

TOSA NEWS

November 2018
Volume 57 No.9

Price: \$2.00

**Come on along to the
November 18th Concert at 1:00pm
as Britains Superb musician
Simon Gledhill
plays the
Orion Centre Theatre Wurlitzer
Celebrating its 30th Year
in this venue**

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positions available. Voting for filling of these positions is required. See further information in this TN.

Please try to come along to the AGM on Saturday 24 November at 2pm – West Ryde Anglican Church (St Columbs). Some of the Christie will be on wind and will be demonstrated after the close of the meeting.

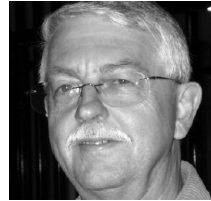
Craig Keller

Bonjour mon ami. As we enjoy spring and head into the crazy end of year period, what better way to spend a relaxing and culturally rewarding afternoon than to join your TOSA friends and visitors to see one of the world's finest theatre organists perform. Yes, Sunday 18 November will see British favourite, Simon Gledhill once again grace the TOSA stage. Remember it starts at 1pm, so be sure to leave home for travel an hour earlier than normal – check your transport timetables.

Work was completed on Thursday 9 November for the reinstallation of the keyboards on the Orion Wurlitzer. By the time you read this, organ technician, John Parker, will have made the final adjustments in time for Simon's concert.

The results of the TOSA NSW committee nominations are in, and I am pleased to advise that the executive remains as is, with Vice Presidents – Neil Palmer and John Weismantel, Treasurer – Geoff Brimley and Secretary – Simon Ellis. Yours truly was unable to run away fast enough and no one else wanted the job – so, to quote Jack Nicholson "I'm baaaack". However, we have the pleasure of once again having more nominations for general committee positions than there are

Editorial



Hello Members, Please Note the AGM is on Saturday 24th November at 2:00pm;

Note there is a ballot for 6 Committee members to be elected for 2018-19 and a ballot paper is included with this TOSA News.

I hope you enjoy the final part of the ATOS Convention report from Craig. Please book early for the **30th Anniversary Concert at the Orion** with **Simon Gledhill** to help us with catering requirements. The keyboards have been refurbished and installed and adjusted for the concert. Please encourage friends to come along to this special celebration concert.

Enjoy the music,

Ernie Vale
PO Box A2322
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From the Mailbox...



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Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor editor@tosa.net.au
or in writing to:

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If any member wishing to attend the AGM at West Ryde Anglican Church requires transport from West Ryde Station to the church, please phone Editor, Ernie Vale on 0415 626 064 or email editor@tosa.net.au before Saturday 24th November to arrange where to pick you up near the station.

Ballot for 6 Committee positions for 2018-19 Members will receive a ballot paper with this TOSA News to elect 6 Committee people. For those receiving the TOSA News by email the ballot paper will be an attachment to the email.

The ballot will be determined at the AGM on Saturday 24th November.

Please complete your choice of committee persons and return your ballot paper to the Returning Officer by Friday 23rd November by post or at the AGM

To Watch Out for

Chris Powell, Ken Double and **Dave Wickerham** booked for next year 2019.

TOSA NSW Divn Inc

Annual General Meeting

**Saturday 24th November
2018 at 2:00pm**

St Columb's Anglican Church,
Cnr Dickson Ave & Bellevue
Ave., West Ryde

This is the location of the TOSA (NSW) Christie Cinema Organ. Please come along to the meeting and take the opportunity to hear about and see the significant progress on installation of trunking and Regulators in the chambers.

There will also be an opportunity to hear some of the Christie playing.

Please bring a plate for afternoon tea following the meeting to allow members to mingle and chat to the Executive and Committee about your Society.

Advertising

Rates in

TOSA News

For Members:

Small, Organ related ads = FREE!

For all other cases:

Quarter Page = \$25

Half Page = \$50

Full Page = \$100

Full Page Insert = \$125.00

Members' Playing Dates

**The Orion Theatre Campsie
Second Thursday of the
Month
December 13th**

**Convener is
Craig Keller** on 0418484798

**Marrickville Town Hall
4th Monday afternoon/evening
at 1:20pm to 9:00pm**

November 26th
Players and listeners welcome.

