some four hours of regulation to bring them up to suitable concert standard. Although requiring a few months to settle after the work, the pipes are now speaking in character and give a smooth telling reproduction of their orchestral counterpart.

CORRECTION

In the last issue of TOSA NEWS it was reported that the Gold Coast have not yet been incorporated. This information was taken from "VOX" and was incorrect. In a letter received from the Gold Coast, it appears they have been incorporated since October 1986.

DRESS CIRCLE RESTORATION COSTS \$2.5M

By Robyn Ainsworth

North Shore movie-goes now have the choice of only two local cinemas, but not for long.

To former cinemas, the Orpheum at Cremorne and the Mosman cinema, are being redeveloped and should be operating by the end of the year.

They will compliment the only cinemas currently open on the North Shore, the 51-year old Roseville Cinema and the Walker St. Cinema, North Sydney, famous for its revivals of old films.

Mike Walsh's Hayden Productions suburban cinemas chain is restoring the old Orpheum in Military Road, Cremorne.

Mr. Walsh owns the site, which incorporates the arcade beneath. All that remains of the original Orpheum theatre is the dress circle where Mike Walsh is spending \$2.5m on restoration work.

The new theatre will be officially opened on October 3, 53 years to the day after it was opened.

Originally an 1800 seat two-level theatre, the Orpheum which closed about four years ago with the bottom half transformed into an arcade, will reopen as a one-level theatre seating about 600 people.

Mr. Walsh is also looking to convert part of the arcade to a smaller, 200 seat cinema.

Project manager for Hayden Productions, John Love, said the theatre, which has been classified by the National Trust, is recognised as the best example off art deco theatre style in N.S.W.

When completed, the theatre will show high quality films on an extra large screen with 70mm, 35mm and 16mm projectors, Mr. Love said.

Like the Roseville Cinema showpiece, a Wurlitzer pipe organ is to be installed on a hydraulic lift near the centre of the stage of the Orpheum to be played at in-

tervals. Work is well underway on the redevelopment of the Mosman Cinema, at the corner of Spit Road and Clifford Street.

The old single cinema has been demolished and is being replaced by a modern twin cinema, lounge bar, restaurant and three levels of basement parking.

The complex, being built by Triden Contractors, will seat 936 people.

News source... North Shore Times.

ORION CENTRE PROJECT JULY REPORT

Over a month and a half has passed since I arrived in Sydney to begin work on the Orion Centre Wurlitzer organ restoration and installation and to date, progress is heartening. I am particularly thankful to the authorities of St. Philips Anglican Church at Kingsgrove, for the use of their church hall. Recently we have been granted even more space in the hall and this has enabled my work team and myself room to assemble larger parts of the organ for restoration and to spread ourselves out a bit. Were it not for this hall, the restoration would be severely hampered.

In my last report, you will remember my mention that there were three large chests ready for removal to the Orion for storage. After complete rebuilding of the fourth soundboard, it was decided to begin again on the first three, so as to see them looking the same. We presently have two large chests that look as though they recently left the Wurlitzer workshops and after the "cosmetic surgery" performed on these, and the success of same, we have decided to treat all parts of the organ the same way - to make it a worthy show piece.

Recent other work completed includes the complete refurbishing of the Tibia Clausa rank of pipes, but only those that stand upon the solo 4 rank chest. This has entailed sanding, sealing and shellacking some thirty five pipes and also replacing leather on the tuning stoppers and the lips of the pipes.

Four off-note chests are now finished and awaiting removal to the Orion Centre. These are for the basses of the Tibia 16', Tibia 8', Flute 8' and Open Diapason 8'. Work in progress is the restoration of the 16' Diaphone off-note chests and the stripping down and reassembling of the larger soundboards for the refinishing already mentioned.

Once the big soundboards are completed and tested on wind, they and all other finished off-note chests will be taken to the Orion ready for installation in the organ chambers. Then it will be simply a case of positioning all chests in their rightful places ready for trunking up to the wind, and wiring to the solid-state system.

To close this report, I must again give my thanks to my off-sider, Doug Smith, who gives four full days work to the project every week. Interest, dedication and good workmanship are important qualities in a restoration such as this and I am happy to say that Doug has all of these. Also thanks to Col Tringham who works with us a couple of days a week - likewise Russell Robinson, who has been enthusiastically burnishing 1.1/2 inch guide pins for the past six months (personally I don't know how he stood it for so long?).

It has also been a pleasure to have Vice President, Cliff Bingham and Robert Gliddon working with us on a couple of days on their days off.

More from the restoration team next month.

John. W. Parker.
ORGAN BUILDER.

WANTED URGENTLY

A good reliable vacuum cleaner - with plenty of sucking power! - as a donation to the Orion Wurlitzer workshop.

This matter is urgent, so if you can help, please ring Doug Smith on 750 0917.



N.S.W. STATE FINAL

N.S.W. STATE FINAL RESULTS

Saturday, 4th July 1987

Junior Section

1st Place
Adrian Liu from Sydney

Senior Section

1st Place
Warwick Dunham from Sydney

2nd Place
Sandra Watson from Gosford

THE PICTURE SHOW MAN REMEMBERS

60th anniversary of the opening of Eastwood's famous The Duke of York Theatre.

Many northern district residents will fondly recall the opening of the charming picture theatre on Wednesday, May 18, 1927 and the new era of the "talkies".

The theatre was demolished in 1975 to make way for the Eastwood Centre, which opened in March the following year.

Mr. Gordon Crane, 67, visited "The Times" newspaper recently with old photos and memorabilia of the theatre, which later became known as The Odeon.

His father, Percy, (1893-1946) was owner and director of the theatre from its first days until he sold it in 1932 to buy the Prince of Wales Theatre at Thornleigh.

The theatre, which captured the old world charm of yesteryear, cost 12,000 pounds

FOR SALE

to build and seated between 1300 and 1400 people.

"It was nostalgic and management offered old style personal service," Mr. Crane said.

Until the depression, he said the Duke Of York Orchestra would play such sentimental favorites as "Oh Sydney I Love You" during the 10 minute interval.

Many residents would also remember the late Jack Pitt who joined the theatre as an organist and projectionist in 1928.

The prized Christie Organ which he played is now based at Epping Baptist Church.

Under the management of Mr. Percy Crane, the theatre screened a double feature program of famous "photoplays" on Mondays, Wednesdays and Saturday nights, with musicians performing throughout the show. Popular actors and actress at the time included Tom Mix, Harold Lloyd, Douglas Fairbanks, Stella Dallas and Ronald Colman.

Special 10-week serials such as "Scotty of the Boy Scouts" were screened on Saturday afternoons for the children.

The theatre's lounge and foyer were often hired for dances and parties during the early years.

Mr. Percy Crane, who erected and named the theatre to commemorate the visit to Sydney of the then Duke Of York Prince Albert, was also well-known for his screening of Crane's Pictures at the Eastwood Masonic Hall from 1924 to 1927.

FOR SALE

For sale:- Pipe organ Leggo tubular pneumatic. 14 stops - 2 manuals and pedals. Bellows overhauled in 1982.

Price:- \$5,000 or offers.

May have to sell in parts. Must be removed late October.

Granville Anglican. Phone (02)631 6459.

For sale:- Organ - Thomas "Trianon".
3 manuals, full pedal board, automatic band box, plus stool.

All in good working order.

Price:- \$1,900 (O.N.O.)

Contact D. Cameron, Lot 20 Dickson Road, Jiliby, Wyong.

Phone enquiries (043) 551371.

For Sale:- Organ

SELMER MINSTER ORGAN.

Full console with 2/61 note manuals.
2/31 note radial pedal board.

This organ would suit constructor.

For all enquiries, please ring Graham Colman on 639 0911 (H) after 6pm.

For sale:- Wurlitzer Organ
(early valve model)

Price:- \$395 O.N.O.

For further details, please write to Peter Andersen, Box 487 P.O. Gosford N.S.W. 2250.

FOR SALE:- Wurlitzer Model 580 AT
2.1/2 Keyboards - 13 note pedal board and stool.

Synthesiser - Programme rhythm orchestra.

