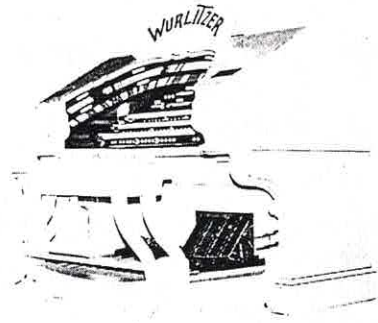
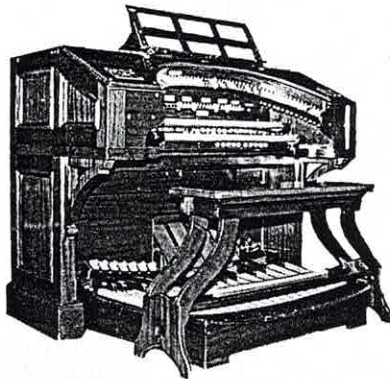


TOSA

APRIL 1992

Marrickville Town Hall



Orion Centre Campsie

NEWS

Presenting



Don Thompson

FIRST AUSTRALIAN CONCERT TOUR
HIGHLY ACCLAIMED VISITING ENGLISH ORGANIST
NOW RESIDING IN THE U.S.A.

Sunday 3rd May 1992

Marrickville Town Hall

Volume 31
Issue 3

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COMING EVENTS

- 1992 -

APRIL

Mon. 6 at 7.30pm COMMITTEE MEETING

Fri. 17 - Mon. 20 April

"GO FOR GOLD"

T.O.S.A. National Convention
Gold Coast, Queensland

Bookings:

Mrs Beryl Kingsbury
TOSA Convention Secretary
C/- Post Office
MIAMI Qld. 4220

MAY

Sun 3 at 2.00pm.

DON THOMPSON - English organist
visiting from California -
Marrickville Town Hall

Mon 4 at 7.30pm.

COMMITTEE MEETING

Wed 13 at 8.00pm.

Half Yearly A.G.M.
Marrickville Town Hall

Sun 31 at 2.00pm

TONY FENELON & JOHN ATWELL
in Concert at Orion Centre, CAMPSIE

JUNE

Mon. 1 at 7.30pm

COMMITTEE MEETING

Wed. 10th at 7.45pm

Members' Club Night at
Campsie ORION

Sun. 28 at 2.00pm

Concert at Orion Centre
(Artist to be advised)

The Secretary

TOSA (N S W Division) Inc.
P O Box 151
ALLAWAH N S W 2218

Letters & contributions for TOSA NEWS
to: 24 Rosedale Road, Gordon NSW 2072

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -

For: "Theatre Organ Highlights"

Presented by Chris Styles



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

Editorial

On behalf of TOSA (NSW) we extend our very best wishes to the Gold Coast Division of TOSA, for a wonderfully successful 1992 "GO FOR GOLD" Convention. And to all our members travelling north, we hope you have a marvellous time, good music, great companionship, fine weather and safe travelling.

We would love to hear from you when you return.

At the Simon Gledhill Concert last month, following Frank Ellis's request for someone to take over the printing of TOSA News, one might well ponder "COPIES PLUS was a short lived association!"

To clarify the puzzle - while Peter Bencope was Editor/Printer, a printing machine was leased from Canon. When I became Editor in April, 91, Peter continued to print the newsletter on this machine. But, when Peter retired - last December, we had two years remaining on the lease.

The Managing Director of COPIES PLUS, Jack Leech, a long standing member of TOSA, graciously offered to print TOSA NEWS free of charge, with the costs of the type-setting only to be invoiced and I would continue to design and edit the newsletter.

At the last committee meeting, it was decided that it was too costly to continue with the lease payments and type-setting costs. Hence Frank's appeal for someone to take over the lease of the Canon printer.

At present, COPIES PLUS is continuing to print TOSA NEWS free of charge and I am temporarily type-setting TOSA News. But we urgently need someone to take over the remaining lease with Canon. Please contact our President, Mr. Jack Lawson, for additional information if interested.

Don't forget our two very special concerts next month - do get your bookings in early to avoid disappointment

Miriam Morris
Miriam Morris

Editor

From the President

SUNDAY 8TH MARCH: Simon Gledhill

Those who were there had a great day, those who missed out will never know just what they missed. Simon was brilliant and 600 people thought so.

We have had an offer of an additional concert in May. Don Thompson, as detailed in this issue. We hope to see you all along on the 3rd may.

For some time now there have been quite a few comments, both verbal and written about the Executive and Committee. Some of them have been written but not signed, or even a writer's name. The committee has not dealt with the contents of any such letter until the writer identifies him or herself.

The remarks that have been passed directly or indirectly state that the Executive and Committee have all been there too long. Let me answer this by pointing out that nominations were called in the latter part of 1991 for ALL positions from the president down to the committee and we had to hold a ballot to elect one committee member, due to the fact that seven (7) people had nominated for six (6) positions. The result was that we gained one new face only. All other positions were elected unopposed.

One wonders now if we have been there too long, why didn't someone challenge any of the positions, or is it a case of - LEAVE THEM THERE AND THEN WE CAN CRITICISE EVERYTHING THEY DO, BUT WE DO NOT WISH TO DO THE JOB OURSELVES.

To attempt to sort out this position, the committee has decided to raise the matter for general discussion at the half yearly meeting in May, to allow you, the members to have your say on this issue.

To finish on a lighter note, don't forget Tony Fenelon and John Atwell will be at the Orion on the 31st May, book your seat now as bookings are filling. 'Til next time,

Jack Lawson
President.





21 Morpeth Road
WARATAH 2298
9th March, '92

The Editor
TOSA News.

Dear Mrs. Morris,

Having attended yesterday's superb concert by Simon Gledhill, I felt that I must write to express my thanks to so many of you who make our concerts possible. There are so many behind the scenes people led by President, Jack Lawson and the committee.

I was reminded of our debt to so many when Frank Ellis put out the appeal for help re-printing TOSA News and of the reference to Ed. Wharton and Arthur and Mary Hall in the Jan/Feb. TOSA News. A glance at our Directory will indicate how many are involved.

As I listened to our Marrickville Wurlitzer yesterday, I thought of the dedication of Neil Palmer in its maintenance and of the expertise John Parker brings to it. It seems to sound better to me all the time. Yesterday, it did not miss a beat and what a workout! Only the Hector Olivera concert a few years ago equalled it for maximum use of the organ potential and that achieved rave reviews in Britain for both the artist AND the organ. I understand that the original electro-pneumatic action is still being used but that finances permitting, one day it will receive the same updating as our Orion installation.

How fortunate we are to have two superb and unique Wurlitzers with a professional team such as John Parker on the team.

The British have given a most favourable review of John Giacchi's recent cassette "Nights Moods" so both our instruments and John have been given the "thumbs up" by them.

By the way John, my British spies say that further concerts are assured. Congratulations!

cont'd.

In recent times a number of concerts come to mind which could not have succeeded without Neil Palmer and John Parker's contributions.

There was the wonderful presentation of the four arias by David Parsons, where he was able to phrase as the singer phrased, because David knew the words. The organ responded to every nuance. Then there was that marvellous concert by Cliff Bingham, where he used so many of the Orion organ's resources. And then there was yesterday, when we were reminded of our amazing Marrickville organ's capabilities.

To everyone in TOSA who makes our concerts possible and keeps us informed, believe me when I say that it is worth travelling 320 kilometres each time to hear the results of your efforts.