**Convener is
John Batts** on 0420424103
will email you to confirm the day is
available or
Neil Palmer on 9798 6742 after
7:00pm
to confirm availability

ORION REPORT

As you may recall the keyboard stack was removed from the Orion Wurlitzer in September for much needed refurbishment work. Whilst the keys themselves were in good condition (no chips or cracks) there adjustment was awry, second touch was out of adjustment and the bushing that the keys pivot on was worn. The committee had this project in mind for some time but we needed a suitable break in programming to “get a round tuit”. That time frame fell this year – allowing for other work on the Christie continuing. We bit the bullet and committed the \$6,000 required for the work.

John Parker was contracted to undertake the restoration and once a TOSA crew had removed the stack, with John’s assistance, the stack was taken to his workshop space at Ermington where he set to work (note – the stack of keyboards is a single assembled unit and it shipped with all its connecting wire loom attached like a multi-coloured python).



The agreed completion date was 31 October to allow reinstallation in time for Simon Gledhill’s concert on 18 November.

It all started well with the accompaniment (lower) keyboard being the first one refurbished. Then John disassembled the great (middle) keyboard and the fun started. Brass wire rods that are

part of the assembly and are held in place with leather nuts had corroded. The leather used was an American make that is salt cured and we all know what salt does to brass. Yuck! John needed to source replacement rods and nuts from the UK and Germany. That caused an approximate 10 days delay to a tight timeframe. However, it all came together quite rapidly once John had the new pieces.

On Thursday 8 November a small team (me, David Badman and Barry Tooker) attended the Orion and reinstalled the stack. There were a few little challenges connecting some of the wires, but with David's electronics background and applied determination from Barry and I we got it all together – and not a harsh word was spoken between us! A challenging but rewarding day with a fair bit of chat as we went.

John Parker attended the Orion on the following day to undertake final adjustment of the keys to ensure their set "drop" for both first and second touch is correct and they all function properly "on wind". Tests and adjustments that can only be made once it is all back together.

John will also be tuning the organ ready for Simon's concert and as it hasn't been tuned since February it will need the finesse of his expert ears and hands to get it back into its normally fine state.

Thanks to all the TOSA members who helped both with the removal and the reinstallation. We trust that our visiting professional artists will appreciate the new life that has been brought to the keyboards - I know that the members who regularly attend member days at Orion will! I should also thank the regular Orion member day players for their patience during the downtime of the console.

Craig Keller

An article from the **Theatre Organ**

Journal of the American Theatre Organ Society,
reproduced with the kind permission of the Editor *Mike Bryant*

First allow me to congratulate Mr. Branigan and the Journal editor for opening a dialogue about the future of the theatre organ. This is an issue that has been pushed under the rug for decades and consequently the movement is now in decline.

Allow me to enter the fray with my thoughts on the matter:

While I agree with several of Mr. Branigan's premises, I disagree with him on others. Most importantly, his idea that only orchestral music composed by acknowledged masters will draw audiences to the instrument. Nor will music designed to tell a story, since all music tells a story, either musically or lyrically. Musically I find the theatre organ capable of convincingly reproducing just about any style of music out there.

George Wright was undoubtedly the most successful theatre organist in the history of theatre organs. Why? I see several events that caused a "perfect storm" for the reincarnation of the theatre organ. Mr. Wright's supreme musical ability, the invention of the Hammond organ, the advent of HiFi and George's inclusion on his albums of many musical selections that were then in the mainstream. Of these four points probably the most important are the invention of the Hammond organ which precipitated a vital interest in the organ and the advent of HIFI.

However, with this said, the addition of current musical idioms in his albums kept George on the charts for a considerable amount of time. The musical focus in the 1950s and 60s was on play-it-yourself musical instruments, so the organ became the forefront of the movement. The development of HIFI created a desire to find material that would show off the HIFI aficionado's superior sound reproduction equipment and what better instrument than the theatre organ?

Couple this with the amazing talent and creativity of George Wright and you have all the necessary ingredients to create a huge public
continued over page after Show & Membership Prices

FOR SALE.