This organ is in excellent condition.

PRICE:- \$3,750 O.N.O.

For further details, please ring 759 7770 after 5.30pm.

NEWS FROM OVERSEAS

The following is a letter written by Tom B'hend of Pasadena, California in reply to enquiries by TOSA member John Robertson, owner of the 3/11 Wurlitzer organ being installed in the Cremorne Orpheum theatre.

Your letter finally reached me this morning and I find it most interesting in several ways. First, ATOS National is looking for a place to hang its hat - a national headquarters. Your note about the Wilson Wurlitzer plans may offer some ideas for the plans that are being formulated here. The Lanterman residence, unfortunately, will not have space for ATOS; the City of La Canada/Flintridge will need it all. Los Angeles Chapter ATOS will probably maintain the organ and use it for concerts, but there is no space to have for offices or even a brief museum exhibit.

Other U.S. regions do have projects under development that might be available, and that is my reason for asking about how it became possible to place the Wilson organ in the Museum of Applied Science (Arts and Science) in Sydney.

Regarding the Wilson Theatre. It is located at 1455 Fulton Street, Fresno, California. According to the issue of Film Daily Yearbook for 1951, the house seated 1,899 on a single floor in stadium style seating - I believe you have the same kind of houses over there - entry into the auditorium is by means of several wide passages or hallways leading direct from the lobby. The entry ways open about halfway in the auditorium and all seating from the main crossover aisle toward the front (stage) of the house is on a slight rake; all seating from the main crossover aisle to the rear of the house is very steeply raked, balcony style, but without an actual balcony. The Wilson was operated by West Coast Theatres, later Fox West Coast, as the leading showcase in the city and had first run features and the Fanchon and Marco Stage ideas for many years. After vaudeville and stage fare died out, the house was continued as a first run film showcase until Fox, later National General, let the lease go because of the general decline in movie going. The

house still stands and is now used for rock shows and other stage attractions. It is across the street and on the southwest corner from the Pantages (later Warner Bros. and now Wornor) Theatre, which is on the northwest corner at the opposite end of the block. This house has the 4/14 Robert-Morton organ. It's a real screamer, but quite a fine sounding organ.

I attended the May 1964 Organ Weekend in Fresno (Los Angeles and Nor-Cal Chapters sponsored the event) and took photos of the Wilson. Ann Leaf and Jim Murray were the artists who played the Wilson Wurlitzer. I found a print of the theatre which is rather burned out, but I do have negatives of the theatre that are somewhat better in the event you might want an enlargement. I also attended the opening of Organ Power Pizza in San Diego, October 31, 1974, and this particular print shows the console, organ piano and chambers as the instrument was installed there. I have other views of this installation also.

Regarding Frank Lanterman and his State Theatre, Melbourne opening, we have been fortunate in finding several things of interest about it. Frank sent a fellow organist opening brochures and several weekly programs of the State. Then, during the time the trustee has been going through the residence, getting it ready for the city occupancy in July, he came across full page advertisements that were printed in the Melbourne Herald (I believe that's the name of the paper), more weekly color covered programmes and a set of beautiful 8 by 10 prints of the other shots that were part of the publicity campaign prior to the theatre's opening. We have had 8 by 10 copy negatives made of all the views and plan to use most of them in one of the books we are planning to produce. The books have to wait until we finish the Volumes II and III of Dave Junchen's Encyclopedia of the American Theatre Organ since we are doing them and must get them completed.

I doubt very much that Frank ever appeared at the Wilson Theatre. He might have stopped there to play the organ, but from all the information we have so far, he played here in Pasadena at the Colorado and Raymond Theatres, in Los

Angeles at the Metropolitan, in San Diego at the California and in Glendale at the Glendale, Lincoln and Alex. The Alex was really his home base residency since he did all the playing of Warner Brothers preview pictures. Jack Warner used to bring the film feature to be previewed to the Alex from the studio, which was about six miles away, give it to Frank to run through (if there was time) and then play it during the one-time evening showing. Frank told me that more than once Jack Warner was late arriving and Frank had to play the feature "cold".

I'm sorry I cannot give you the names of the organists who played the Wilson regularly. I have to go to Fresno and re-search old ads and hope to find names later on. If I'm successful, I'll let you know.

Hope this gives you some background. Please ask for anything you might want to know.

Sincerely,
Tom B'hend.

**MASSIVE PIERCE COUNTY MANSION
WILL HOUSE MULTIMILLIONAIRE
AND HIS
PRIZED THEATRE ORGAN**

News source.... The Seattle Times
by Don Duncan
Times staff reporter.

GIG HARBOUR - At first glance, the huge structure taking shape on an 18-acre hillside at Point Fosdick looks like a motel or a restaurant.

It is neither. It is a private home - at 17,000 square feet, one of the largest, if not the largest, ever built in Pierce County. When it is completed in another year or so, it will be occupied by Richard Wilcox - 45-year-old multimillionaire bachelor, computer whiz, theatre-organ buff and aerobic flyer, by way of California's Silicon Valley.

Wilcox's three level, tiled-roofed house will have a spectacular view of Puget Sound and Mount Rainier. If 20-foot-high

windows aren't sufficient, one can always stroll the 8,000 square feet of deck facing the view.

Among the house's gee-whiz aspects:

- * The foundation contains 400 cubic feet of concrete, compared with 25 to 30 cubic feet in the average home

- * The 17,000 square feet of living space is roughly eight times the size of a normal house, and yet the home will have only five bedrooms.

- * The living room ceiling rises to 45 feet, and the floor is supported by 26-inch-thick beams, so it can handle up to 300 guests.

- * The house's centerpiece, its main reason for being, will be a 50,000-pound Wurlitzer theatre pipe organ, roughly three times the size of the organs found in pizza parlors.

- * Among the attractions in the basement, besides an enormous wine cellar, will be two mint-condition Monarch tournament pool tables with cast iron legs in the shape of lions heads. The walnut tables were built in 1869 by Brunswick, and there are only seven left in the world. They are valued at \$150,000 each.

Ron Tjerandsen, project architect for Merritt and Pardini, the Tacoma architectural firm that designed the home, says, "We've never worked on anything (residential) that big; the scale was almost intimidating."

But Tjerandsen adds that he also has never before worked with a client as "meticulous and methodical" as Wilcox. "Dick would settle on a big idea, then move on to subsets and subsets of the subsets, in an incredibly logical manner, as if he had a computer for a brain. Dave Taylor, Pierce County building official, says: "We at the county have been very excited about this project. Technically, it's a house. But it's so much more than that when you have 300 people in the living room. We had to require panic hardware and doors that open out."

The price tag for the house, exclusive of pipe organ, is listed as \$411,616, on the

building permit.

"Of course, we don't think that's the value," says Taylor. "It's worth far more than that. But that's for the assessor to work out."

(The Pierce County assessor's office declined to estimate the value of the house until it is completed and appraised. A 17,000 square-foot home built last year in Yelm, Thurston County, for J.Z. and Jeff Knight, is assessed at \$2 million. J.Z. Knight is a psychic associated with Shirley MacLaine, the actress.)

The outgoing Wilcox is like a kid with a new toy when he discusses his new house.

There isn't a wife to share his home, he says, "because I haven't found anybody who'd put up with a pipe organ in the living room and having me fly upside down a few feet off the ground."

Wilcox does hope to hire "a house keeper or two" to keep the place clean and provide security when he's not around.

The house, he says, will have a "pretty good kitchen," in which he personally may pop pizzas in the microwave or do some stir-fry cooking, to suit his casual jeans-and-leather life style.

Wilcox expects to commute between his Point Fosdick home and Alpha Microsystems, the Santa Ana, California, computer firm he founded with Robert Hitchcock, sold and then repurchased with Hitchcock last month because he didn't think it was being run right.

Why build on the Gig Harbor Peninsula? "Because I was tired of the rush-rush life and the smoggy air of California after 20 years, and my partner, Bob Hitchcock, already had a place up here. In addition, Bob's son, Mike, has a contracting firm here (Banda Construction of Tacoma) that could build the house I wanted."