Thanks and best wishes,

GEOFF MOORE

Newcastle

STOP PRESS

PALM SUNDAY TWILIGHT CONCERT
AT THE SYDNEY OPERA HOUSE

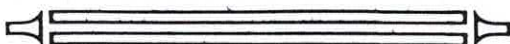
-oOo-

We have just received a Media Release from the Sydney Opera House Trust that on Sunday, 12 April "Palm Sunday" at 6.00 pm. the Sydney Opera House will present a special Easter performance in the Concert Hall, featuring - Peter Kneeshaw playing the famous Sydney Opera House Grand Organ, accompanied by trumpet player, Paul Goodchild and soprano Jane Edwards. Bookings can be made by 'phoning' the Sydney Opera House Box Office on Tel: 250 7777.

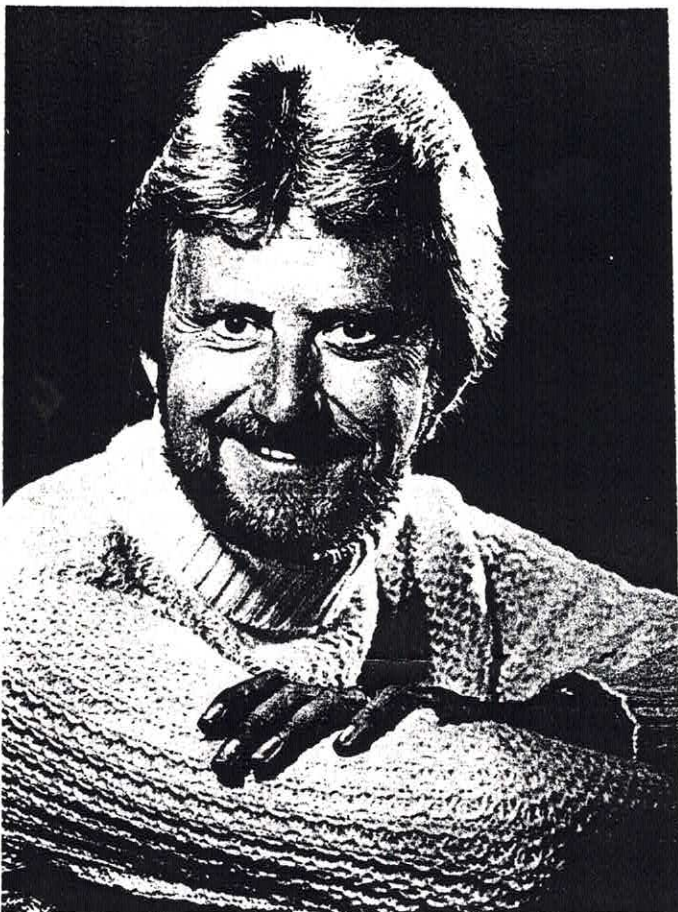
-oOo-

The Sydney Opera House Grand Organ, designed and built by Australian John Sharp, is believed to be the largest mechanical action organ in the world. It is 15 metres high, 13 metres wide, a total of eight metres deep and it weighs 37 tonnes. The organ cost \$1.2 million to build in 1979. The base of the organ is nine metres above the stage and its highest point is 24 metres above the stage.

The organ contains more than 10,000 pipes which are grouped into 200 ranks and sub-grouped into 127 speaking stops, with 28 couplers and numerous percussion and ancillary stops. The facade is formed by 109 burnished tin show pipes and 24 bronze bells which were in position when the Opera House opened in September, 1973. The first performance was presented on June 7, 1979, a week after the instrument was finished. The Douglas Lawrence, a Melbourne organist, was the organist.



Profile - Don Thompson



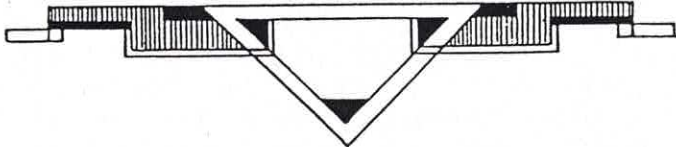
DON THOMPSON, the very popular and highly acclaimed English organist who has lived and worked in America for more than twenty years, will give his first concerts in Australia in May, a goal set 10 years ago.

Don is well known for the wide variety of music included in his concert programmes. His proposed Australian concert tour will reflect some of the many musical anniversaries being celebrated this year, not the least being Don's forty years as a professional organist!

It is the 200th birthday of Rossini, the 90th birthday of Richard Rodgers, the 150th anniversary of the opening of the opera Raymond (The Queen's Secret) by Thomas, the 100th anniversary of Sibelius's Finlandia, and the opera Mlada, by Rimsky-Korsakoff, all featured. The rest of the programme will include Ballroom and Big Band music with the usual compliment of ballads and novelties.

How does Don Thompson get all this into one concert programme? A collection of concert reviews from American publications gives a clue.

"First of all, he spoke less and played more. After brief introductions, he played the music, all 2½ hours worth". "A commanding microphone presence, without a lot of undue chatter. It keeps the audience receptive".



Born at Kendal, in the north of England, Don Thompson was aged four when he first heard the legendary Reginald Dixon play at the Tower Ballroom in Blackpool. He was totally fascinated and decided then to be an organist. Following piano lessons at the age of eight, he then taught himself to play his local church organ, and was offered his first position as a resident organist at the age of sixteen. A year later he gave his first concert, while touring Germany.

Don had then decided that he would be a theatre organist, but his parents insisted that he attend university. He won two scholarships and became the first student from his school in 100 years to be accepted by Cambridge. He achieved his Masters degree in Literature at Cambridge, then attended Oxford to obtain a BA degree in psychology. During those four years, he spent every summer vacation playing the organ in resorts and during the winter he toured in vaudeville shows, then finally, playing in the evenings at the Empire Theatre in Middlesex.

Since then Don Thompson has played in ballrooms, including the famous Blackpool Tower,

ice shows, water shows, vaudeville, lounges night clubs, television, radio and then approximately 20 years, in pizza parlors, including the Cap'n's Galley in Redwood City, Ye Olde Pizza Joynt in Haywood, California - the first pizza parlor to instal a theatre pipe organ and the still thriving Organ Grinder in Toronto Canada.

Don has played all the major theatre organ installations in the world, including the Palace on Broadway and the final concert at Radio City Music Hall, New York.

He has maintained a busy concert schedule, as well as playing regularly for church services.

Don Thompson also set up his own - Pipe Organ Productions - and through that medium marketed more than thirty of his own titles in LP's, cassettes and CD's, ranging from the classical "Toccata!" to the ragtime and blues of "Hot Dog". In addition he commissioned recordings from a number of well known organists and issued collections by former greats, including Gerald Shaw and Reginald Dixon. Don also marketed the famous Capri (S.A.) "Five Alive" and Gordon Hamilton's "Fine and Dandy" through his mail order service.

Another venture for several years during the 1980's, was the Theatre Organ Workshop cruises, where groups of organists went cruising up the Mississippi, along the American west coast, or around the Pacific islands - studying with the master organists daily, while enjoying the change of scene. Don Thompson was giving concerts and fashioning a reputation as one of the best entertainment organists in the USA, fulfilling engagements all over California and several coast to coast tours.



Organ Playing Workshop

A dedicated group of organ playing enthusiasts are learning more and more, month by month, at our TOSA Organ Playing Workshops.

Tuesday, 18th February, Workshop no.5 was no exception. Our leader was TOSA member DAVID PARSONS O.A.M. a very talented organist, well known in both classical and theatre organ circles.

Some months prior to this night, David had generously offered to share his talent and musical 'know-how' with TOSA members. David was introduced to the group and immediately opened the organist's 'Bag of Tricks' by introducing the big sound and demonstrating Block Chord patterns, with such pieces as MOONBEAMS (from the Red Mill) SAMMY (Wizard of Oz) VILIA (From Franz Lehar).

