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TOSA NEWS

The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division, Inc.
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**Ray
Thornley**

IN
CONCERT

at the console of the
**mighty
Wurlitzer**
Theatre Pipe Organ



**SUNDAY 29th. MARCH AT 2.00PM.
MARRICKVILLE TOWN HALL**

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

PATRON Ian Davies

PRESIDENT Phyllis Wilson (759 6050)

VICE PRESIDENTS Cliff Bingham (476 2363) John Shaw (759 5825)

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Margaret Hall, Merv Palmer

MINUTE SECRETARY Murray Ries

TOSA NEWS EDITOR Ron Wilson (759 6050)

TOSA NEWS PRINTING Ron Wilson

PHOTOGRAPHY Barry Tooker

CONCERT RECORDING Bill Schumacher and Ron Wilson

CONCERT TAPE HIRING Neil Palmer (798 6742)

CONCERT TICKET BOOKINGS Frank Rohanek (747 1240)

HOME PARTIES Andrea Harrison (520 8632)

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

URGENT - URGENTHAVE YOU ANY CAPITOL PARTS

During recent times, several of our members have put in many hours of their time in re-furbishing many of the small air-motors, pallets and other parts for the Capitol Wurlitzer.

Most of these parts have been sent back completed, however, after a recent stocktake, it seems that there is some air-motors, pipes and other sundry pieces still missing. If you have been doing any of this work and still have parts waiting to be finished, contact Doug Smith on 750 0917.

To assist with the preparation and installation of the Capitol Organ in the Orion Centre, would any member who has any parts, particular pipes or other sundry pieces stored, or at their home for repairs, please ring Jack Lawson on 569 3775 as soon as possible to assist him with the stocktake and pipe assessment as mentioned in the last issue of TOSA NEWS.

NEW MEMBERS

(February meeting)

A cordial welcome is extended to the following new members.

N.F. Clapman
W.S. Kittson
L.T. and M. Moore

DATES FOR YOUR DIARY



MARCH

SUNDAY 1st at 2.00pm.
FREE CONCERT
MARRICKVILLE TOWN HALL
Featuring Clinton White, Andrea Harrison
and David Riley.

MONDAY 2nd at 7.30pm.
COMMITTEE MEETING

SUNDAY 29th at 2.00pm.
RAY THORNLEY IN CONCERT
Admission: Adults \$8.00 Members \$6.00
Concession \$5.00 Children under the
age of 15 admitted free.

APRIL

MONDAY 6th at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 8th at 7.30pm.
CLUB NIGHT
MARRICKVILLE TOWN HALL
Details in next issue.

FRIDAY 17th - MONDAY 20th
NATIONAL CONVENTION
ADELAIDE

MAY

MONDAY 4th at 7.30pm.
COMMITTEE MEETING

SATURDAY 9th at 2.30pm.
BONDI-WAVERLY RSL CLUB
GRAY STREET BONDI-JUNCTION
Patron Ian Davies is once again inviting
members and friends to attend an after-
noon of organ and piano music.
Proceeds go towards the Capitol Organ
Fund.
Admission:- \$4.00

WEDNESDAY 20th at 7.30pm.
QUARTERLY MEMBERS MEETING
MARRICKVILLE TOWN HALL

SUNDAY 24th at 2.00pm.
2CBA-FM CONCERT
Featuring Bill Schumacher, Valda Lang,
Patricia Wooldridge, John Brosnan.

MARRICKVILLE TOWN HALL
Admission:- Adults \$8.00 Members \$6.00
Concession \$5.00 Children under the
age of 15 admitted free.

JUNE

COMMITTEE MEETING
MONDAY 1st at 7.30pm.

SUNDAY 28th at 2.00pm.
PAID CONCERT
MARRICKVILLE TOWN HALL
Featuring David Parsons and Gus Merzi.
Admission:- Adults \$8.00 Members \$6.00
Concession \$5.00
Children under the age of 15 admitted
free.

THEATRE ORGAN WORKSHOP

The first in a series of workshop sessions
is to be conducted by Margaret Hall
and Bill Schumacher on Tuesday 12th
May. The venue will be Marrickville
Town Hall and we shall commence at
7.30pm.

Margaret and Bill will offer advice
on theatre organ styling, registration
and general musicianship.

This evening will not be open to every-
one, but we invite applications from
those genuinely interested in improving
their manageability of the theatre pipe
organ. We ask you to prepare one or
two pieces in advance, nominate them
on the application form included in
this of TOSA NEWS and return it to:

THEATRE ORGAN WORKSHOP
118 Moore Street,
Hurstville,
N.S.W. 2220.

From these applications, a small number
will be selected for the first workshop
on 12th May. This will also indicate
the general enthusiasm for subsequent
sessions to be held; dates to be advised.

The cost - \$2.00

Enquiries - Phone Margaret Hall on
502 3279.

NOTES FROM THE SECRETARY

INCORPORATION: As of 3rd February 1987, we are an incorporated association under the NSW Government Association Incorporation Act. We have included a copy of the Certificate Of Incorporation in this issue of TOSA NEWS. The act of incorporation, as you are well aware, is to be the foundation stone of our Society as we move into the future, and I must say after all the meetings, rule changes and the like, it was certainly pleasing to finally make it.

QUESTIONNAIRE: Some two hundred forms have been returned so far and the analysis of the answers is now being undertaken. For those who have not yet sent back their completed questionnaires, you had better hurry and do so.

In reading through the questionnaires, we have so far received, we have noticed that many members have suggested that we hold workshop sessions on the Marrickville Organ. Elsewhere in this issue is a notice about the first workshop session.

MEMBERSHIP CARDS: About 75% of our members have now paid their dues for 1987, and in many cases for 1988. When we adopted the rules under which we incorporated, it became necessary to refer to members as "A PERSON" both because of requirements of the rules and the Act, however, in order to preserve the tradition we have had, of having husband and wife or family membership, we set up the Associate Membership provisions in our by-laws and our records therefore show one member of the family, usually the husband, as the member and the other member (the wife) as the associate member. Thus we have issued membership cards with only the members name on them. The Associate Members, of course, have all the rights and privileges of a member, except voting rights at society meetings.