Unlike most homes worthy of the name "mansion," Wilcox says his won't be limited to the rich and famous. He plans to make the theatre organ available for concerts by Pacific Northwest organists and for recitals by organ instructors.

"I'd like the children to hear this sort of organ," says Wilcox, "so they'll know there are better organ sounds in life than the ones you hear from those umpha-umpha things you hear in living rooms."

"I'm not the world's greatest organist myself," says Wilcox, "but I love the sound and will bring in some of the best organists in the country to my home to perform."

Wilcox says he also will have a large screen video system on which he can show old silent films, like "Wings," and a theatre-organist can provide all the chase music and the hearts-and-flowers melodies that made silent films so entertaining.

An organ installation specialist will be brought to the home next month to begin installation of the four manual, 46 rank Wurlitzer, built for the Fox Theatre in Brooklyn, N.Y. about 1926, and found by Wilcox in a Fort Wayne, Ind. pizza parlor.

He's designed a computer system to run the organ, "and eliminate thousands and thousands of wires and save a lot of trouble." He's also designed a computer operated, lighting and special effects system for the living room "to heighten the theatrical aspects of concerts."

For the opening night concert - when the house is finished and the theatre organ is making beautiful music - Wilcox will fly in a woman he describes as one of the best theatre organists in the world. Friends of Wilcox will gather to listen. They may eat pizza heated up by the owner as they wander the decks of his house and gaze at Mount Rainier and the lights of Tacoma.



HECTOR OLIVERA

CONCERT REVIEW

SUNDAY 28th JUNE 1987

MARRICKVILLE TOWN HALL

(By Frank Rohanek)

Fortunately the weather forecasters were wrong and the Sunday afternoon turned out to be nice and sunny. 307 people attended David Parsons and Gus Merzi concert, which brought the 'house' down.

David Parsons opened the concert with Abba's popular song "Mama Mia", followed by "I am in Love With a Wonderful Guy" from the musical South Pacific, followed by a selection from "Guys and Dolls".

Frank Ellis then introduced the Gus Merzi Trio, Gus on piano accordion, George and Bart on bass guitar and drums. After the opening number, they played "Tea for Two" and a selection of "Irish Music". We then had a wonderful soloist's demonstration, which really did show the skill of the musician. The next number was "Come Back to Sorento", and the last one in the first half, Gus played the ever popular song by a German composer, "Roll Out the Barrel" (for members information, that song was written in 1935 by a Czechoslovakian composer, Jaromir Vejvoda).

David Parsons returned to the console to finish the first half of the concert with a selection from the musical "Chess" followed by a selection of music pieces dedicated to his daughter who is travelling around the world. I must admit, that the last part in that bracket, George Wright's arrangement of "Lazy River" was very well executed and really enjoyed by everyone.

During interval, tea and coffee was served by our "Ladies Auxiliary".

After interval, David in his usual 'David Parsons' style, played "Good-Bye Yellow Brick Road" and a part from the film "Mission", followed by an interesting excerpt from "Egyptian Ballet". Gus Merzi Trio then returned to the stage with "Lady of Spain" and "Tico Tico" followed by a selection of popular "Scottish Songs, then a composition by Pontielli. The Gus Merzi Trio then finished their part in the

second half by playing a selection of popular sing-a-long songs, like "You Made Me Love You" - that really made the day and everyone was singing (so was I) which was followed by a well deserved round of applause.

Finally, David played a piece of music written for Wurlitzer organ, I believe by Reginald Fort, "Nightmare in the Mosque" (Mosque Theatre in Richmond, Virginia) - very interesting piece of music and in parts, very haunting, well done David. This was then followed by a local Australian composition by David's friend, Stephen Faith. The last piece was a overture from Johann Strauss operetta "Die Fledermaus". The concert ended with tremendous applause, followed by "more and more" from the audience. David returned to the console for an encore in remembrance of the death of Fred Astair by playing "Stepping Out With My Baby".

I would like to add that it was a wonderful concert, and it brought back many memories to me. Many thanks to David Parsons and the Gus Merzi Trio.

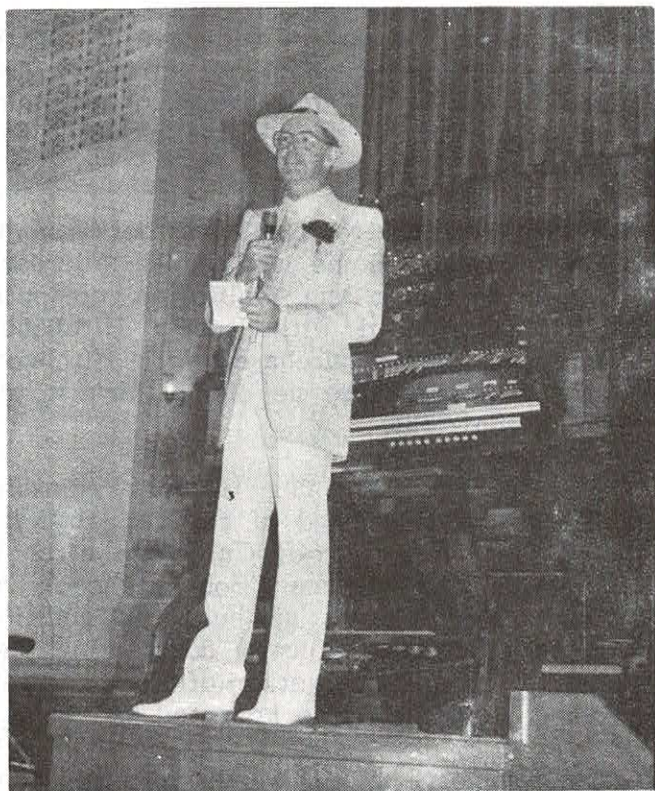


Photo above. David Parsons.

Photo at right.
The Gus Merzi Trio.



LETTER TO THE EDITOR

From members Joan and Bert Chamberlain who have recently returned from the Convention in the USA.

The whole trip was fabulous and we really enjoyed ourselves. With regard to the Convention, the organisers, as with all conventions, had put in fantastic work over some eighteen months, but unfortunately, they put great restrictions on the use of photographic and sound equipment throughout the Convention, even to the extent of confiscating it during the Wilshire Ebell performance.

However, some people were very naughty and sneaked in cameras and small tape recorders, in hand bags etc. Some of my attempts to take photos without flash were, to say the least, disappointing.

I did manage to have a chat with Candi Carley and obtained a photo of her on the Pasadena Patio. She seems quite happy and is back to pursuing her musical career.

There was no provision made for artist contact after the performances, or to take photos while they were still at the console, which really didn't matter, because in some cases they disappeared with the console, and most important, virtually as the last note died away, every one made a wild dash outside for the coaches. If you were very late, you had to wait for a bus to return, or go home to the hotel in a mini-bus, sometimes arriving after midnight.

People would be lined up outside the hotel up to one hour prior to departure time. We really had a marvelous time, met some wonderful people (who all promised to write) and came away feeling we had virtually seen and heard the best that could be offered.

I thought that the organs, their appearance, their preparation and the venues were all first class. Acoustically, they appeared to be spot-on, and as they were mostly all "Theatre Installations", with lights out during the daylight performances, and with spotlights on a rising console, all adding up to create the right type of atmosphere. Some of the spotlight work was exceptional, with colours and intensity changing with the mood of the music.

To my knowledge, there was not one apparent cypher during the whole convention. I suppose they experienced problems, but I did not hear any comment in that regard.

A bit of Trivia.

930 registered for the Convention. Australia with 29 were the next largest to Los Angeles. The 'bill' for bus hiring only, was US \$41,000.!!

No need to discuss organs or their history as I see Ralph Beady's comprehensive coverage in the last TOSA NEWS, so I will close with my "Highlight" impression of the A.T.O.S. Convention.

1. The beautiful sounding 5/28 Moller at Pasadena complete with cassette programming of 100 pistons, complimented by - the classical Allen fitted to 28 tone cabinets across the stage from wing to wing. The obviously well rehearsed, and polished performance of Lyn Larsen and Carlo Curly at the Overture.