To add to the volume of information already given, David also suggested alterations to the registrations provided and Big Theatre organ sounds began to fill the hall. David demonstrated the Block Chord style with inner rhythm and added those tantalising 'Glissandii' which puts the icing on the cake.

The group paused for refreshments and in this break, much discussion took place concerning the first half of the workshop.

More surprises were in store in the second half, as David began to describe the art of playing 'open harmony'. To this, the group responded, "It's so easy when you know how!" The group was taken through various pieces of music including MARY'S A GRAND OLD

NAME (George M Cohan) ANDANTINO (Edwin Lemare) with a never before heard introduction. MAORI FAREWELL SONG and ALOHA-OE (Queen Liliuokalani).

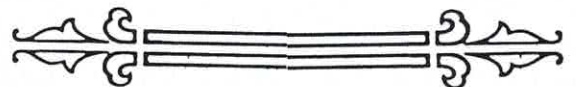
Through the workshop, David continually drew everyone's attention to the need for the correct fingering, finger substitution (crab crawl) and above all, proper phrasing to ensure that what the composer wrote and intended to be heard, was correctly interpreted by the player.

As usual the clock ticked away and after the group thanked David for an exceptionally fine Workshop presentation, he was asked to play the evening out in the David Parson's style. This was done with great enthusiasm with a rousing march rendition for which David is well known.

You have only read part of what went on at the Workshop - come along and see for yourself, how you can learn from our dedicated Workshop organists, who give their time to help and encourage you to improve your organ playing.

Our thanks to TOSA for making the organ available for the classes. The last Workshop in this series will be conducted at Marrickville Town on TUESDAY, 28TH APRIL, 1992 at 7.30pm. your leader -

CLIFF BINGHAM



MARGARET HALL
TO LAUNCH RECORDING AT HALF YEARLY MEETING

The Half Yearly Members' Meeting is set down for Wednesday, 13th May, at Marrickville Town Hall. Preceding the meeting, from 7.30pm to 8pm, Margaret Hall will perform selections from her new recording

Members attending that night can purchase the cassette at a special introductory price of \$12.00 (thereafter \$14).

\$\$ FOR SALE \$\$

Offers are sought for the disposal of the following items as a result of rationalisation of a church's requirements.

Set of two manuals, tracker, long tails balanced, 56 notes (CC-g)

Pedal clavier, new, unassembled, 30 notes.

140 approx key contacts (KA) 8 per block.

Two manual (61 notes) and pedal (30 notes) console and bench with key contacts and stop switches (KA)

Piano

Miller Norwich two manual and pedal electronic organ with bench and speaker enclosure. This instrument would be suitable for church or home but would need the availability of an electronics-aware person to tend its circuitry (transistorised) as required from time to time. The specification is:

<u>GREAT</u>		<u>SWELL ("encl")</u>	
(draw knobs)		(draw knobs)	
Contra Dulciana	16	Salicional	8
Open Diapason	8	Lieblich	
Flute	8	Gedackt	8
Dulciana	8	Gemshorn	4
Principal	4	Piccolo	2
Flute	4	Larigot 1-1/3	
Twelfth	2-2/3	Mixture	III
Fifteenth	2	Trumpet	8
Swell to Great		Musette	8
		Tremulant	
<u>PEDAL</u>			
(rocker tabs)			
Open Diapason	16		
Bourdon	16		
Bass Flute	8		
Schalmei	8		
Schalmei Tremulant			

please contact our member Geoff Lloyd tel; 476 1530, for further information.



- BE A STAR -

THE RESIDENTS OF A HIGH RISE BLOCK OF UNITS FOR SENIOR CITIZENS, WOULD BE ABSOLUTELY DELIGHTED IF ONE OF OUR MEMBERS WOULD VISIT THE UNITS TO PLAY THE "KAWAII" ORGAN THAT BEEN GIVEN TO THE SENIOR RESIDENTS IN THE BLOCK. WOULD ANY MEMBER OR MEMBERS INTERESTED IN ENTERTAINING THESE APPRECIATIVE PEOPLE, PLEASE CONTACT - MRS. CROWE, "TURANGA" 1 PHILLIP STREET, WATERLOO. TEL: 3196401

NEW MEMBERS

WE WARMLY WELCOME THE FOLLOWING PEOPLE INTO T.O.S.A. AND LOOK FORWARD TO MEETING THEM AT ONE OF OUR CONCERTS.

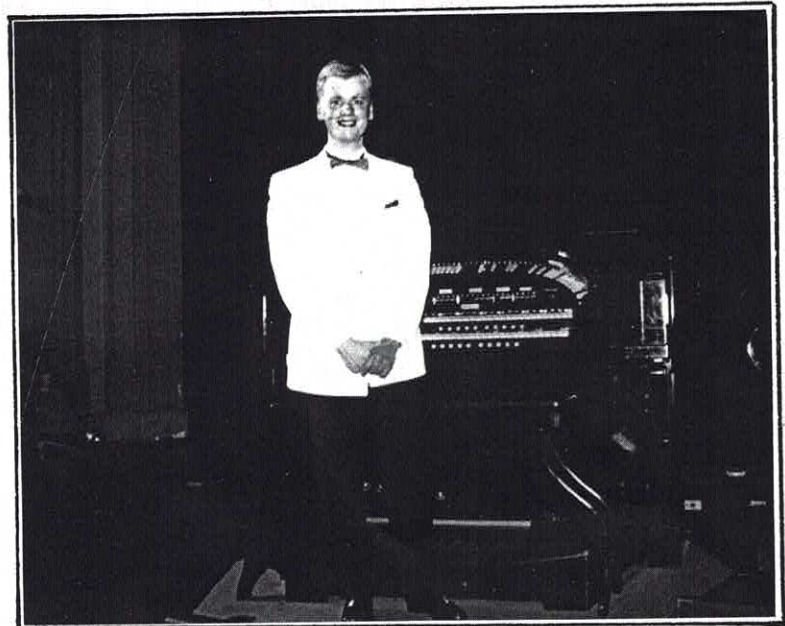
JAMES COUPLAND	Elanora Hts.
PETER COHEN	Harbord
ANTHONY JAMES	Rockdale
BRIAN WOOD	Greenacre
IAN McLEAN	Queanbeyan
MICHELLE McLEAN	"
FRANCIS SAVILLE	Earlwood





Karl Zipsin and Ed. Wharton working hard as usual at the ticket office for Simon's concert. (Karl is also another of our enthusiastic workers behind the scenes).

Simon Gledhill at the completion of a superb concert.



Standing ovation from a most appreciative audience

Simon Gledhill's Concert



When 'reporting' on a Simon Gledhill concert, how does one avoid the over-use of superlatives?

Sufficient to say that his return to Marrickville, following his Sydney debut last Easter at Campsie, was a resounding success.

Playing to a 600-strong enthralled audience, Simon presented a veritable kaliedoscope of music that certainly showcased his mastery of the Marrickville Wurlitzer.

Opening with Cole Porter's FROM THIS MOMENT ON, we heard selections from DESERT SONG, followed by a real 'finger buster' HURRY HOME, written another excellent organist - Stanley Wylie. Other selections in the first half included BE MY LOVE, a lilting CHANSON DE MATIN, by Elgar, a Ray Noble selection, VIVA MEXICO by Hamner and the DANCE OF THE HOURS ballet suite by Porchielli.