If any member requires their card altered to show their spouse as the member, and therefore them as the associate, just return it to me with a short note and it will be altered. Unfortunately, at the time of issue of the membership cards, it was not possible for me to know, for every family, who should be the member and who the associate.

SPECIAL GENERAL MEETINGS: Wednesday 18th February was the date set for the first Special General Meeting or Members Meeting of 1987. At the time we gave notice of the meeting, your committee had no real business for the agenda except for reports from the Treasurer, the Orion Installation team, the Marrickville maintenance team and myself. By the time the date arrived, that situation had changed somewhat in that our President, through the pressure of work, had resigned and some changes had therefore been necessary to bring the committee back to full strength.

Those change are:-

Mrs Phyllis Wilson - President
Mr John Shaw - Vice President
Mr Merv Palmer - Committee

In announcing the changes at the Special General Meeting, Ian Somerville, our retiring President, welcomed the new office bearers to their positions and congratulated Phyl Wilson on becoming our first ever lady President. A congratulation that I would like to add to, not only on my own behalf, but on behalf of all members.

I would like, at this time and on behalf of all members, to thank Ian for the time and effort he put in whilst President.

In presenting his report on the state of the Marrickville installation, Neil Palmer informed the meeting that the new Harp is almost ready to connect, that the new rank of Vox Humana pipes are in place and that all second touch on the organ is now working. In fact, for the first time in a long while, ALL features of the instrument now work as they should.

The Treasurer's report as presented to the Special General Meeting appears elsewhere in this issue and needs no comment by me except to say, that it is pleasing to see a healthy profit being returned for our efforts. This profit is due largely, of course, to your patronage at concerts, and I am sure, that with the type of plans your committee have in the pipeline, that your excellent level of patronage will continue.

Regards to all,

Bob McMinn.

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) INCORPORATED

CONSOLIDATED STATEMENT OF INCOME AND EXPENDITURE

FINANCIAL PERIOD 1-10-86 to 31-1-87

<u>INCOME</u>		<u>EXPENDITURE</u>	
Subscriptions - General Fund	2169.50	Marrickville Organ	1572.63
- T.O.S.A. News	2371.50	Orion Organ	784.58
Ticket Sales	3416.00	T.O.S.A. News	1194.98
Donations	382.00	Donations	nil
Advertising	50.00	Advertising	60.00
Record Bar	1150.50	Record Bar	749.45
Tape Library	75.90	Tape Library	8.70
Cafeteria	339.94	Cafeteria	127.28
Bank Interest	1774.07	Bank/Govt. charges	64.82
Organ Parties	401.20	Stationery	476.81
Organ Practice	101.00	Functions	1826.80
Functions	2569.70	Postage & Phones	133.92
Badge Sales	52.00	Hall Hire	1430.50
Fundraising	134.00	Artist Fees	1456.36
		Repairs & Maintenance	60.00
		Sound System	1888.09
		Miscellaneous	1064.52
TOTALS	\$14987.31	TOTALS	\$12899.44
SURPLUS FOR PERIOD	\$2087.87		

THE MEMBERS OF T.O.S.A.(N.S.W) THANK THE RETIRING
PRESIDENT, MR.ALAN MISDALE FOR HIS MANY YEARS OF SERVICE.

The retiring President, Mr. Alan Misdale, served in this position from 1979 to 1986, a total of eight years and worked hard to fulfil the onerous duties of President and Chairman both in the business and social responsibilities of these positions.

Alan headed the organisation, administration and day to day running of the National Convention in 1980 and again in 1985, again from both social and business aspects.

He was deeply involved in the maintenance of the Marrickville Wurlitzer installation, initiating and following to completion projects which improved the performance of the instrument, increased reliability and ease of maintenance.

As the Society's representative he was involved in the preliminary negotiations with Canterbury M.C. staff regarding the installation of the Capitol Theatre Wurlitzer Organ in the Orion Theatre and was responsible for the laying of the foundation for the agreement between that Council and T.O.S.A.

Prior to his period as President, Alan was a Vice President in 1978, and Treasurer 1973 and 1974.

The members of T.O.S.A.(N.S.W.) are sincerely appreciative of the work carried out by Alan Misdale over this long period of years, and give due recognition to his sterling efforts.

Sincere thanks must also be given to Colletta Misdale for her loyal support and help both on the social and home front - without this support the ever present duties of the President would have been a lot more difficult.

In thanking Alan and Colletta Misdale, members of T.O.S.A. (N.S.W.) wish them both a happy and relaxed retirement from official duties.

In any voluntary organisation, many people do much work behind the scenes and so deserve the praise and support of their members.

The foregoing letter was received from Tom Halloran on the 2nd February 1987 and is but one example of one members views upon this subject.
The Editor.

NEWS BRIEFS

TOSA BADGES

The Committee has received several inquiries in regards to the purchase of TOSA badges.

Members wishing to obtain their badge can do so at all TOSA functions, or from the Treasurer. The cost being \$4.00.

TOSA LIBRARY

There appears to be quite a few books missing from the TOSA Library. If any member has in their possession or know the where-a-bouts of any books, catalogues etc; will you please return them to the Secretary.

TAPE LIBRARY

The following tapes have been added to the tape library:-

- (1) Bill Schumacher concert with Marie Stronach and Roy Ashton 26th October 1986.
- (2) Tony Fenelon 14th December 1986
- (3) Lance Luce 1st February 1987

PLEASE NOTE: Membership cards **MUST** be produced when hiring concert tapes. Please return tapes promptly so other members may also have the opportunity of enjoying them.

For all tape inquiries, ring Neil Palmer on 798 6742.

ON THE SICK LIST

It has been reported that our Society's Patron, Ian Davies, has been admitted to St. Vincents Hospital for a minor operation. The last report I heard was that Ian is well and truly on the mend and should be 'back on deck' by the end of February.

TOSA members are thinking of you at this time Ian, and wish to convey their sincere thoughts for a speedy and complete recovery.

WURLITZER IN TV AD.

The console of the Wurlitzer Organ in Moorabbin Town Hall, Victoria, was featured in a recent television advertisement for Venture Stores' "Monster Sale". The ad shows the organ being "played" by Dracula!