2. The magnificent circular design of the Founder Church with its 4/31 Wurlitzer.

3. Candi Carley's performance, including playing "Dizzy Fingers" with the right hand whilst playing "The World is Waiting for the Sunrise" with the left hand, which brought the house down.

Jack Moelmann (National President of

ATOS) told me that it was an arrangement by Hector Olivera.

4. San Sylma Museum, with the most beautifully prepared 4/36.

5. Tom Hazelton's handling of the 20 piston per manual 4/42 Wurlitzer at Seal Beach. Apparently all pistons were out of action because of re-leathering requirements, necessitating all registration changes (sometimes each bar) to be made by hand.

6. The Crystal Cathedral with its hybrid 5/233 in all its "glory" - TV does not do it justice!

7. The inimitable style and showmanship of George Wright at San Diego (I bought two records and three tapes.

I attended "Open Console" at the Orpheum one morning where Ballarats Carol Pinches wowed them in the aisles. Everyone wanted to know the name of the Australian girl who played so well. Naturally I informed all who asked that we had many more back home who can perform like that!!

Regards,
Bert Chamberlain.

COMMITTEE VISITS ORION CENTRE

By John Rattray.

The committee recently visited the Kingsgrove Church Hall where John Parker and the team of volunteers are hard at work on the restoration of the ex-Capitol Wurlitzer organ.

Work has been underway on a full-time basis now for some two months and it is very easy to see the extremely high standards that John and the team have set for themselves.

Two of the main solo chests had been set up on the supports fabricated for the purpose and the Tibia rank had been put in place to show just what the finished article will be like.

If the newly restored Tibia is anything to

go on, the whole installation will be a credit to both the society and to John's abilities. The rank has been completely repolished, and the mouths have been releathered.

The sound boards have had the same visual exterior treatment, they have all been planed to remove most, if not all of the bruises in the timber from the years in the Capitol Theatre.

As one committee member was heard to comment, "it looks as though the organ has just left the Wurlitzer factory and not some 60 years on."

The interior of the chests have been completely restored with all primary and secondary motors having been restored.

Some examples of pre and post restoration were on display showing what a difference experience and dedication makes to a project.

The committee were most impressed, and they feel that you to will feel the same way when you see the installation in the Orion Centre.

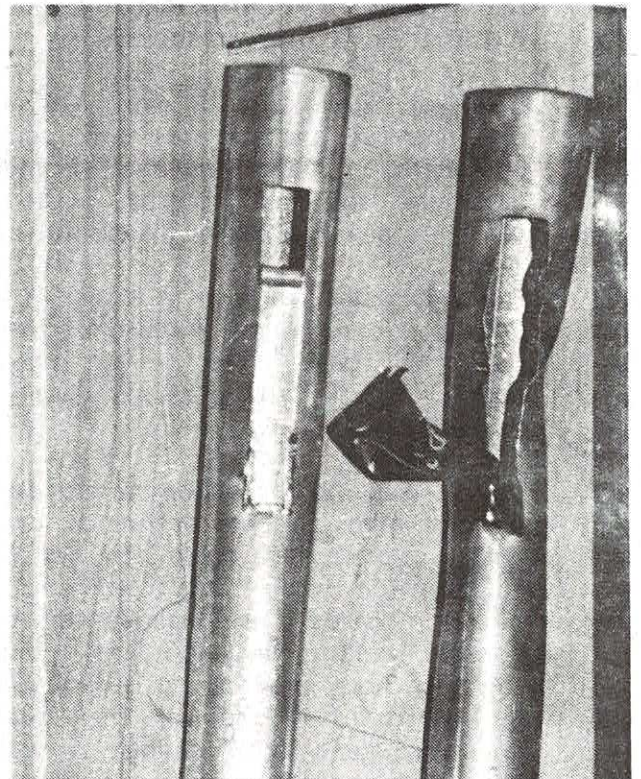
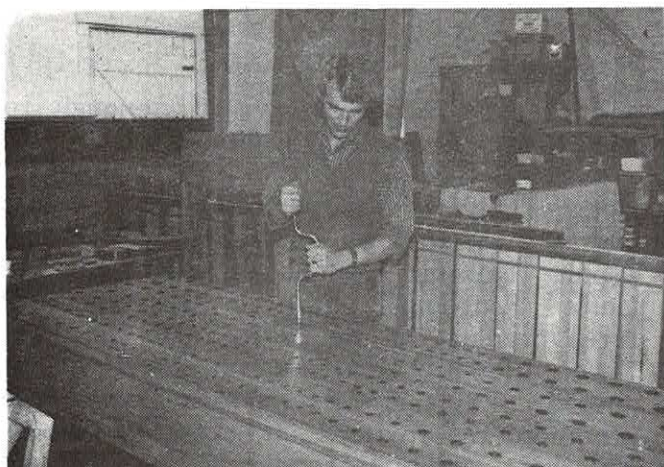
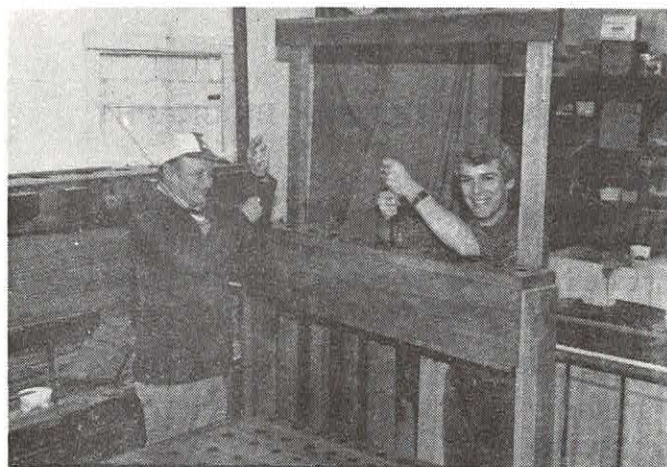


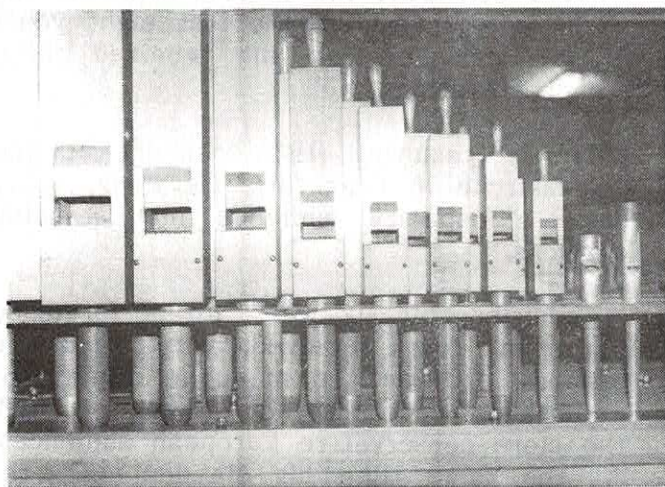
Photo above:-
Oboe pipes: Before repairs (right)
After (Left).



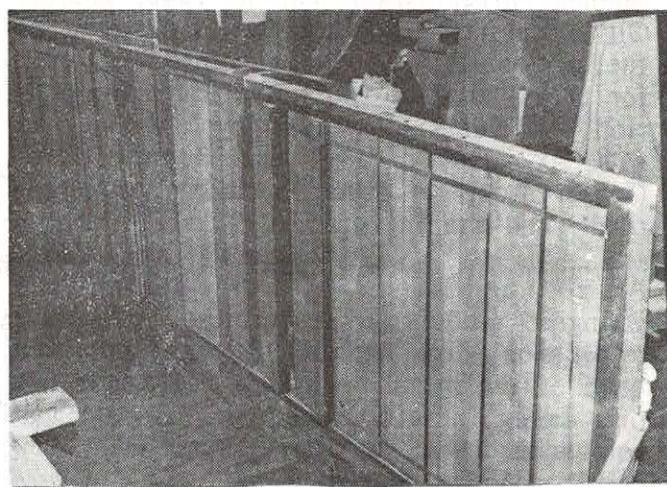
Fitting the top boards to the solo 4 rank chest.