After a refreshing interval, during which time the tea and coffee servers were stretched to the limit, Simon returned to the organ with ALL OVER THE PLACE, a bright and breezy opener, followed by a Jerome Kern selection,

and an aggressively 'jazzy' arrangement of SERENADE TO A WEALTHY WIDOW (shades of Sidney Torch). Simon's feeling for ballads was beautifully demonstrated in WHO CAN I TURN TO, by Anthony Newley. 'Fats' Waller was well known as a pianist, but not many people know that he was an excellent organist. Simon certainly re-educated the audience with a comprehensive selection of his music. The Malotte version of the LORD'S PRAYER was given a new insight by Simon, using soft, mellow registrations.

The final item in a wonderful musical afternoon was the ORPHEUS IN THE UNDERWORLD OVERTURE, a most appropriate climax.

Prolonged applause produced a medley encore TIGER RAG, HOT DOG, and SABRE DANCE. This resulted in a standing ovation. Exciting climaxes, sudden contrasts, 'scary' second touch ability and awesome 'digital dexterity' sum up a superb and (most importantly) extremely entertaining afternoon from an absolute master (And he's only 27!!)

CLIFF BINGHAM



The construction and tuning of xylophone bars and related types of musical bars, such as marimba, orchestra bells, celesta, vibraharp and glockenspiel bars, has been enshrouded in a kind of mystery which is really unjustified. The purpose of this article is to set out a group of physical principles which should enable the do-it-yourself restorer to complete a fractional set of bars, or even to build a complete set if the need arises. With a bit of experimenting, each person can fairly quickly develop his own techniques, depending on his particular needs and the materials and tools that he has on hand.

All of the above-mentioned instruments (including church-type chimes) share one common characteristic which makes them quite different from most other instruments: their tone bars vibrate in much the same way that other percussion instruments do (such as piano, guitar, etc.), except that their stiffness is the dominant pitch-determining characteristic instead of the tension they are subject to, as in piano and guitar strings. This gives them a set of natural overtones that are distinctly different from those of other instruments. It is this same "stiffness" that gives rise to "stretching of the octaves" in the upper and lower registers of piano tuning.

Specifically, most tone-producing instruments (violin, organ pipes, brass and woodwind instruments, etc.) generate a set of overtones, which are higher pitches in addition to the basic fundamental tone, and whose frequencies are exact integral multiples of the fundamental tone. They are known as "harmonics", both in musical and electronic engineering circles, and it is fairly safe to use the terms "overtone" and "harmonic" interchangeably, until you get to vibrating devices whose stiffness becomes significant. Our whole system of harmony, keyboard layout, musical chords, and musical composition is predicated on the fact that most musical instruments have a series of overtones that are also harmonics. For example, middle C, as a fundamental tone, has overtone (or harmonics) whose pitches correspond to C (one octave above), G (1½ octaves above), C (2 octaves above), E (2 1/3 octaves above), G (2½ octaves above), C (3 octaves above), ad infinitum. These correspond to the second, third, fourth, fifth, sixth, and eighth harmonics. As many as twenty of these harmonics can be significant in establishing the tone character, or timbre, of a tone.

This is where vibrating bars differ, musically and physically, from vibrating string or vibrating air-column instruments. A vibrating bar has a series of overtones which are definitely not harmonics; that is, the pitches of these overtones are not integral multiples of the fundamental pitch. It is precisely this non-harmonicity that gives these vibrating bars their distinctive tone. Specifically, for a bar of uniform cross-section (that is, one which has not been "undercut"), the middle C bar will

The Construction and Tuning of Vibrating Bars

by W. E. Flynt, Garland, Texas.

have overtones whose pitches correspond approximately to F# (1½ octaves above), and a series of higher ones which are of lesser importance (except for church chimes — more on that later).

This order of overtone structure will prevail regardless of the length, width, thickness, or type of material from which the bar is made (metal, wood, etc.), although the fundamental pitch will be strongly affected by all the above factors except width. In particular, the frequency of vibration of a bar of uniform cross-section is proportional directly to its thickness, and inversely to the square of its length. That is, if a bar were ground to half its original thickness, its pitch would be halved (i.e., lowered one octave). Further, if a bar were cut to half its original length, its pitch would be quadrupled (i.e., raised two octaves). Thus, such a bar can be tuned by grinding away small amounts of material on its ends or in its thickness, depending on whether it needs to be sharpened or flattened, respectively. To a limited extent an unintentional "overshooting" of one can be compensated by the other. To raise the pitch of a bar by one semitone, you would need to remove about 3% of its length.

Instruments which have bars that have more or less uniform cross-section are orchestra bells, glockenspiel and xylophone. Instruments which have intentionally non-uniform bars include vibraharp, organ harp, celesta and marimba; these latter instruments have bars that are deeply undercut near the center, giving them a particularly mellow tone due to the resulting overtone structure. A further constraint that the instrument designer (or restorer) must work within is that, for the sake of appearance, a set of bars must gradually taper in length from one end to the other. If a new set is being constructed, this will come about naturally if all bars are made the same thickness and out of the

same material (whether wood or metal). However, if you find yourself needing to make one or two bars to complete a set, some experimentation will be necessary. Generally, the shortest bar of a two octave set, say, will be about half the length of the longest bar.

Probably one of the more interesting facets of the design of a vibrating bar, or set of bars, is that the fundamental tone and the first overtone of a bar are each separately tunable and, in fact, they both must be tuned. The pitch of the overtone is very nearly as important as the pitch of the fundamental tone, although not quite as critical. As stated above, the first overtone of a uniform bar will naturally occur at about 18 semitones (or about 1½ octaves) above the fundamental pitch. This particular interval happens to be somewhat dissonant when played in chords with other instruments, but it gives the xylophone its characteristic "plink" type of sound, and is usually satisfactory. Orchestra bells fall into the same category. The tubular resonators which are often used under the bars on a xylophone serve to amplify the fundamental tone, and to a minor extent, the first overtone.

If the interval between fundamental and first overtone pitches is the same (say, 18 semitones) for all the bars in a set, then the apparent tone quality will be consistent from top to bottom, and the slight dissonance will be quite satisfactory to the ear.

Figure 1 shows a typical bar and the method of tuning the fundamental tone and the overtone, separately and together. Notice that material removed from the ends of the bar will cause both the fundamental and the overtone to rise in pitch, whereas material removed from the center will flatten only the fundamental, and material

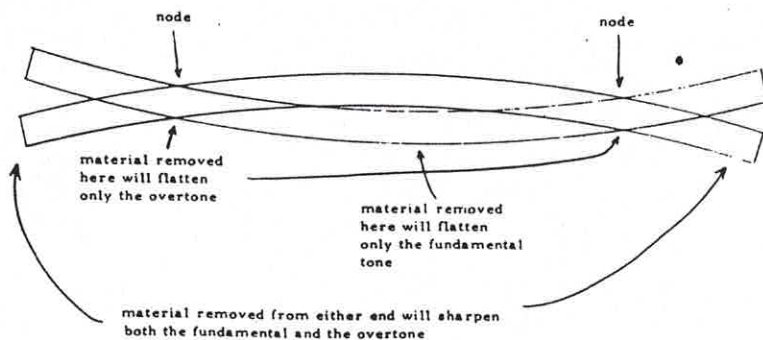


FIGURE 1 -- FUNDAMENTAL VIBRATION MODE OF A XYLOPHONE-TYPE BAR

removed near the nodes (about 25% inward from each end) will flatten only the overtone. It is in this way that the fundamental and the overtone are separately tunable, and it is very important when tuning to remove material from the proper areas in order to obtain the desired result.