This instrument was originally installed in the State Theatre, Melbourne.

FOR SALE

"WURLITZER CENTURA PROFESSIONAL ORGAN".

Beautiful organ for reluctant sale as owner is returning to the U.K. in early April.

Two and a half full manuals, the top half being a built-in synthesizer.

Free delivery can be arranged.

Excellent condition. \$3,500 is the asking price.

Please phone Allan Youle on 226 8903 or 498 3121 (H).

FOR SALE

For sale:- LOWREY C500 Theatre Organ as new condition.

PRICE \$9,800

For all enquiries please ring 525 6934.

Am considering selling our organ.

Wurlitzer 950 T.A. Horse shoe shape. 3 Keyboard, full sized theatre console. Top of the range.

For further details, ring (02) 520 8572.

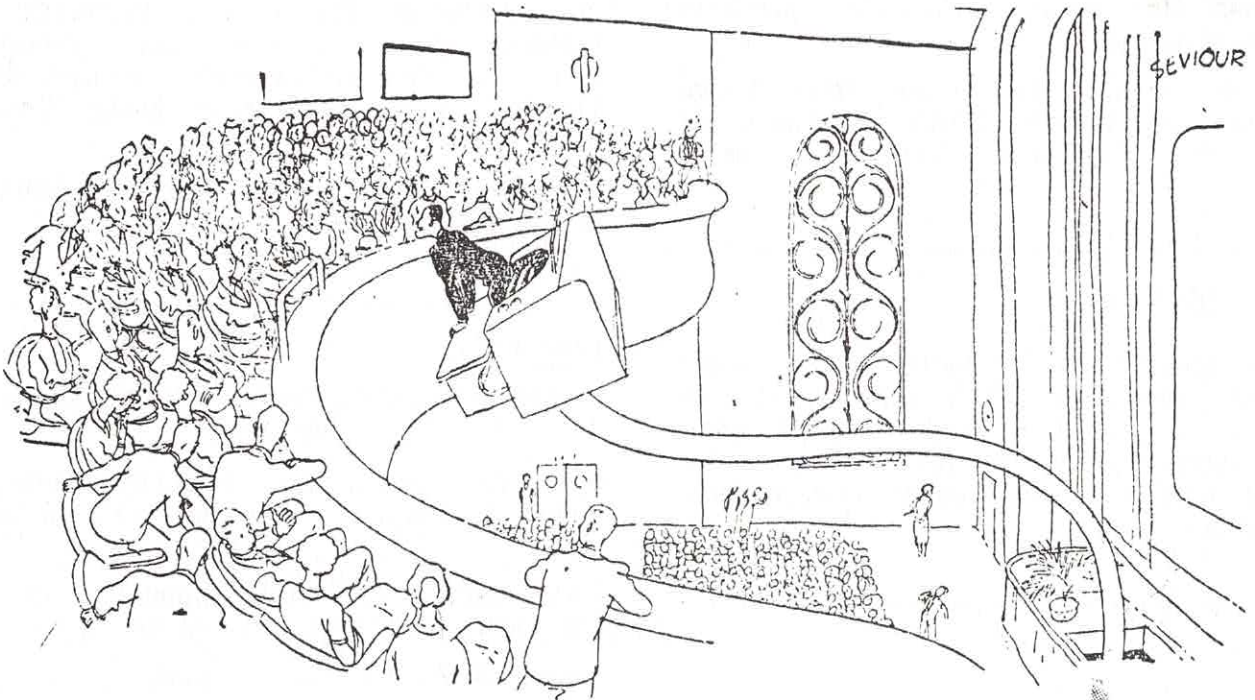
Preferably afternoon or evening.

For sale:- Gulbransen. 380X

This organ is in excellent condition. Price:- \$12,000.

Phone Bus. 546 6693. A.H. 523 1003.

NEW ZEALAND HERALD, SATURDAY, APRIL 1, 1939.



"Oh! so I'm the worst organist you've ever heard, am I!?"

NEWS FROM VICTORIA

MARCH

THURSDAY 5th at 8.00pm.

CLUB NIGHT

Moorabbin Town Hall. Featured organist will be Jeff Arnett. Open console. Members free, visitors \$2. Bring something to share for supper.

TUESDAY 17th

DINNER AND SHOW

Tivoli Theatre Restaurant (BYO).
1390 High Street, Malvern. Cost \$20.
TOSA members and friends invited. Book with Ron Everett. (03) 277 1194.

WEDNESDAY 18th at 2.00pm.

Ballarat Memorial Theatre. TOSA Western Victorian Division's Pensioners and Friends Concert featuring Cyril Pearl at the Compton Theatre Pipe Organ.

APRIL

WEDNESDAY 1st at 8.00pm.

CLUB NIGHT.

Moorabbin Town Hall.
Featured organist will be Peter Hurley.
Open console. Members free, visitors \$2.00. Bring something to share for supper.

SUNDAY 12th at 2.00pm.

RICHARD HORE IN CONCERT

Cinema North, Reservoir.

Admission \$8.00, Concession \$5, under 15 free. TOSA members \$7.00, \$4.00.

TUESDAY 28th at 8.00pm.

Moorabbin Town Hall

50/50 Dancing to Cyril Pearl at the Wurlitzer Organ.

Admission \$4.00. Enquiries 848 1243.

NEWS FROM CANBERRA

SATURDAY 11th April at 8.00pm.

Silent movie night featuring well known Melbourne organist David Johnston at the Albert Hall, Canberra.

SUNDAY 12th April at 2.00pm.

David Johnston in concert at the Albert Hall.

T.O.S.A.**Theatre Organ Society of Australia**

(SOUTH AUSTRALIAN DIVISION) INCORPORATED
P.O. BOX 596, ADELAIDE, S.A. 5001

8th February, 1987.