Doug Smith and John Parker completing the 8' Flute offset.



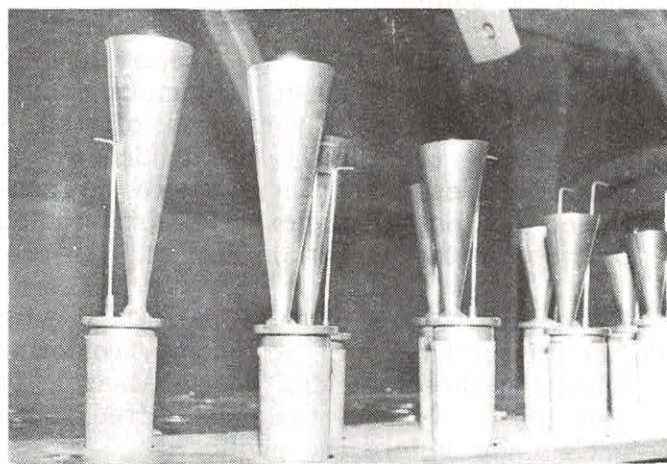
A view of Tibia pipes that have been cleaned and shellacked.



A view of part of the shutter assembly.



Frank Ellis and Jim Waters reminiscing over a cup of coffee during inspection night at the workshop.



Kinura pipes that have been put in place for the inspection night. Note the sheen on the pipes!!

HECTOR OLIVERA BIOGRAPHY

Perhaps the most succinct description of Hector Olivera appeared recently as a part of Joan Reinhaler's Washington Post review of his concert for the Beethoven Society of Washington, DC:

Olivera..."entertained his receptive audience with a dazzling display of sonic and technical marvels...the balance and ensemble were fine....Olivera is an engaging performer who, clearly, has found his particular niche and fills it splendidly."

1986 will mark Olivera's 35th year of professional organ performance. Born in Buenos Aires, Argentina, in 1946, Hector Olivera starting playing the pipe organ at the age of three, was appointed organist for the Church of the Immaculate Conception two years later, and by the time he was six, had entered the Buenos Aires Conservatory to study harmony, counterpoint, and the fugue.

At the age of 12, Olivera became the youngest student to enter the University of Buenos Aires and at 18, was appointed head of the organ department. He was not only being featured regularly on radio and television, but had performed over 350 public concerts and recitals.

Olivera also served for three years as the senior improvisational accompanist for the Colegio Musicum in Buenos Aires, a role credited as being a major building-block in his noted ability to improvise.

Olivera's adult life has been equally marked by organ music accomplishments. In 1965, Hector Olivera was offered a scholarship to the Juilliard School of Music in New York City, where he continued his organ studies. He also studied privately with Dr. Vernon de Tar.

In the early '70's, Olivera performed with the Pittsburgh Youth Symphony, promoting managing director, Mrs. Marie Maazel, to call him "one of the most gifted young artists now before the public...."

Of a performance in 1978 with the Atlanta Symphony, The Atlanta Journal said..."Olivera swept his audience away with absolutely Olympian organ virtuosity,

and that still doesn't say itenough to put Olivera in a class by himself...."

Hector Olivera has performed repeatedly overseas including Australia, Germany, Japan, Taiwan, Holland, France and the United Kingdom, where he was the featured organist in the 1978, 1980 and 1984 "International Organ Festivals", in Manchester, England. His performances there prompted the review..."It is totally impossible, in print, to adequately describe and do justice to the brilliance of his technique...".

For his 1984 recital at the Chevy Chase Presbyterian Church in Washington, ±dc, Olivera attracted the largest audience for a single performer in the last eight years of it's music series, and received three standing ovations.

Olivera's January, 1985 concert at the Josefskirche in Frankfurt, Germany, again drew a capacity audience and standing ovations.

In addition, his six week, 16 performance European tour received very favorable reviews, and resulted in public displays of enthusiasm generally not associated with the more conservative European audiences. At the same time his classical LP, recorded on the historical Hinsz-organ (1742) at the Boven of St. Nicolass church in Kampen, Holland, and his original composition based on the Psalm 138 were receiving very positive attention on "The Continent."

Back at home, Olivera's July of '85 "classical" performance on the 3 manual Skinner in the Chicago Opera House was judged the best of the convention.

In his desire to bring more music to more people, and realizing that many arts groups do not have concert halls with organs, Olivera created "The 0-1 Orchestra"...a nine manual (plus pedals) instrument that he personally assembled. This instrument is capable of reproducing the sound of any musical instrument known to man. Olivera and his 0-1 Orchestra have marveled audiences from the Constitution Hall in Washington, DC, to an unforgettable outdoor performance at Balboa Park in San Diego, California.



HECTOR OLIVERA

Compositions for organ and orchestra are of particular interest to Hector Olivera and he has specialized in their performance. So much so does he admire "Symphony Concertante" by Joseph Jongen and The Concerto in F Major for organ, String Orchestra and Three Horns by Josef Rheinberger that Olivera has devised a unique method of presenting such masterworks to concert audiences. This method consists of playing a previously synthesized seven-channel tape recording of the complete orchestral portion of the score, utilizing the sound sources of the "0-1 Orchestra", while he performs the organ part "live."

Hector Olivera has been equally creative and productive with performances for the audiophile. Since coming to the United States, he has released 15 LP recordings including a "live" program from Japan, a disk of transcriptions produced in England, his classical recording produced in Holland (mentioned elsewhere) and a variety of disks recorded in the U.S. on organs in several cities.

Hector Olivera is truly a dedicated and talented musician whose very personal interpretations of master organ compositions prove popular with diverse audiences world-wide.

Olivera resides with his wife Alison and their daughter Nicole Michelle, (born October 14, 1985) near Atlanta, Georgia.

BALLARAT COMPTON'S FIFTIETH

BIRTHDAY

The Ballarat Theatre Organ Society (TOSA Western Victorian Division) will hold a special concert at the Memorial Theatre on Sunday afternoon, 30th August to celebrate the golden anniversary of the first opening of its Compton organ.

This occurred at The Ritz, Warrington, Lancashire on 23rd. August 1937, the organist being the famous Harold Ramsay.

The date is interesting as it shows clearly that, seeing 'talkies' took over the silver screen in 1929, the organ was not built to accompany silent films, but to provide "live" music entertainment for the theatre's audiences. In fact, it is unlikely the organ ever accompanied a silent film until it got to Ballarat.

For the Compton's Golden Anniversary concert, the Ballarat society has engaged three of the four organists who played the two opening concerts in 1982 - John Atwell, David Johnston and Cyril Pearl. The fourth organist - Hubert Selby, who had also played the organ for a season at Warrington, died in December 1985.

At this concert, the audience will have the opportunity to assess the result of a recent change to the organ installation - the removal of the percussions and toy counter from the back of the main chamber to a separate compartment built beside the sound chute which carries the sound to the theatre above. It has been recognised that placing the percussions at the back of the chamber, instead of at the front, immediately behind the swell shutters, the customary position, meant the sound was blocked by the pipe work. The percussions moved are the bass drum tap, drum roll, snare drum roll, cymbal tap, roll and crash, castanets, tambourine, chinese block, sleigh bells and tom tom. The toy counter carries the siren, auto horn, firebell, train, steamboat and bird whistles, aeroplane and surf.

News source..... VOX, July 1987.

PIPES DOWN UNDER

Continued from last month.

When installed in the theatre it was augmented with two additional ranks, an English Post Horn and a Diapason. Equipped with a Wurlitzer roll player and 72 rolls, it was a treat to hear Jesse Crawford's "Baby's Birthday Party" and "Wedding of the Painted Doll" played. During open console following dinner, tour member Bob Heinzen sang "Soon It's Going To Rain" in his fine baritone voice, accompanied by Bill Fearnley at the organ.

The next morning we flew from Wellington to Rotorua, and in the afternoon visited the Maori village of Whakarewarewa. A Maori guide escorted us through the arts and crafts institute, where the Maori traditional wood carving skills are passed on from one generation to the next. Then we walked through a region of gushing geysers, bubbling mud pools and steaming hot springs. That night in Rotorua we were treated to a Hangi, or Maori feast, somewhat similar to a Hawaiian luau, with roasted pig and many other delicacies, with entertainment by costumed Maoris performing traditional songs and dances.