Since material removed from the center area will flatten the fundamental tone only, the spread between the two tones will thereby be broadened (say to 19 or more semitones). In particular, if enough material is removed from the center area to broaden the interval to 24 semitones, which is exactly two octaves, then the combination will be very pleasing (somewhat mellow) to the ear. This is the case with marimba, organ harp and vibraharp bars. The tubular resonators used under these bars serve to amplify only the fundamental tone, further mellowing the tone. This, then, is the reason that the bars on these instruments always are very deeply undercut.

The fundamental vibrating mode of a bar, shown in exaggerated form in Figure 1, has two points called "nodes" along the length of the bar where there actually is no motion, and it is at these points that the bar must be physically supported. Xylophones, vibraharps and other instruments usually have their bars supported on a cord that runs along the length of the instrument. Each bar is drilled horizontally at its two nodes to accommodate the supporting cord. Other instruments, such as glockenspiel, have their bars drilled through vertically, rather than horizontally, to accommodate felted screws for support. In either case, the tuning of the fundamental tone is affected only very slightly by the drilling operation. It is vital for the hole, whether vertical or horizontal, to be drilled at the node; otherwise, the musical tone will be damped; that is, it will fade away quickly. To locate the position of the nodes of a bar, it may be supported temporarily on two narrow strips of felt, and, as it is struck several times with a rubber hammer, sawdust sprinkled onto the bar will quickly migrate to the two nodes, and their position can be marked for drilling. The drilling operation should occur before final trimming to pitch. Although the locations of the nodes will change very slightly during final tuning, the change will not be significant.

Actually, when tuning the overtone, material should be removed not exactly at the node position, but from an area slightly toward the center of the bar from the node, particularly in the case of cord-type support. Since a hole will be drilled at the node, any further removal of material at the surface will weaken the mechanical strength of the bar.

When tuning the bar, either overtone or fundamental, material could be removed merely by cutting part way through the bar, in the appropriate place, with a saw blade. However, commercial manufacturers cut away material from a broader area, apparently using a drum-type sander. Most

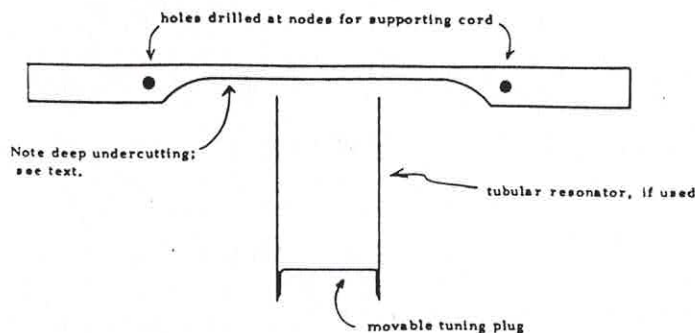


FIGURE 2-- CROSS-SECTION OF TYPICAL VIBRAHARP OR MARIMBA BAR

likely the reason is that the resultant bending during vibration of the bar will be distributed over a larger area, lessening the likelihood of material fatigue at that point. In any event, the appearance is certainly more appealing with the gradual curve.

As for actually tuning to final pitch, some pitch reference will be necessary, such as a piano, organ, or electronic tuning device, unless the tuner happens to be blessed with absolute pitch. Certainly some degree of relative pitch development would be desirable, since the overtone and the fundamental tone must be separately distinguished, each in the presence of the other. The fundamental can be excited alone by carefully striking the bar exactly in its center; the overtone can be excited alone by striking the bar exactly at one of the nodes. However, such a procedure is more useful in identifying the pitch of the overtone in the mind of the listener than in actual practical tuning.

As for selection of materials, some experimentation is in order here also. For metal bars, common aluminum alloys such as 6061 can be used, in thicknesses from 1/8 inch to perhaps 1/2 inch, depending on whether an existing set is being matched or a new set is being constructed. The width of each bar should be at least twice its thickness. Wood bars should be made of a dense hardwood, preferably rosewood, but walnut, maple, or other hardwood can be used. Rosewood is very expensive and difficult to cut, since it tends to burn and collect on sawblade teeth, but its resonant qualities (i.e., low damping factor) cause it to "ring" much longer when struck. Therefore, its cost would seem to be justified in the better instruments. A "clean" knot-free portion of a large board must be selected since all bars should be made from the same board so that the tone quality and appearance will be uniform. The moisture content of these wood bars will influence their elastic properties (and hence their pitch), so they will need to be sealed with a lacquer or varnish after final tuning. Possibly a moderate temperature bake-out prior to final tuning would help stabilize their pitch. An oven setting of 150 degrees for one hour is suggested, but some experimenting would be in order.

The tubular resonators under each bar on some instruments serve to amplify sound—especially the fundamental tone. These tubes are usually about equal in diameter to the width of the bars, and they are usually plugged at the end opposite the bar. They are acoustically analogous to a stoppered organ pipe, and they must be tuned by sliding the stopper inside the tube. Since the resonant pitch of the stoppered tube depends strongly on its proximity to the bar, it must be in final position before it is tuned. About 1/4 to 1/2 inch spacing is common. For rough tuning, the pitch of the resonator (independent of the bar) can be estimated by blowing into the tube, somewhat like "blowing across a bottle", and listening for the resulting tone. But be careful, since it is easy to err by exactly one octave in the estimation of pitch.

Many of these same principles apply in the construction and tuning of tubular chimes, and this subject will be covered in a forthcoming installment.

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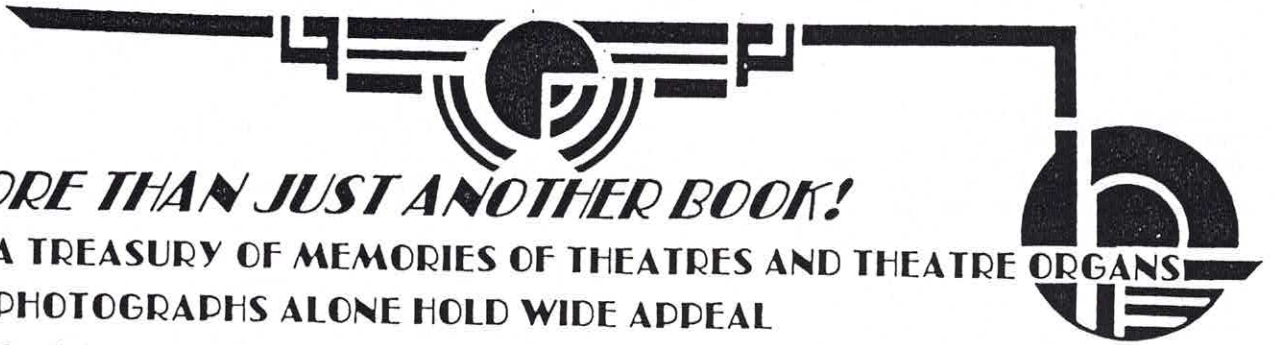
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About the author...Dr. Flynt is a physicist with Varo, Inc., Garland, Texas, in the field of night vision electro-optics, and holds the PhD degree in physics from the University of Texas. He has built a 16 rank pipe organ for his church, where he has been organist for the past 12 years, and is otherwise involved in local musical activities. Only recently has he become interested in automatic musical instruments, and current projects include the development of a digital tape recording system for creating new reproducing piano arrangements from live performances, and several "drafting organ" arrangements for the Ampico system.