The Editor,
T.O.S.A. (N.S.W. Div),
P.O. Box 584A,
SYDNEY SOUTH. N.S.W. 2000

Dear Sir/Madam,

On behalf of the organising Committee for the Festival City Fifteenth Convention I wish to request that a small paragraph be placed in the your next T.O.S.A. Magazine reminding Delegates to the Convention that accommodation for the Easter weekend should be booked quickly. With school holidays on at this time and at least two other Conventions (with an equal number of Delegates attending) accommodation is at a premium. At this stage the Motel at which T.O.S.A had "reserved" some rooms for Delegates - The Morphettville Motor Inn - had not had any bookings for "The Pipe Organ Group". These rooms will be gradually used by the Inn as other reservations come in. It is strongly recommended that Delegates confirm their accommodation bookings.

Also would you please advise your Members that

"The South Australian Division of T.O.S.A. is holding it's monthly Clubnight on Tuesday 14th April at the Capri Theatre, 141 Goodwood Road, Goodwood at 8.00 p.m. All Interstate Visitors and Delegates for the Convention are welcome to attend."

Thanking you in anticipation.

Yours faithfully,

Bernice Larritt
CONVENTION SECRETARY (HON)

CONCERT REVIEW

LANCE LUCE

Marrickville Town Hall
1st February 1987

An enthusiastic audience of approximately 350 people gathered at Marrickville Town Hall to welcome Lance at his first performance of his Australia wide concert tour. Currently staff organist at the 'Organ Grinder Pizza Parlor' in Toronto, Canada, this is Lance's first visit to this country since he appeared as guest organist at the TOSA National Easter Convention in Melbourne., 1984.

After the traditional warm welcome by compere Frank Ellis, Lance moved to the console to commence his programme with a 'bouncy' "Sunny Side of the Street" utilising the Post Horn to advantage for a clear and telling counter melody. After a pleasant greeting, Lance went on to play the "Repaz Band March". A driving bass moved this number along most successfully and was well received by the crowd.

A medley of "Ain't Misbehaving" and "Making Whoopee" featuring 'slinky' Krumet/Tibia right hand solos, relaxed the tempo to an 'easy' jazz swing. A sensitive rendition of "Secret Love" followed, with lush Tibia combinations and rich harmonies. Use of the Marimba Harp and Chrysoglott added to the enjoyment of this delightful piece. "Five Foot Two and Ain't She Sweet" livened the pace again, complete with a snappy xylophone solo and post horn break.

Lance continued the programme with "Old Man River", which proved a great favourite with the audience who began their applause before the number was completely finished - Lance, milking every last chord from the Wurlitzer. Personally, I felt his arrangement lacked the 'soul' required of the piece, owing to a rather mechanical interpretation.

A George Gershwin medley of "Someone to Watch Over Me", "Summertime" and "I've Got Rhythm" came next on the list (did anyone else notice some timing inaccuracies during the first item? - or was it me?) was followed by another bracket which included "Don't Get Around Much Anymore" and "Mack the Knife". The 'walking' bass and catchy improvisation, culminating in the 'Big Band' style, seems one in which Lance is very

comfortable and adept in.

Three numbers from Oklahoma, "Oh What a Beautiful Morning", "Surrey With a Fringe on Top" and the main theme were well played, but unfortunately, suffered from a lack of variety in the registration department.

Dean Martin's well known signature tune, "Moon River" once again revealed the sensitivity Lance is capable of, this time displaying a subtle rubato, befitting of this romantic evergreen.

It was a joy to hear the post horn in such fine tune during "The Toy Trumpet" a novelty from the Shirley Temple film, "The Little Colonel". A fast swing medley of "Mr Lucky", "Lady is a Tramp" and "Green Dolphin Street", wowed the audience with much use of the traps and tuned percussions, concluding with a spectacular full sound. "Look to the Rainbow" from 'Finnians Rainbow', was highlighted by the very delicate sounds of the chrysoglott.

A novel selection of polkas followed, including the "Cactus, Peanut and Clarinet Polka". Lance concluded the bracket with the "12th Street Rag Polka???" hastening to a ragtime pace with three tempo increases. Elastic fingers would be an apt description here!!! - Excellent display!

Schubert's well known "March Militaire" completed the first half of the programme. Plenty of firey, posthorn and percussion here, but again, a lack in tonal variety. Also, I feel Lance was unaware of the 'impact' provided by the bass drum. Heard at the rear of the hall, the drum proved devastating, blending with the lower registers and reducing the overall sound to a 'mush'.

After interval, "No Business Like Show Business" heralded Lance's return to the console, resplendent in a red lurex dinner jacket with matching bowtie. "Czardas" began with the customary haunting gypsy style, but sadly, remained that way throughout the piece. I expected the increased momentum that is traditional of this work, and when it did not surface, I was a little disappointed.

My spirits were lifted again with an enjoyable arrangement of "American Patrol". An old favourite, "When Irish Eyes Are Smiling" was harmoniously per-

formed, appealing to the older members of the audience.

A tribute to two very likeable female characters was offered in a "Mame/Hello Dolly" medley. Lance again displayed the ease in which he plays this type of music. Two items from the world of Walt Disney - "Feed the Birds" and "When You Wish Upon a Star", were played with feeling and allowed us to hear some of the more delicate registrations of the Wurlitzer organ.

"Take the A Train", with Lance's snappy reed riffs and clever improvisations proved another fine number. Sadly, a selection from "Fidler On The Roof" did not have quite the same impact, lacking tonal variety and spontaneity. Bright rhythms and fresh tonal colours produced an enjoyable medley of "Don't Sit Under the Apple Tree" and "Tie A Yellow Ribbon". Three numbers in waltz-time: "What'll I Do", "Fascination" and "Try To Remember" had Lance coaxing some lovely Tibia/Vox combinations over a subtle string accompaniment . . . some real 'Wurlitzer emotion' here punctuated by Marimba, Chrysoglott and Glockenspiel. That old toe-tapper, "Bye-Bye Blues", had everyone bouncing along, with clever fills, a driving pedal and full ensemble sounds.

Lance's final listed number was "Maleguana", played stylishly, building to an impressive climax. Continued loud acclaim brought Lance back to the console for an 'up-tempo' "Waltzing Matilda", much to the delight of everyone.

I must say that Lance has overcome the youthfull nervousness that was evident during his 1984 Convention concert, and now shows an expert and precise control of the Wurlitzer. His verbal exchanges with the audience were quick, straight forward and well delivered and there was certainly no time wasted "setting up" before his numbers. The fact that Lance included 47 numbers in his concert and that a good number of those went to compile 13 medleys, shows the influence of his work at the pizza parlor where MUSIC is his business!!