On Tuesday we visited the Agridome in Rotorua, featuring 19 different breeds of sheep and a shearing demonstration. From there we went to Rainbow Trout Springs, home of the kiwi, New Zealand's National Bird.

The next day we traveled over a bush-clad Mamaku Ranges to Waitomo. There we visited the famous Waitomo Caves, where we boarded a launch and glided silently through a very dark grotto, with thousands of glow worms providing the only light.

We traveled on the Tauranga, and, after dinner, attended the last Club Night, in the Town Hall, of the Home Organ Society of Tauranga. The city owns the 2/10 Model H Wurlitzer, Opus 1482. Installed in the Deluxe (now Embassy) Theatre in Wellington from 1929 to 1956, it was moved to Tauranga in 1972. It is to be moved next door to the Bay Court in the near future when the present hall is demolished. Rex White was the original organ keeper and instigator to get the instrument installed in the Town Hall; Len Hockley is the present organ keeper.

Hockley opened the program, and members and visitors took turns playing. Mrs. Margaret McClymont, club President, ended the cameos with two selections, after which another of those wonderful suppers was served. Len Hockley gave a musical farewell, playing "I'll See You Again" before we departed.

On Saturday we continued our trip by coach through Waihi, Ngatea and the Bombay Hills to Auckland, finishing the day with some sightseeing and dinner in our hotel.

Sunday morning was devoted to more sightseeing, during which we visited the summit of Mt. Eden, Auckland's War Memorial Museum, the Winter Gardens, Tamaki Waterfront Drive, Mission Bay and the Westhaven Marina.

In the afternoon we went to the Hollywood Cinema in the Auckland suburb of Avondale for the final concert of our tour. The artist on the Theatre's 2/12 Wurlitzer was Brett Morris, a very talented 21-year-old New Zealander. His musical training was on piano; he is self-taught on the organ. Judging by this performance, he should have a brilliant future.

The Theatre Organ Society of Auckland, our hosts, provided a very pleasant wine and cheese party after the performance, and we had a chance to chat with members, all very interested in the States and what is happening here on the theatre organ scene.

The Hollywood Cinema Wurlitzer was installed in the original Regent Theatre in Auckland in 1926, and it remained there until 1944. It was then installed in the Hutt Valley High School auditorium, staying there until 1968. It was sold after sustaining severe water damage following torrential rainstorms, and was stored until it was purchased in 1978 by Les Stenersen of Auckland. Les, with the assistance of Auckland pipe organ builder John Parker and many enthusiasts, restored the organ over a period of five years. The first concert was presented in 1983. The Theatre Organ Society of Auckland was organised subsequently and now has 180 members,

with John Parker as President.

Kiwi ATOS Chapter President John R. Granwal, his wife Mollie (chapter secretary), and founding president Norman Dawe joined us for the farewell cocktail party and banquet Sunday night, as did many guests from the Auckland group. Ian Johnson provided music during cocktails and after dinner on his Baldwin electronic organ. Ian Davis, a gemologist, presented each member with a hand-crafted key ring he had made from New Zealand gem stones. At the close of the banquet we sang the Maori farewell song "Now is the Hour," then all 43 people present joined hands in a huge circle and sang "Auld Lang Syne."

The following day John Parker arranged for us to visit Auckland Town Hall to hear the concert organ. In the afternoon we visited Ian Davis' home, where he has built a three-manual Devtronix electronic organ with real traps.

The majority of the group departed for home Monday night (March 17). Five of us left on Tuesday for the Fiji Islands, later going on to Hawaii, where we visited Honolulu over the weekend.

Bob Alder plays two intermissions, Friday and Saturday nights on the 4/16 Robert Morton in the Waikiki III Theatre. Aloha Chapter met Sunday morning at the Hawaii Theatre in downtown Honolulu. The Hawaii Theatre Centre is refurbishing the house to make it a performing arts centre. Recently, four layers of flooring covering the original orchestra pit were removed, revealing the Otis console elevator intact. It was last seen in 1936, when the original Robert Morton organ was removed to the Waikiki Theatre. Otis repaired the lift the following week, making it possible to elevate the console from the Princess Theatre to stage level.

Everything on our "Pipes Down Under" tour went so smoothly that we were seldom aware of any difficulties. Our lovely escort, Nina Hendrix, did a splendid job of getting us where we were supposed to be on time. She was an active and inquisitive participant in all the proceedings, and she kept her serenity and poise at all times in spite of all the details she had to handle.

Our bus drivers, without exception, went out of their way to make our trips enjoyable. Where else would a bus driver stop in busy traffic to let a passenger photograph a street sign which happened to be his own name? Or help with all the details of baggage at hotels and airports, so that not a single piece of luggage was lost or even late. Quite an enviable record. Or the day in Auckland when the driver let us off at a shopping mall so that he and Nina could take care of the hotel registration and room keys without having us wait in a crowded lobby. Or the driver who drove us down a country road (that he was not supposed to use) so that we could see koalas in the wild state. Small matters indeed, but what a nice feeling of their concern for us. We reciprocated by inviting them to the organ concerts and crawls, which was a first for most of them.

The hospitality of the theatre organ groups was outstanding. There was nothing that they would not do for us. Open console was the rule at all the installations we visited, except for the formal Fenelon/Thornley concert, where it would have been impracticable. Of course, ten minutes or two numbers is really a teaser for an organist who could spend an entire day exploring the possibilities of any one of the instruments, but we had to be realistic and thankful for even a few minutes of sheer enjoyment.

The Australians and New Zealanders were most gracious hosts, and all their extra efforts that make our visit so enjoyable are deeply appreciated. A large delegation of Aussies and Kiwis are expected to come "Up Over" to attend the 1987 ATOS Convention in Los Angeles, and we hope that when they return to their homes they will feel about us as we do about them.

Reprinted from Theatre Organ
Journal of the American Theatre Organ
Society
January/February 1987 edition

The following article, reprinted below, appeared in the Melbourne newspaper, "The Sun" on Thursday, June 11, 1987.

PUNTERS INHERIT A PALACE

(by Michael Roberts, Neil Wilson and Jane Phillips).

Melbournians will be able to bet on just about anything that moves under the State Government's "grand plan" for the Regent Theatre.

The \$30 million project will turn the old theatre into a 24-hour gambling palace run by the TAB. Mr. Cain said yesterday the Regent Tabaret would be the first of its kind in the world.

The centre will show direct, large-screen telecasts of local and international sporting events.

Cost of the development will be met by the TAB from its existing financial reserves. The TAB will take bets on any of the sporting events and on a variety of outcomes.

For example, punters can bet on who will birdie a hole next in a golf tournament, who will shoot the most baskets in the first half of a basketball game and who might kick the most goals during one quarter of football.

Other sports covered will include motor racing, boxing, tennis, soccer and cricket as well as the traditional TAB events of horse and greyhound racing. Specially designed electronic video betting games will be introduced including the casino game, Keno.

The three-storey Regent is to be refurbished to its original early 20th century splendor. Bars, lounges, cafes, cocktail lounges and restaurants will all be featured. Money will not be exchanged directly - all bets and the operation of machines will be handled through credit cards bought to a particular value at the centre. The cards can be cashed before patrons leave.

When fully operational, the centre is expected to raise about 4110 million a year. The TAB chairman, Mr. Bob Nordlinger,

said he expected an annual turnover of about \$70 million. Eighty per cent of that money would be returned to the players, 12 per cent to the Government for use primarily in areas of health care and 8 per cent to the TAB to meet running costs.

The Premier denied suggestions the Tabaret was nothing more than a "Claytons Casino". Mr. Cain also said the Government remained opposed to the introduction of poker machines and denied suggestions the video machines to be installed were the "pokies" of the future. He also said it was possible three of four similar centres might be set up in major regional towns if such a move had the support of local communities.