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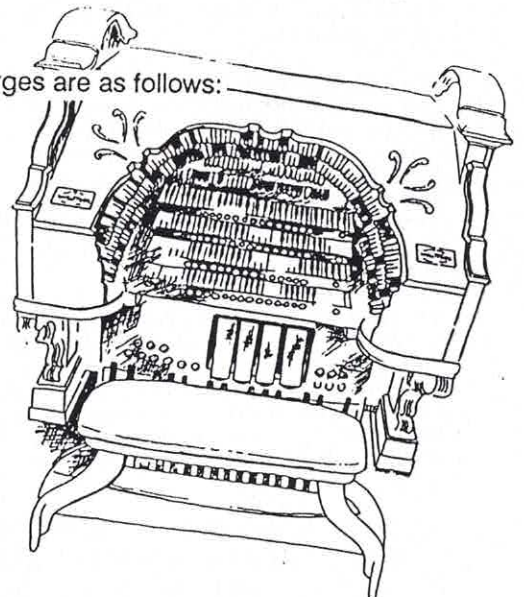
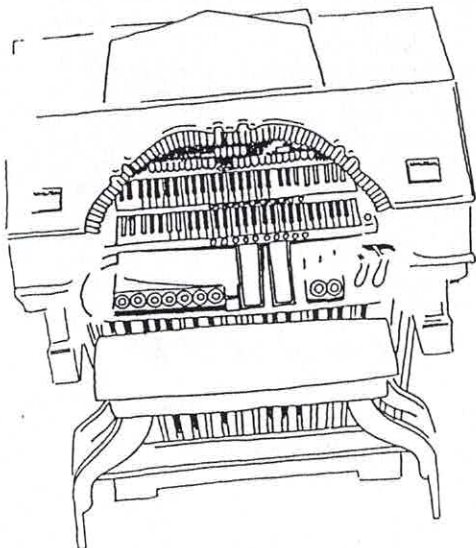
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Go for Gold

T.O.S.A. GOLD COAST CONVENTION 1992



Welcome...

The Committee and members of TOSA Gold Coast Division join me in welcoming you to the fabulous Gold Coast.

We appreciate that you have travelled long distances at great expense to "GO FOR GOLD".

Without you, this convention could not be the great success we are confident it will be.

We especially welcome our Convention Guest Artist from England, Michael Wooldridge, and his wife, Karen, as well as the large number of New Zealand visitors.

This is the first Gold Coast Convention but not the first held in Queensland. The Queensland Convention has become known as a very friendly affair and we hope, with your help, to carry on this tradition. We gratefully acknowledge the help and support given so freely by our Brisbane friends.

We have chosen the title, "FUN IN THE SUN", to introduce our entertainment and hope that you will enjoy lots of fun in the sun during your visit.

Peter Kingsbury
President, TOSA Gold Coast Division

PROGRAMME

MICHAEL WOOLDRIDGE

Our featured artist, Michael Wooldridge, began piano lessons when he was eleven and studied both electronic and theatre organ with veteran theatre organist, Bobby Pagan.

At the age of fifteen he won the A.T.O.S. Young Theatre Organist of the Year Competition at the Granada Cinema, Kingston and, four years later, was awarded the Cinema Organ Society's Ian Sutherland Award.

Michael enjoys a wide range of music from the Classics, through Pop, and especially likes the music from the Musicals and Big Band era. Michael has worked as Musical Director for many shows, including "Annie", "Fiddler on the Roof" and "The Wizard of Oz".

During the Convention, Michael will play in concert on the 3/8 Christie Pipe Organ at Kelvin Grove and the Conn 650 on the Gold Coast.



Michael Wooldridge

CHRISTIE THEATRE PIPE ORGAN

The Kelvin Grove Christie Theatre Pipe Organ was previously installed in the Granada Theatre, Maidstone in Kent. This 3 manual organ with 144 stop tabs and 8 ranks of pipes along with a 3 stage blower unit, was purchased by TOSA Queensland Division and packed and transported here. The original console of the organ had been destroyed in a flood, so a "new" console was obtained from Dunedin, New Zealand. A team of dedicated TOSA members unpacked, rebuilt and brought the organ back to its original specifications and glory, ready for the opening concert in 1975 with Melbourne organist, Tony Fenelon, at the console. The organ has recently undergone a major overhaul in preparation for this Convention.

CONN 650 THEATRE ORGAN

The Conn 650 3 manual organ was purchased by the Gold Coast Division in 1983 from K & J Pavey, Merewether, Newcastle. It has been fitted with an external Leslie Cabinet, 2 external speaker boxes and a Hammond rhythm unit.

THE ARTISTS.....

"FUN IN THE SUN"

- Encouraged by your response to our "Beside the Seaside" at the 1986 Convention, we now proudly present "Fun In The Sun". With thirty members involved, some of whom were in the original production, this has been a fine example of TOSA Gold Coast co-operation.

"MORNING INTERLUDE"

CAREY MANSFIELD - Carey is well known in Brisbane as a church organist and also for his 14 year involvement in organ retailing. He is employed as the Australian representative for Missionary Radio 4CJB-World Radio, the Voice of the Andes, in Quito, Ecuador. This position requires extensive travel around Australia and we are delighted that Carey has found time in his busy schedule to entertain us.

"CALLING ALL STARS"

RON HILL - Singer and entertainer, Ron hails from Liverpool, England, where initially he was involved in choir singing. With his natural talent he progressed to club entertainment. Ron has made several appearances in TOSA concerts and has proved himself very popular with his audiences. Ron will shortly be returning to England, where his performances will include some of the numbers you will see today.

JUDY VALE - Judy is much in demand as a performer on the Christie as a solo artist, an accompanist to other artists and as one of "The Two Jays". She has appeared in previous National Conventions and is well known to TOSA audiences around the country. Judy has been musical director for a number of TOSA productions in Brisbane. She has her Music Teacher's Diploma and, as the mother of three small children, leads a busy life.

IGOR CAVDARSKI - Pianist Igor, has received a classical musical training, and has been soloist with prestigious European orchestras. His father is noted international conductor, Vanco Cavdarski, remembered in Australia for his visits as guest conductor of ABC orchestras. Igor gave his first public recital when he was ten years old, and made his first solo appearance, with the Tasmanian Symphony Orchestra, at the age of fifteen. He was a finalist in the ABC's Instrumental Competition in 1979, 1980 and 1981 and was invited to tour as soloist with the Queensland Symphony Orchestra. He was awarded a scholarship to study in Moscow with the Tchaikovsky Conservatorium of Music. Igor now wants to bring his music to a wider audience and has turned his considerable talent to the light music arena.

KYLIE FOSTER - 12 year old Kylie began learning organ at the age of 5 under the guidance of David Redfern and is studying classical organ having gained her Y.M.F. Associate Performance Diploma and currently is sitting for her A.M.E.B. A.Mus.A. this year. Kylie also plays piano, clarinet, bass clarinet and has extended her school music studies to include oboe. Kylie first played the Christie at the age of 10 and has been popular at concerts and club nights.

THE ARTISTS (contd)

ARTHUR MIDGLEY - In common with many organists, Arthur studied piano when young. He later trained as a classical organist and has been a church organist for many years. He has appeared in concerts and promotions for many organ groups and companies on both electronic and pipe organs. Arthur has been associated with TOSA Queensland Division since its early days and is the current President. He is an enthusiastic and knowledgeable member of the group responsible for the maintenance of the Christie Theatre Pipe Organ at Kelvin Grove.

MARY MITCHENER - Mary has a fine soprano voice and has appeared in many TOSA concerts. She started singing five years ago and is a member of two concert parties who perform at Senior Citizens Clubs. Mary is President of the Keyboard Club in Cleveland and is the proud owner of a very extensive music collection.

BEV BLACK - With her family, Bev moved from Auckland 24 years ago. She studied piano as a child and her interest in organ began in 1974 when her piano was ruined by floodwater, which led to the purchase of her first organ. Bev now owns a Rodgers Trio, which she played in duet with Ashley Miller [on piano], at the Albert Waterways Centre during his tour. She has also performed at Gold Coast and Brisbane concerts, as well as representing the Gold Coast Division on the Marrickville Wurlitzer at last year's National Convention.