Lance Luce gave a performance at Marrickville that was VERY well received by the audience, playing pieces that everyone knew and enjoyed. Maybe hindered by

having only two manuals at his disposal, some items tended to sound much the same in respect to registrations; Nevertheless, I have to give credit where due and that is that Lance had the crowd captured from virtually his second number and applause was loud, long and warm. When an audience begins to applaud before a piece is finished, it is a sure sign that the artist is doing the right thing. I did feel it was a shame that Lance did not include some modern pop numbers - such as those he played in Melbourne in '84 that were so well received.

Reviewers can say many things, but underneath everything, the audience is the artists biggest critic. In Lance's case, the audience at Marrickville showed nothing but high praise for his works and I look forward to hearing him in Sydney in the future, playing a larger instrument, such as the 3/16 currently being installed at Campsie - so as to provide him with the versatility he is nodoubt used to.

(Reviewed by John W. Parker)



Nancy and Lance Luce

THEATRE ORGANS IN NEW ZEALAND

There is no doubt that an association with a sport, hobby, pastime or other recreation can lead to new experiences, enjoyment and acquaintances, when travelling away from home. Such was our experience when my wife and I visited New Zealand on a recent holiday. Whilst in Auckland, contact was made with the Theatre Organ Society of Auckland (TOSA, too, note) via its genial and enthusiastic President, Co-Founder, Journal Editor, Concert Organiser and Organ Builder etc, John Parker.

John frequently has fund-raising record evenings of Theatre Organ music for TOSA members in his home, and I was fortunate to enjoy a private session, well into the early morning, listening to tapes from John's extensive collection of theatre organ music by a range of performers on a range of instruments. Highlight of the evening were two video tapes of Phil Kelsall, a dynamic young resident organist at the Blackpool Tower Ballroom Wurlitzer, where he is engaged full-time in the summer entertaining thousands of Blackpool visitors and holiday makers, following in the steps of Reginald Dixon, resident organist for 40 years. His wizardry over three manuals in "Hold That Tiger" has to be seen to be believed all the while turning to gaze or smile at the audience or one of the six cameras, both feet meanwhile dashing among the pedals.

The Auckland Society's 2/13 Wurlitzer is located in the Hollywood Cinema, Avondale. TOSA has about 250 members and its Wurlitzer was first installed in Auckland's Regent Theatre in 1927. By 1939, it was in disuse. In 1944, it was moved to Hutt Valley High School, near Wellington, where in 1969, a severe storm damaged the building housing the organ and serious damage to the pipes, bellows and electrical wiring resulted. Later that year, it was bought by Mr Lindsay Anderson of Wellington who did some restoration. The past President of TOSA, Les Stenersen, purchased the organ in 1978, and it returned to Auckland. After massive reconstruction and restoration, by dint of much fund-raising, purchase and donation of materials and voluntary sheer hard work, the Wurlitzer rose to view for TOSA'S

opening concert, with Tony Fenelon at the console, in November, 1982.

So it was to the Hollywood Cinema we went on a Friday night to hear the Wurlitzer play to the 1928 Charlie Chaplin silent movie, "The Circus". The accompanist was Brett Morris, a young man deserving the acclaim as "NZ's newest and most versatile theatre organist", "Mr Entertainment" and "Leading Theatre Organist". His original score was brilliantly linked to the film's action and actors, so much so, that one was continually having to regain attention to the music to more fully appreciate the subtleties of characterisation and mood, which Brett, using the full range of the organ and its linked grand piano (unfortunately with its red dust cover left on), brilliantly displayed.

While in Wellington, we visited the Southward Museum, an Old Car Museum at Paraparaumu, about 60km from Wellington, on the main road to Auckland. The Museum, set in 6 ha of lawns, gardens, lake and bush, houses a large and varied collection of early and unusual motor vehicles. Attached to the Museum is a theatre with a seating capacity of 474. An unusual feature is the floor which can be tilted for theatre use or levelled for other purposes. Here is located the, now white, 3/16 Wurlitzer, originally installed in Auckland's Civic Theatre about 60 years ago. This organ was purchased by Len Southward of "Redhead" speedboat fame, in 1968, and the first public recital was given in March, 1983. Only about two performances are given each year, but, while we were viewing the Museum exhibits, we were able to hear over the speaker system, a tape recorded in late 1985, of Tony Fenelon on the Southward Wurlitzer.

Apparently the only other Theatre Organ in playable order in New Zealand is a Wurlitzer from a Wellington theatre which is now in the Tauranga Town Hall. At one time, there were 7 theatre organs in New Zealand theatres.

Reproduced from the South Australia TOSA NEWS.

DONNA PARKER**CONVENTION ARTIST**

Sunday, 19th April at 2.00pm. Capri Theatre
Adelaide

Donna Parker, a native of Los Angeles, California, began her organ studies at the age of seven. Four years later, she was introduced to the theatre organ and was able to study with some of the top teachers in the field through her early years. At thirteen, she began her classical organ instruction with Richard Purvis, former organist/choir master of San Francisco, California's Grace Cathedral.

Soon, Donna was playing concerts around the Los Angeles area, establishing a name for herself as a very capable performer for one so young. For her theatre organ debut, she appeared in concert for the Los Angeles chapter of the American Theatre Organ Society. At fifteen, she recorded her first record album and was appointed the first Official Organist for the Los Angeles Dodgers baseball team. During this time, she also maintained a very active teaching schedule, an A average throughout high school, and served as an associate church organist.

Donna attended California Polytechnic State University at Pomona, California, majoring in organ. Subsequently, she moved to Phoenix, Arizona, to work at the Organ Stop Pizza Restaurant as an associate organist under her former teacher, Lyn Larsen. Later, she moved to Grand Rapids, Michigan, to become one of two featured organists at the Roaring Twenties Pizza Restaurant, performing on the 3/33 Wurlitzer installed there.

Presently, Donna maintains an active concert schedule, performing at well-known concert spots across the United States. She is well into her seventh year at the Paramount Music Palace in Indianapolis, Indiana, as one of the featured organists there, performing daily on the 4/42 Wurlitzer. She has four record albums to her credit.