"The Tabaret would be a major tourist drawcard and would further enhance Victoria's reputation as the sports capitol of Australia", he said.

"We have come up with a concept which enables sports enthusiasts to enjoy their favourite game in a pleasant environment and gives them an opportunity for a type of wager not available to other Australians," he said.

"Great potential also exists to retain within Victoria most of the \$30 million a year Victorians invest over the border, mainly in NSW."

Mr. Cain said the renovation plans were in line with the Melbourne City Council's development brief for the Regent.

He said any alterations would be made in such a way that the theatre could be returned to its original purpose if required.

WANTED URGENTLY

A good reliable vacuum cleaner - with plenty of sucking power! - as a donation to the Orion Wurlitzer workshop.

This matter is urgent, so if you can help, please ring Doug Smith on 750 0917.

DETROIT THEATER ORGAN CLUB

In 1928 the Fisher Brothers, in less than one year from conception to occupancy, built the Fisher Building, a complex in midtown Detroit, designed by Albert Kahn, that included offices, shops, a garage, and a theatre.

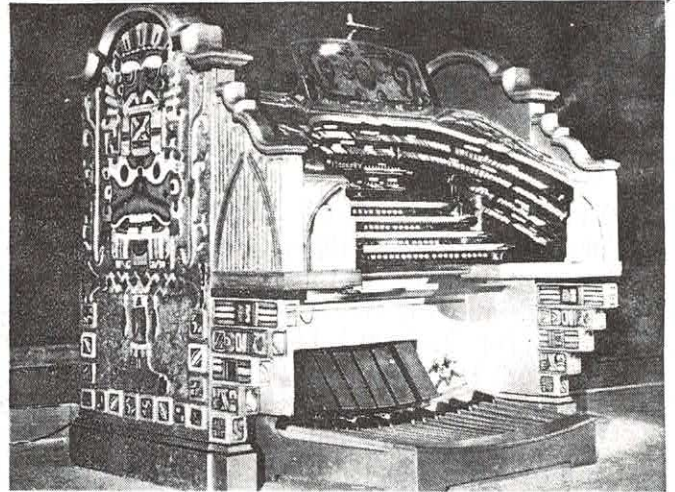
The Fisher Theatre, designed by architects A. S. Mayger and A. G. Graven, resembled a Mayan temple. The theatre's 4-manual 34-rank Wurlitzer, Opus 1953, with console shell also of Mayan design, was shipped from the Wurlitzer factory in North Tonawanda, New York, on September 19, 1928. In 1961 the theatre was totally gutted by the Nederlander Theatrical Corporation which transformed the cavernous movie palace of nearly 3000 seats into a legitimate playhouse, designed in a contemporary style by Rapp and Rapp, of less than two-thirds its former capacity.

The Wurlitzer organ was removed from the theatre in 1961 and became the nucleus of the Detroit Theatre Organ Club, organized early in that year, with a charter membership of 60 pipe organ enthusiasts.

The Iris Theatre, a small neighbourhood movie house rented on Detroit's east side, became the first home of the former Fisher Wurlitzer and the Detroit Theatre Organ Club.

In 1963 D.T.O.C. vacated the Iris and moved across town to take up permanent residence in the larger Senate Theatre. Countless hours were spent by members volunteering their time to install the organ and refurbish the facility and install seats obtained from another theatre. The instrument is housed in six chambers, four on the stage and the two remaining from the original Senate organ. The organ is now owned by D.T.O.C.

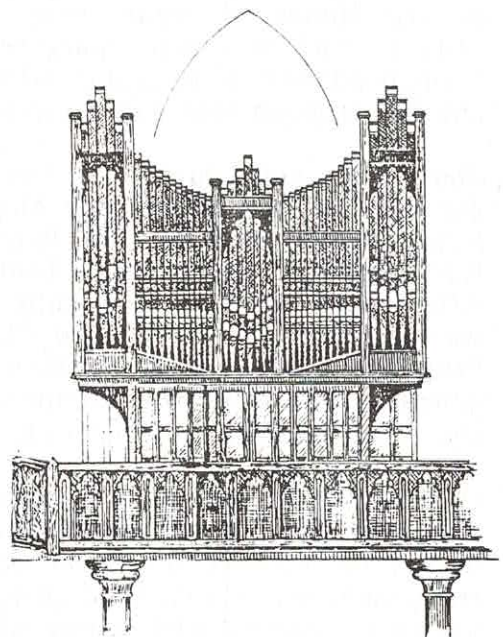
The D.T.O.C. Wurlitzer is noted for its complement of pipes, having a greater than usual number of string celeste ranks than the typical Wurlitzer of comparable size. The stop arrangement on the D.T.O.C. console is unique in that stops for each manual are subdivided



Senate Theater
4/34 Wurlitzer

by chamber. The stops within each chamber group follow the normal Wurlitzer pattern.

The Detroit Theatre Organ Club is a private club with a limited number of regular, associate and special members. The Senate Theatre is wholly owned by D.T.O.C. and is operated for the benefit and enjoyment of the membership and their invited guests. The club has grown to full membership and attracts top-ranking artists to perform at the monthly concerts.



CLUB NIGHT AT EPPING

17th JULY 1987

Vice President Cliff Bingham commenced proceedings at 7.45pm. (perhaps there is a message here that we should begin club nights at this time rather than schedule them for 7.30pm.) by introducing our artist for the evening - Margaret Hall. It was evident from Margaret's opening offering, the bright and bouncy number from "La Cage Aux Folles" - "The Best of Times", that we were in for a musical treat. Margaret has long been a fan of Barry Manilow and frequently includes one of his numbers in almost every programme she plays. This night was no exception with "Sweet Heaven, I'm in Love With You". "March in A" - a plain title for a beautiful composition followed, naturally tremors off, a mode which seems to suit the Christie equally as well as with them on. Margaret paid tribute to the late Fred Astaire with a beautifully controlled version of "The Continental" - one could easily visualise Fred and Ginger dancing and swaying to this one.

A Chorus Line selection was next with "What I Did For Love" and "One". I must say that Margaret's arrangement of "What I Did For Love" was for this reviewer, the highlight of the performance, the modulations and chording were just superb. The old favourite as performed by Ethel Smith on the Hammond organ many years ago "The Parrot" was next, Margaret had just a small amount of difficulty with this one, but the problem was quickly overcome.

The closing piece in this all too short display of fine musicianship by Margaret was Irvin Berlin's "Shakin' The Blues Away" - Ruth Etting would have been pleased. After much applause and calls for more, we received for an encore "Dark Town Strutter's Ball". The group then proceeded downstairs to view the promised slides of the recent Adelaide Convention.

It was fun to see all the familiar faces and view the sights, both of artists and organs as well as the local scenery. At the conclusion of this first group of slides, we were provided with a fine and plentiful supper including lots of home cooking - it really is a better idea to have people

bring along a plate to these evenings rather than just have dry old biscuits.

After the supper break, we saw another selection of slides of organ installations in the U.S.A. and then some rather historical or was it hysterical slides taken 15-20 years ago - several people in the room saw younger images of themselves in addition to some other well known artists.

All this good fun and companionship - - - and only enjoyed by 42 members - what a pity you weren't there - plan to attend next time - - - you just may enjoy yourself.



Photo above. Margaret Hall at the console of the Christie Organ.

HOME ORGAN PARTY - SUNDAY JULY 19TH
by John Rattray.

A bright and sunny day saw a record number of persons attending the regular home organ party at Ritchie and Norm's Selwyn Theatre in Mortdale. Some 70 people attended to be entertained by several artists.

The first to entertain us was Jan Ingle who started by playing a spirited medley from the musical 'Hello Dolly'. Jan then followed with 'I'm in the Mood for Love'. Next up was a complete surprise for many of us. Campbell Thomas is a 10 year old boy who started learning Organ just 2 weeks before last Christmas! At this early stage he is already showing that given the proper encouragement he will continue to perform well and most importantly play well in a concert situation. His microphone manner was good given that this was his first public concert. It was also good to see an artist smiling and seeming to enjoy himself whilst playing and announcing his numbers. Campbell played the old standard "When the Saints go Marching In" followed by "Edelweiss" from the "Sound of Music". The audience loved his rendition of Aeroplane Jelly and even joined in on request to sing a verse of this well known advertisement. One further number followed and then it was the turn of Andrea Harrison to take the console.