"THE TWO JAYS" - John Ellis at the grand piano and Judy Vale at the Christie form the sparkling duo "The Two Jays", who will be presenting their arrangements of some popular tunes for your enjoyment. "The Two Jays" have been associated with many of the Society's special presentations over several years and have performed at previous National Conventions. They are both solo artists in their own right. John is much in demand as an entertainer at clubs and other functions, as well as accompanying silent movies. He is a Past President and Past Patron of the Queensland Division of the Society.

"GOLD COAST SHOWCASE"

THE COASTAL SOUNDS - Coastal Sounds is a big band in the style of the swingin' big bands of the 40's, 50's and 60's - the modern day equivalent of the original Glen Miller and Woody Herman big bands. There is a full frontline of rich, warm saxophones backed by classy, punchy brass and a tight rhythm section. This Gold Coast band, under the Musical Direction of Graeme Porter, consists entirely of young people aged from 12 to 21 years, with the average age around 15 years, and has a repertoire of swing, jazz, latin, ballads and disco tunes.

BARRY BAILEY - Barry has had a long association with TOSA, and was one of the team which installed the Christie at Kelvin Grove. He has been a regular performer on this instrument and has made several recordings both on the Christie and his own Rodgers Trio. Trained as a classical pianist and organist, Barry was featured on the Brisbane City Hall 5 manual Willis organ at two previous National Conventions. Barry now lives on the Gold Coast and has been honoured with Life Membership of both Queensland and Gold Coast Divisions. He is Patron of the Gold Coast Division and a Past Patron of Queensland Division. Barry is well known in Gold Coast musical circles where his "music for dancing" has a large following.

KAREN SMITH - With her A.Mus.A., Karen is a 20 year old student of the University of Queensland where she is in her final year of a Bachelor of Music Degree, studying flute under the direction of Jeannette Manricks. Karen began organ lessons at the age of eight and began playing flute when she was eleven. Prior to taking up tertiary study, Karen played in school bands as well as the band "Coastal Sounds". Since beginning her University studies, she has been a member of the Queensland Youth Orchestra and the University Orchestra. In 1990, she instigated a choir of flute students. Karen has enjoyed a long association with TOSA, becoming a member about ten years ago, and has been greatly encouraged in her music by the Gold Coast Division.

BERYL EIGELAND - Music has always played an important part in Beryl's life and she received a sound musical education, studying both piano and violin. She has represented the Gold Coast Division many times at other organ and musical clubs, including a Cameo appearance at a National Convention. Apart from piano she derives much pleasure in playing her Conn 651 organ. When the opportunity presents itself, Beryl loves to play a pipe organ and a recent thrill for her was when she and five other enthusiastic amateurs were chosen to play the newly renovated 5 manual Willis pipe organ in the Brisbane City Hall at a lunchtime concert.

THE SWING-A-LONG SIX - This group of Gold Coast Society members - Margaret Cornwell, Ethel Francis, Vonnie Greaves, Ron Carson, Peter Kingsbury and Doug Smith - was formed in 1989 when they made their debut at a Gold Coast concert. Bev Black and Beryl Eigeland are responsible for the group's musical arrangements, as well as accompanying them on organ and piano.

STEWART FREE - Stewart studied classical piano and is an accomplished musician on his grand piano and Conn 652 organ. He has appeared in concert on the Christie for Queensland Division and is much in demand as a regular performer on the Gold Coast on piano and organ. Stewart's artistic flair is evident in his creation of the "Fun In The Sun" backdrop, scenery and decorations.

"MICHAEL AND FRIENDS MAKE MUSIC"

THE CASTORINA DUO - Julie and Joseph have, at the ages of 19 and 20, already made a name for themselves in the field of piano accordion. They have competed at National Championships with the following impressive results: Joseph was National Champion in 1988 and 1991, Australasian Champion in 1989, 1990 and 1991 and won the Open Section in 1988, 1990 and 1991. Keeping the family tradition of wins in the Open Section intact, Julie was the winner in 1989. She won the Folk Section in 1990 and the 17 years and over Section in 1991. Together they won the Open Duet in 1990 and 1991. Julie is employed as a Secretary and Joseph is studying a Bachelor of Business Degree at the Queensland University of Technology. Both have performed on television and in concerts in Brisbane and on the Gold Coast.

THE BANANA BLENDERS - The Banana Blenders are a tuneful bunch! What else would you call a group of Queenslander's who sing Barbershop Harmony? The Banana Blenders was formed four years ago under the direction of Linc Abbott, who has devoted his whole life to the craft. In this time they have grown from 18 members to over 60 members and won the Silver Medal in the first National Championships in 1991. They are well known on the Gold Coast, singing in many concerts and other venues. Barbershop music is unaccompanied four part harmony, counter tenors sing above the melody line with a predominance of sevenths and some sixths in the chords.



TOSA National Convention - Gold Coast Easter 1992

ABOUT OUR SOCIETY

The Gold Coast Division of the Theatre Organ Society of Australia was formed by a small group of members in 1968. Meetings were first held in members' homes until numbers grew too large to be accommodated. After several moves to various halls, meetings are now held in the Maher Hall, Matilda Street, Burleigh Heads on the 3rd Sunday of every month, commencing at 7.30pm.

Our meetings take the form of musical evenings when members and visiting artists entertain on the Society's Conn 650 organ in a concert situation.

We are always pleased to welcome visitors and are particularly pleased when visiting TOSA friends join us.

CONVENTION COMMITTEE

Beverly Black, Beryl Eigeland, Beryl Kingsbury, Peter Kingsbury, Norma Smith, Doug Smith.

The Convention Committee wishes to thank all the artists and the many other people without whose assistance the "GO FOR GOLD" Entertainment would not have been possible.

TOSA Gold Coast Division - Committee and members
TOSA Queensland Division - Committee and members

Coastal Sounds Committee

Banana Blenders Committee

German Club Management and Staff

Mary Immaculate Church for use of Church and Pipe Assisted Rodgers Organ

Albert Waterways Centre - Manager Robert McGregor

Hospitality to Michael and Karen Wooldridge - Marie and Warwick Kittson

"At Home" - Ron and Kay Phillips and helpers

Donation of Convention Cake - Elaine Thurlow

Publicity - Brian Bull

Decoration - Elaine and Stan Thurlow (Creations Florist), Wendy Sonnenburg, Stewart Free

Refreshments - Olwyn and Clarrie Meredith and helpers

"Fun in the Sun" - Rehearsal venues - Dorothy and John Jordan, Margaret and Stan Cornwell,

Norma and Doug Smith, Beryl and Tom Eigeland

Fund raising - Home party hosts/hostesses and other special efforts

Loan of Instruments - The Ellaway Family Music Centre, Bev Black and Barry Bailey

Brochure and souvenir programme - Phil Kingsbury Ad Design

Travel and accommodation arrangements - an Travel

Tourist information - Gold Coast Convention and Visitors Bureau

Convention bags - Norma's Southport Yamaha

The Company ~

Ladies:

Thelma Burgess
Ethel Francis
Dorothy Jordan
Olwyn Meredith
Pat Pepper
Marie Tavener

Margaret Cornwell
Vonnie Greaves
Beryl Kingsbury
Shirley Nott
Norma Smith
Joan Thomasson
Pauline Vanek

Gentlemen:

Ron Carson
Peter Kingsbury
Fred Mahon
Harold Otter

Ron Fisher
Brian Luck
Stan Mason
Doug Smith
Frank Walsh

Concept, Production, Musical Direction ~

Bev Black (Organ), Beryl Eigeland (Piano)