Donna today — a wife, mother and organist.

Highlights of French Organ Music

A Worker's Education Association course arranged in conjunction with the Organ Society of Sydney.

6.30pm. Tuesday commencing March 17th
9 meetings \$48.00

1st Meeting at St James Anglican Church
King St, (Corner Queens Square)
Sydney

There will be music from early masters such as Titelouze, Couperin, Dandrieu and Clerambault; representative music from the romantic period (Guilmant, Saint-Saens, Franck) and some of the spectacular music by post-romantic composers such as Widor, Vieme, Mulet and Dupre. Special attention will be paid to Guilmant (150th anniversary of his birth), Widor and Vieme (50th anniversary of their deaths), and Langlais (80th birthday).

The course of lecture-recitals will be conducted by a group of leading organists who will play on a number of interesting city and near-city venues.

Bookings through the Worker's Education Association, WEA House, 72 Bathurst Street, Sydney 2000.
Telephone 264 2781 quoting Class No.089.

ASSOCIATIONS INCORPORATION ACT 1984

Section 10 (1)

NEW SOUTH WALES



CORPORATE AFFAIRS COMMISSION

CERTIFICATE OF INCORPORATION

Registered No: Y 00588-36

This is to certify that THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) INCORPORATED

is on and from the THIRD day of FEBRUARY 19 87

incorporated under the ASSOCIATIONS INCORPORATION ACT, 1984.

Given under the seal of the Corporate Affairs Commission at Sydney,

This THIRD day of FEBRUARY 19 87.



M. Walter

A person authorised by the Corporate Affairs Commission of New South Wales

ATOS CONVENTION '87 CALENDAR OF EVENTS

DAY	MORNING	AFTERNOON	EVENING
SUN. JUNE 21	REGISTRATION Starts At 10 AM Biltmore Hotel	GET-ACQUAINTED NO-HOST COCKTAIL PARTY Biltmore Hotel	<i>Overture</i> LYN LARSEN CARLO CURLY Civic Auditorium, Pasadena
MON. JUNE 22	REGISTRATION Starts At 9 AM CHAPTER REP. MEETING 10 AM Biltmore Hotel	CHRIS ELLIOTT Founders Church, Los Angeles	CANDI CARLEY Civic Auditorium, San Gabriel
TUES. JUNE 23	DAN BELLOMY Orpheum Theatre, Los Angeles	LEW WILLIAMS Civic Auditorium, Pasadena	Dinner On Patio JONAS NORDWALL Civic Auditorium, Pasadena
WED. JUNE 24	Mini Concert By 1987 Scholarship Winner MEMBERSHIP MEETING 10 AM Orpheum Theatre, Los Angeles	TOM HAZLETON Bay Theatre, Seal Beach	Film Accompaniment By GAYLORD CARTER Wilshire Ebell Theatre Los Angeles
THURS. JUNE 25	SEMINARS Biltmore Hotel	DENNIS JAMES San Sylmar, Sylmar Substitute Events (See Below)	RALPH WOLF, Piano No-Host Cocktail Party Banquet Biltmore Hotel
FRI. JUNE 26	WALT STRONGY Orpheum Theatre, Los Angeles	JIM RIGGS Civic Auditorium, San Gabriel	Dinner In Arboretum FRED SWANN, Organ Symphony Orchestra Crystal Cathedral
SAT. JUNE 27	<i>Encore</i> KEITH CHAPMAN Box Lunch Balboa Park, San Diego	<i>Encore</i> GEORGE WRIGHT California Theatre San Diego	<i>Encore</i> Dinner & Cruise San Diego Harbor
Substitute Events	Sargent/Stark Residence ROB CALCATERRA	Old Town Music Hall BILL COFFMAN BILL FIELD	Power Residence UNNAMED ORGANIST
	Simonton Residence TY WOODWARD	Dollinger Residence STAN KANN	Ledwon Residence JOHN LEDWON

THE above schedule of concerts and other events is sufficient to start any theatre organ enthusiast's mouth watering. So, if you are one of those who has been toying with the idea of making the trip to Los Angeles, now is the time for the firm decision.

There now appears to be sufficient starters to ensure a party travelling from Melbourne to Los Angeles together will qualify for a group concession. This would mean that, instead of a return

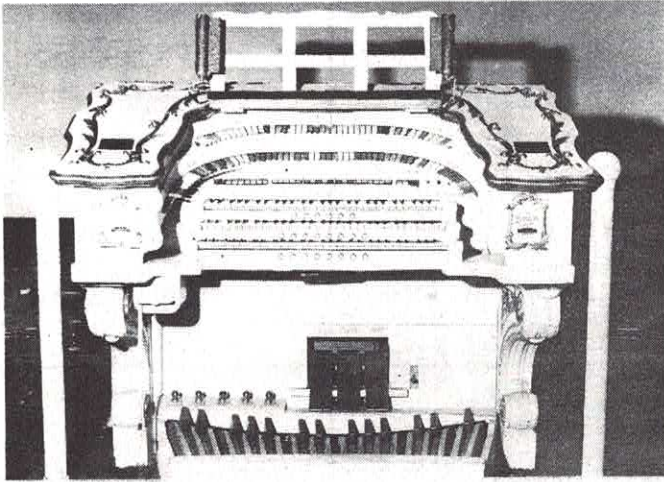
fare of \$1947, members of the group will pay A\$1550 from Melbourne or \$1450 from Sydney, provided the journey is started by June 15, the last day of "shoulder" fares. There's a big jump on June 16, the start of the summer season fares.

Registration for the Convention costs US\$145, plus \$17 for the Overture program, \$35 for the banquet and \$60 for the Encore, these three events being optional. Accommodation at the Bilt-

more Hotel for the duration of the Convention costs US\$65 a night single or \$75 double.

Full program details, registration and hotel reservation forms can be obtained from Eric Wicks, 19 Beatty Street, Ivanhoe 3079 - telephone 497 2183. Early statement of intentions will enable the cut price fares to be organised. Remember, the only commitment is to travel over together. Return journeys will be to individual taste or needs.