Andrea can always be relied upon to give a accurate performance and today was no exception. Her opening number was "Valencia" followed by a Jazz arrangement of "Greensleeves", a most enjoyable piece of music. Next followed "Stormy Weather" and Love a Man. I enjoy Andrea's playing as her youthfulness always shows.

Ron Smith then proceeded to entertain us with the very old number "Sugar" and then went on to a medley of Ol Blue Eyes Frank Sinatra including such favourites as "Strangers in the Night" and "My Way".

John Shaw one of our vice-presidents came forward to play for us on the piano. John has just returned from the A.T.O.S. convention in America and so his bracket took us on a 'Musical Travelogue'. Some of the tunes included were "Maybe it's Because I'm a Londoner", "Galway Bay", "Scotland the Brave", "California Here I Come", "Blue Hawaii" and then back to home with "Waltzing Matilda" and "My City of Sydney".

John is a very underrated talent in the society and I for one would like to see him perform in our concerts.

After interval which consisted of a most enjoyable afternoon tea and a tour around Norm's model train set. What a lot of big kids suddenly showed their faces.

After interval Jan returned with a medley from "Showboat" and after her next number handed back to Ron who played "Perhaps Love", and a very popular rendition of "Roses of Picardy". Andrea then returned, this time to the Piano and played "Cavatina", and a lovely transcription of a J.S. Bach cello piece called Arioso. Why don't we hear more of Andrea on the Piano? John then returned to give a moving performance of "Memory" from "Cats". Following calls for a encore he returned to give a very up-market arrangement of "Lullaby of Broadway". To finish the afternoon Campbell returned and played "Chopsticks", "Deep Purple" and my personal favourite "I Still Call Australia Home".

Andrea then came forward and thanked Ritchie and Norm for the tremendous effort put in for the afternoon. Phyl Wilson, T.O.S.A. president came forward and accepted the \$225.00 raised from the afternoon. A special donation was also made by Dave Davenport to the Orion Organ Fund.



L - R. Doug Smith, Vi Hagtharp, Cec Paddy, Andrea Harrison, Mark Gabriel.



Campbell Thomas about to announce his next number.



Jan Ingle at the console.



President Phyl Wilson receiving the proceeds of the day from Ritchie Willis.

NEWS FROM CANBERRA**ALBERT HALL ORGAN TO HAVE****PROFESSIONAL ATTENTION**

The Compton Theatre organ owned by the ACT Division of the Theatre Organ Society of Australia (TOSA ACT) is to be improved by professional organ builders. Richard Larritt, director of George Stephens Organ Builder Pty. Ltd. of Adelaide, and apprentice Garth Liebelt, will spend one week in Canberra this month to work on the instrument.

The exacting and complex work of regulation and tonal finishing of the more than 650 pipes will be the main task. About 100 man hours at a cost of some \$4,000 will be devoted to the job of balancing the sound within the instrument itself and attuning the organ to the excellent acoustic of the Albert Hall.

The Society's President, Ian Harrison, said today that concert audiences will be able to enjoy an improved, more refined and balanced sound with better progression of the tone of each pipe within each rank or set of pipes.

The first opportunity for Canberra audiences to hear the new improved sound of the Compton will be on 30 August at 2pm. when TOSA ACT presents its first international concert artist, the USA's Hector Olivera. Tickets for the concert will go on sale at the Canberra Theatre box office from Monday 3 August.

Contact Clinton White
Vice President, TOSA ACT.

Telephone (062) 47 5155 (work)
(062) 88 7122 (home)

PLEASE NOTE**NOMINATION FORM FOR
ELECTIONS - 1988**

The nomination form **MUST** be in the hands of the Returning Officer, Mr. Rod Blackmore by 5pm. on **WEDNESDAY 16th SEPTEMBER 1987.**

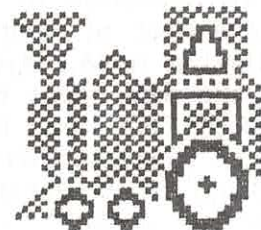
URGENT URGENT URGENT

**WE URGENTLY REQUIRE MEMBERS
HELP IN LOCATING THE FOLLOWING
ITEMS THAT HAVE BEEN KEPT BY
MEMBERS IN SAFE KEEPING FOR THE
ORION PROJECT:**

1. New American key contact assemblies
2. Any new stop tabs (long or short)
3. Electric stop-key units
4. ANY odd organ parts relative to the project i.e. wooden framing - pipes - etc, etc.
5. WURLITZER PIANOLA - This has been in the care of 'A' member - but we have lost track of who the member is.

**YOUR EARLY ATTENTION TO THE
ABOVE WILL AID THE ORION PROJECT
AND THE MAJOR RESTORATION
PRESENTLY UNDER WAY.**

Please phone Ron Wilson on 759 6050



**HAVE YOU BOOKED YOUR SEATS
FOR THE
NEWCASTLE TRAIN TRIP?**

The following article was supplied by T.O.S.A. member, Col Tringham, and will be featured in following issues of TOSA NEWS.

THEATRE ORGANIST'S SECRETS

A collection of successful imitations, tricks and effects for Motion Picture accompaniment on the pipe organ. In any event, we thought you might be interested seeing how the famed silent screen organists were able to "make those sounds" when accompanying silent films.

Tom B'hend
Editor
The Console. U.S.A.

INTRODUCTION

The tremendous popularity of the pipe organ in the moving picture theatre has undoubtedly put this wonderful instrument in the first place to stay as the most perfect accompaniment to the Silent Drama. Its superiority over the orchestra for this means in undisputed, not only because of the organs greater flexibility and range of tonal expression but because under the control of an artist it can do all much more than a large orchestra, greatly surpassing it in power and grandeur and even variety of tone.

The importance of correct and artistic use of the effects and imitations possible on the modern theatre organ cannot be over estimated. An audience will often be more favourably impressed by the organist who takes advantage of appropriate situations for putting in some clever trick or effect than by one who might possibly be a better musician but lets these scenes pass unnoticed. Remarks like "Wasn't that a clever Banjo effect the organist played for that Negro scene?" or "Wasn't that Rooster-crow imitation he put in, a scream?" are much more frequent than "Didn't the organist play that Chopin Nocturne beautifully?"

It should be remembered however, that a scene or a whole picture can be just as easily ruined by the indiscrete use or overdoing of these imitations. Do not be so anxious to put tricks and effects that the audience is annoyed instead of

amused. Good judgment for knowing where and when not to use an effect is just as essential or perhaps even more so than the ability to properly perform the trick. For instance, the Snore effect can be very funny or ridiculously crude according to the scene it is used for. In the case of a fat man snoozing on the porch on a hot summer day with the flies buzzing around him it would be funny, but the ludicrous effect if it were used for a scene in which the pretty young heroine is asleep in her elegant boudoir, can be imagined. It is doubtful whether any organist would live long if he or she were guilty of such a crime, but there are plenty of organists that do things almost as bad.

THE SNORE

- I. Vox Humana 8'
II. Piccolo 2'
(Twelfth 2 2/3)

Tremolo

A most effective imitation of a person snoring can be produced on any organ having the above named stops, which if used with discretion will unfailingly draw considerable laughter from the average theatre audience.

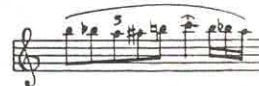
A short upward and downward chromatic run of three or four notes in the lower octave of Manual I (Vox Humana 8') produces the effect.

1. e.



Play very legato, opening and closing the Swell Pedal so as to accent the held note.

Immediately after the snore effect, play the following measure on the Piccolo 2' thus imitating the whistle or wheeze usually supposed to follow a snore.



Play legato and not too rapidly. By combining the Twelfth 2 2/3' with the Piccolo 2', a better whistling effect can be produced.

If the trick is to be repeated several times, it is best to avoid monotony by playing alternately slightly higher and lower than written.