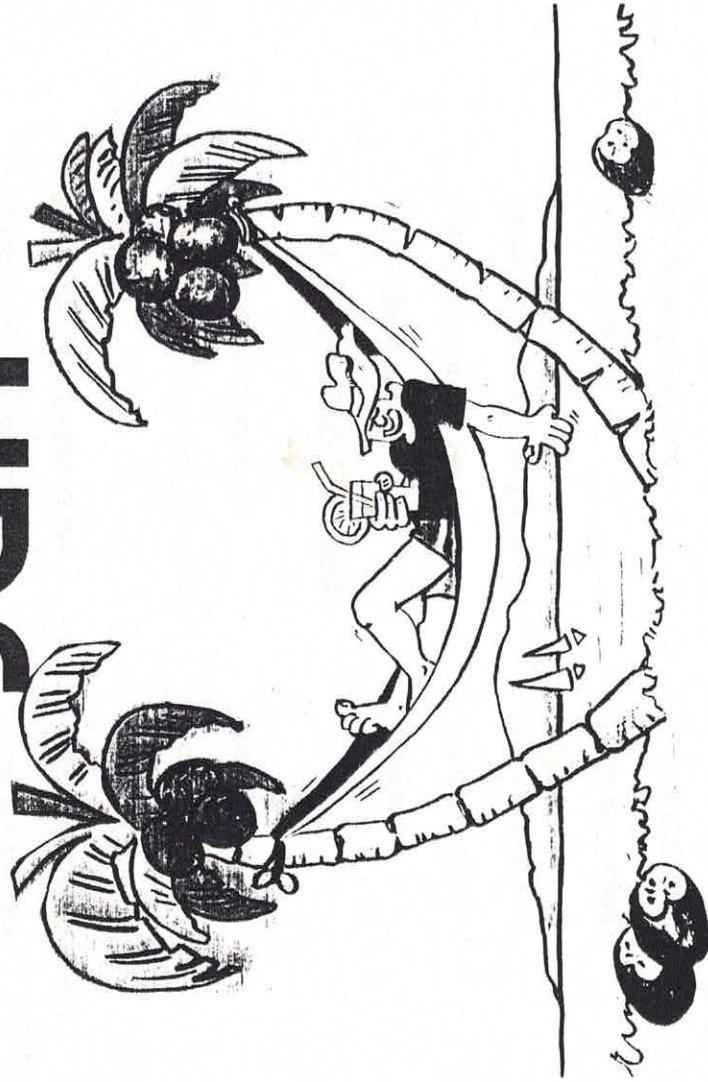
We specially thank ~

- : the many members of TOSA Gold Coast who have given their time and talents so freely during the creation of "Fun In The Sun"
- : the dressmakers and dressers
- : the scenery artist and prop makers
- : the stage management team
- : the sound and lighting team
- : the prompt and continuity girls
- : our providores and drivers
- : our families for putting up with us



"FUN IN THE

SUN"



Presented by Members of Gold Coast TOSA



"FUN IN THE SUN"

OVERTURE -

Beryl & Bev

Rain, Rain, Rain

Norma, Peter, Olwyn; Doug, Ethel, Stan;
Dorothy & Ron, Joan & Ron
Margaret & Fred, Beryl & Frank

ACT 1 - FUN WHEN YOU'RE SMILING

On The Gold Coast
When You're Smiling
Bring Your Smile Along

Company

Let A Smile Be Your Umbrella

Olwyn & Stan

Put On a Happy Face

Fol-The-Rol-Lo!

Company

La Mer (The Sea)

Vonnie & Boys

A Little Boy Called Smiley

Joan, Shirley, Harold
& Company

ACT 3 - FUN IN THE SUN

Powder Your Face With Sunshine
& Company

When My Baby Smiles At Me

Brian & Company

Walkin' In The Sunshine

Ethel & Company

Smile

Frank, Girls & Company

That Lucky Old Sun

Harold & Company

I Love The Sunshine Of Your Smile

Ethel & Girls

Those Lazy, Hazy, Crazy Days of Summer
& Company

The Kay Horsey Dancers
& Company

Instrumental Reprise -

Company

I Sit In The Sun

Margaret

ACT 2 - FUN BY THE SEA

By The Beautiful Sea

Company

Love Letters In The Sand

Vonnie & Peter

The World Is Waiting For The Sunrise

Company

Gilly Gilly Ossenfëffer Katzenellen
Bogen By The Sea

Brian & Pauline
with Stan & Company

ACT 4 - THE TERRIBLE THRO!

Triplets

Gone Fishin'

Frank & Company

Brian, Beryl & Joan

Suntanned Surfin' Sam

Harold & Company

Company

April Showers

Put On Your Sunday Clothes

Easter Parade

FINALE - WE HOPE YOU HAD FUN TOO!

PROGRAMME

Producer: MR. NOEL MITCHELL

Compere: MR. BILL MAYERLE

Welcome from TOSA-Q President MR. ARTHUR MIDGLEY

And over to -
RON HILL - Who has a Show to do!

Musical Director
JUDY VALE - Brings up the Christie

Special Guest Artist
IGOR CAVDARSKI - Classical piano

Back again
RON HILL - With a surprise.

The flying fingers of
KYLIE FOSTER - At the Christie

Our President entertains
ARTHUR MIDGLEY - At the Christie

The golden voice of
MARY MITCHENER - Soprano

Superb Gold Coast organist
BEV BLACK - At the Christie

Ever popular duo
THE TWO JAYS -
JUDY VALE & JOHN ELLIS - Christie/piano duets

Our guest artist returns
IGOR CAVDARSKI - From classics to Pops

And just before we go
RON HILL - Entertains us once more

And then

THE GRAND FINALE with JUDY, RON and IGOR.

We hope you enjoyed our concert
and look forward to seeing you next time.

DRIVE CAREFULLY & HAVE A SAFE JOURNEY HOME.

I N T E R V A L

DON'T MISS!

OUR NEXT PRODUCTION

"ON WITH THE SHOW"

IN THIS AUDITORIUM on

SUNDAY 28th JUNE 1992
at 2.00pm

CHRISTIE ARTISTS WILL INCLUDE

BEV BLACK

VIVIAN HALL

GLEND A KUBLER

ARTHUR MIDGLEY

and

With Songs from GERALD WHITEHOUSE

AND MUCH MORE!!

Admission

Adults	\$8.00	(Members paid in advance	\$6.00)
Pensioners & School Children	\$6.00	(Members paid in advance	\$5.00)
Children under 12	Free		
Group discount (20 or more)	\$1.00 off.		

WELCOME

To our Members and Friends,

The Queensland Division of TOSA welcomes you. We are very pleased to have been asked to produce this concert, which is one of a number of concerts being presented during the TOSA Easter Convention, this year being hosted by the Gold Coast Division.

We would like to remind you that there will be another concert in this auditorium at 8 o'clock tonight, featuring the Convention guest organist, Mr. Michael Wooldridge. If you would like to attend and do not already have tickets, these may be purchased from the Ticket Box prior to the concert.

We look forward to your continuing support at our monthly meetings and future concerts.

A. MIDGLEY
President, TOSA-Q

THE CHRISTIE THEATRE PIPE ORGAN

The Christie Theatre Pipe Organ, played today by several of our members, was originally installed in the Granada Theatre at Maidstone in Kent. It was purchased by TOSA-Q and shipped to Brisbane.

Considerable effort has been put into the maintenance of the organ over the last few years to bring it to a suitable standard for concert performance and we sincerely hope the results meet with your approval.