ROYAL OAK THEATRE



Royal Oak Theatre
3/16 Barton

Triple lines formed early on the evening of March 7, 1928 - something that had never happened in downtown Royal Oak prior to that most important date. Some 4000 people crowded into the area of West Fourth Street and Washington, all eager to attend the gala opening of the new Royal Oak Theatre, heralded as "the largest and finest playhouse in Oakland County".

Architects for the Royal Oak Theatre were the Chicago firm of Rapp & Rapp, considered to be the finest of the many architectural firms that specialized in the design of movie palaces. They had already scored a success in the Detroit area with the Michigan Theatre (1926) and the Birmingham Theatre (1927). It was at the Royal Oak, however, that Rapp & Rapp departed drastically from their other area works in creating one the first "moderne" theatres in the expanding Detroit area. Sensing the rut that the new theatre construction had fallen into, in terms of gaudy and bizarre styles, Rapp & Rapp employed straight lines, with gently curving arches, and a very simplistic plaster detail on the side walls of the auditorium. The furnishings and draperies followed a rich green and gold colour scheme. Everything blended into a happy atmosphere.

Promptly at 7:15 p.m., on that momentous evening in 1928, the great house curtain opened revealing the Royal Oak Boys' Club Rotary Band and an immense American Flag covering the entire rear

of the stage. Arthur Gutow walked quickly across the orchestra pit to the console of the Barton organ. Together they presented the first musical number to be heard in the new theatre, the "Star Spangled Banner".

Several speeches were made following the start of the programme including one by Mayor Harold Stroz. A newsreel was presented by the Kunsky organization showing the various stages of the theatre's construction from a deep hole to a finished theatre. Arthur Gutow, on loan from the flagship Michigan Theatre for the evening, returned to the console and the programme continued with a series of musical selections and the ever popular sing-along. The house lights dimmed, the velour drape gently parted and Richard Dix was seen on the silver screen in the now-forgotten film, "Sporting Goods".

The advent of talking films and the Depression silenced the golden-voiced Barton organ, and eventually closed the theatre for several years. After its re-opening in the mid-thirties, the Barton sat silent until much-needed restoration was begun by the Motor City Chapter of ATOS in the fall of 1968.

Since that time the Barton organ has been the object of the unparalleled dedication of the MCTOS organ crew. In addition to a complete rebuilding of the instrument, the console has been moved to the centre of the pit and redone white and gold. The organ has been enlarged (from the original 10 ranks) by the careful addition of new pipework, so that it now proudly stands as a 3/16. When the future of the Barton looked questionable a few years ago, Mrs. Marion Cook, a friend of the theatre organ cause, purchased and donated the instrument to MCTOS.

The Royal Oak Theatre made a smooth transition in the late 1970's from movie house to legitimate theatre. It is now used regularly for a variety of events from movie festivals to soft rock concerts, as well as organ presentations.



by Allen Miller

become a registration gourmet chef

To a great majority of those who play the theatre organ, particularly those who only have occasional access to a theatre organ, selecting the right stop combinations is a real problem. This is obvious not only during chapter open console sessions, but also during programmes, and even in some cases, during concerts. The problem of selecting proper registration does not take care of itself in time, but rather, tends to be compounded with time for several reasons. Hearing poor registration sets a bad example and does not tend to instill a sense of proper registration in the listener. Asking someone else to register for you may result in satisfactory sounds, but will not result in appropriate choice of stops unless the person selecting the stops is familiar with the exact arrangement you are going to play. It does nothing to help you learn unless you find you like what you are hearing, and take note of which stops are on so you can duplicate the sound next time you play.

The writer doesn't pretend to know the last word on registration, but has spent the past 15 years trying to find out how to get the right sounds out of the theatre organ, and continues to do so. He has had a long appreciation of orchestral music, and knowledge of the tonal aspects of pipes, and in which ranges or octaves certain stops

sound best for certain uses. He will try to convey in tangible terms, several pointers to assist you in learning how to register, and will set out certain specific stop combinations as examples which you may try for yourself, and use as stepping-stones to further combinations.

First of all, we should consider the theatre organ as an orchestral instrument. After all, it was originally supposed to take the place of a small orchestra. Robert Hope-Jones, inventor of the theatre organ, originally built his organs in sections like those of an orchestra ... Strings, Woodwinds, Brass, Percussion and Foundation (which included more traditional pipe organ sounds like the Diapason). Hope-Jones envisioned playing the organ like an orchestra, but this is not practical, even with second touch, unless you have several hands and a brain capable of keeping multiple lines of music going in different directions at the same time. Only a couple of organists even approach this type of ability with two hands ... the rest of us must be content to compromise.

Although the theatre organ can imitate many sounds of orchestral instruments, the orchestra has the advantage of being able to make individual instruments or even a given note in a chord louder or softer independently of the overall

loudness. The theatre organist also has no control over the depth and speed of tremulant on each note as do orchestral instrumentalists. Such factors will influence an attempt to register orchestrally.

To be able to register properly, one must first have a musical sense of sounds ... a sort of musical taste to know which sounds are good and bad. Organ stops are like foods. There are staples, the bland and rich stops, sweet and sour stops and condiments. Within stop families and even specific names, we may have different flavors according to the whim of the organ builder. A good cook can build a fine meal by selecting the main foods according to type and colour, combine and prepare them in the proportions and order that will make each complement the other, and serve them at just the right time. A good organist will use his registration in exactly the same manner. If you really think about it, you can draw many parallels between food and stops ... something to keep in mind as you study registration.

There are as many variations in musical taste as there are in taste for foods. We are entitled to our own opinions, but there are certain sensible guidelines. We all know when food is over or undercooked, over or under seasoned, or plainly unbalanced, allowing for slight differences in taste. I know someone who puts tomato sauce on everything he eats. The organist who puts the Xylophone on with every combination has the same kind of hangup.

The first basic rule is not to overdo anything, whether a single stop, or a whole combination. Too much of the same thing is just plain tiring. Too much also depends upon **what**. A very little salt or pepper can be way too much. More than a hint of garlic can be pure murder! Learn which stops are the spices and condiments and use them for flavor only.

Then learn which sounds go together, and in what proportions, and what effect they create in the mind of the listener. I can recall an ad used extensively by an organ manufacturer several years ago, proclaiming that, "Over 10,000

combinations are possible!" Maybe so, but are they all good!



As already stated, first you must learn what sounds good. Like foods, there are some sounds we may like almost instinctively, but real taste is learned or acquired through exposure. The obvious method is to listen. Listen to organ records by the organists who have gained outstanding reputation for their registration ability. Specifically, records by George Wright, Buddy Cole, Lyn Larsen, Ashley Miller, Lee Erwin and Tom Hazleton will get you started on the right track. Also listen carefully to orchestras, especially the ones which at times sound like a theatre organ. Henry Mancini, Ray Conniff, Percy Faith, The Boston Pops and even some Mantovani records are good references. Listen to any symphony orchestra. If you are really serious, go to live orchestra performances and get a seat where you can see the instruments ... close enough so you can get an idea of which instrument is making which sound. This can be general. You must be able to identify the following instruments by sound: Strings ... violins, violas, violoncellos, bass; Woodwinds ... flute and piccolo, clarinet, oboe, bassoon; Reeds ... Trumpet, Trombone, French Horn, Tuba. The percussion instruments are known to most of us, and you can see what they are when they are played.

Take particular note of what part of the music each instrument or family takes. Does the Xylophone or Glockenspiel play harmony or accompaniment, as we call it? How are the strings used, and in what pitch ranges? What part does the trumpet or trombone section play? The French Horns?

Listen for the clarinet and oboe and flutes. When they play the melody, and what else is playing at the same time? How do the woodwinds fit into the harmony?

Not only will this give you something to do during a symphony concert, but it will certainly give you insight into the use of these same sounds in a theatre organ.

You may note that trumpets do sometimes play the accompaniment. When they do, which instruments are carrying the melody, and how loud are the trumpets playing? It will be a great help to take notes on which instruments are taking which part at the same time, and what effect it makes upon the music. Relate this to the type of music. Are ballads treated the same as marches by the orchestra?



Go back and listen to those theatre organ records again. Which ones still sound musical after listening to a real orchestra? Which ones sound almost like the real thing?

Now, just when you think you're getting somewhere, you run into the real problem. OK, so you know what the music should sound like, but what the heck stops are making that sound!?

There is only one way to find that out. Become familiar with the stops in a theatre organ. You have to try them yourself, listen to the sounds and try to visualize an orchestra, perhaps. Does a certain stop sound like part of the string, woodwind or brass section? Could it depend upon whether you play single notes or a chord?

Identifying some of the sounds you will hear on the suggested records will not be easy, and for a very good reason. The organs recorded are essentially large Wurlitzers, either built or modified after Wurlitzer was influenced by Jesse Crawford's ideas on registration, typically Wurlitzers built later than 1927. Crawford's playing influenced Wurlitzer to the extent that they modified their tonal scheme to suit his type of playing, and most early Wurlitzers will not produce the sounds Crawford so often used ... the same sounds used extensively by George Wright, Lyn Larsen, Buddy Cole, etc.

Many of the registrations you hear on larger Wurlitzers simply cannot be duplicated on smaller instruments or on other brands. Many of the solo combinations used by the aforementioned organists are typified by the inclusion of the Saxophone, Krumet, Musette and other "rare" stops. In the case of the Saxophone, some of those which have been recorded extensively have been modified to produce a lush sound, and bear no resemblance to either original Wurlitzer sets or the real instrument. It would be beyond the scope of this article to cover the myriad possible combinations available on a large organ. However, many of the principles set forth in the description of stops can be applied to other stops in the same family.

We will, concentrate on the basic orchestral combinations within the limits of the smaller instruments we have at our disposal. I will attempt to identify some of the more common stops with types of food to help clarify their usage as far as weight and balance are concerned, and then will build up some groups of combinations which you may try for yourself.

As you play, think as if you are conducting your own orchestra, and listen to what you are playing. Beware of the tendency to try to make the theatre organ sound like the electronic you practice on at home ... it can't!! I often find I can tell what kind of organ a player is used to by the way they register the pipe organ. Hammond owners always tend to use gobs of Flute and Tibia, often at all available pitches,

to the point where those stops have so many pipes playing at once that they literally gasp or even run out of air! Owners of organs in which the stops act as filters and typically sound strident and reedy tend to overuse strings and reeds, and tend to use too many stops at a time. Then there is the tendency we all have to be overwhelmed by the sheer power at our disposal, and pour it all on. How often does the entire orchestra play at the same time? How often could you stand a Christmas dinner?

Also bear in mind that the instruments in the orchestra and those named on organ stops don't necessarily sound alike, and that a stop of a different name may create the effect of a certain orchestral sound when played in a given manner.

As you learn how to select and to balance stop combinations to create specific sounds, you will find that through listening, you will also have acquired a sense of when to use certain sounds. No matter how accurately you press the keys, the registration you choose will either make or break your arrangement.

NEXT MONTH: We'll examine some of the basic theatre organ stops and their orchestral counterparts.

LANTERMAN IS IN THE NEWS AGAIN

THE death in La Canada, California on 9 January of Lloyd Lanterman, brother of Melbourne's State Theatre's first organist, Frank Lanterman, has been reported by ATOS International News.

This brings into the theatre organ world spotlight again the famed 4/36 Wurlitzer from the San Francisco Fox Theatre, which Frank Lanterman bought and installed in the La Canada residence he jointly owned with his brother Lloyd.

The Wurlitzer had become an almost forgotten instrument since Frank's death in 1981. It has been heard infrequently since then and almost never at all during the past two years due to the deteriorating health of Lloyd.

Under the terms of Lloyd's will the mansion, including the 4/36 Wurlitzer, becomes the property of the City of La Canada/Flintridge.

In the interest of preserving the organ and promoting it as a cultural addition to the community, informal talks are under way between the trustee and several ATOS officials representing both National board and the local chapter.

When the trustee turns over the property to the city, it is expected a complete proposal for the future of the organ will be announced.

News source - "VOX".

★ RAY THORNLEY ★ In Concert

SUNDAY 29th. MARCH AT 2.00PM.
MARRICKVILLE TOWN HALL