Rodgers Trio 321B organ.

I have reluctantly reached the conclusion that my beloved Rodgers organ has reached its analogue technology use-by date. It would be an ideal platform for a virtual pipe organ digital conversion.

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	All Artists
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Non-member Pensioner/Seniors Card holder	\$30
TOSA Members	\$25

All Students FREE on confirmation of Student status

All Children FREE accompanied by an Adult

Group Booking for 10 or more Adults \$22 per person

First time Adult \$20 cash by completed Voucher at Box Office

Annual Membership Fees 2018-19:

\$50.00 Full membership, \$40.00 Concession, Interstate or Overseas \$50. \$5 discount if TOSA News emailed to you

Membership enquiries David & Margaret Badman

(02) 4776 2192 membership@tosa.net.au

Associate Membership for a spouse/partner is an additional 50%

interest in an instrument that had been basically hibernating for 20 to 30 years. The result was nothing short of a revelation...theatre organs were being restored and repurposed throughout the country, in the UK and Australia. This was the golden age of the theatre organ rebirth...the 1950s through the 1980s.

Then something occurred, and things started to decline...why? Now I bring up what has been my passion for decades—pairing music with today's audiences. We all have what I call "our music," which I arbitrarily set at about ages 16 through 35 (plus or minus a couple of years). This is a time in our lives when we were basically footloose and fancy free with few major concerns other than living the life we perceived to be ideal. So, we relate to this time in our lives and the music we enjoyed. Herein lies the problem. The music from 1920s and '30s decades was not a part of "our music" of the audiences of the 1990s and later. They went to theatre organ concerts, maybe came back a time or two but found the music nonengaging to their interests so they left and have never returned. Two generations of young audiences came and left, unfulfilled and never to reappear.

Is there a solution? Perhaps...

First: focus toward more contemporary music. Film and stage music transfer superbly. Also, the music from some of the pop vocalists from the later part of the twentieth century: Billy Joel, Rod Stewart, Linda Ronstadt, Barbara Streisand, Celine Dion, Neil Diamond, Barry Manilow, Elton John, Simon and Garfunkle, the Beatles, Elvis Presley, ABBA...I could go on and on. Of course, there is an enormous amount of music that will not transfer musically to the theatre organ but there is an incredible amount that will...the artist must be selective. And, we must not leave the older audience out of this equation; they need to be receptive of music that is possibly unfamiliar to them.

Second: add variety to the music by additional performers; a percussionist, possibly a vocalist. In today's pop music scene, I can't think of a single solo musician who doesn't have some sort of back up to add vitality, variety and dynamics to their musical presentation.

Third: Add visual interest, perhaps a video presentation of the

keyboards. Position the console so that at least some of the audience in the center can see movement. Let's be honest and admit the organ is not audience friendly when all you see is the performer's back!

Finally, a troubling issue for me, my greatest regret in my years in the theatre organ world and over 20 years performing at the El Capitan is the lack of young artists from the Southern California area. Not one young artist has come through the ranks from my area. Hundreds of thousands of children have been held captive at the El Capitan Theatre (according to guests watching the organ preshow) but nary a one has bothered to pursue even a rudimentary interest in the theatre organ...and that is with music they love, sing along with and dance to. Because of this. I question (and I will be in trouble over this comment) the value of focusing on young children to gain interest in the theatre organ. Better to pursue younger adults entering the prime of life at age 35 and up when they have the free time, the financial independence and the lack of negative peer pressure to pursue what they desire to do with their free time. It seems that younger children that have a vigorous interest in the theatre organ gravitate there on their own.

As a past coordinator of the Young Theatre Organist Competition I can assure you we have young artists that are fantastic and will assure talent well into the second half of the 21st century. Where we are categorically lacking is in audiences. What good does it do to cultivate a wonderful supply of artists if the auditoriums are devoid of audiences? We need to attract an energetic audience base!

With that I climb down from my well-worn soapbox and turn it over to others who perhaps have greater insight than my humble opinions. Other suggestions? I leave that to the creative folks out "there" reading this Journal. I am certain there are a multitude of thoughts awaiting revelation.

John Ledwon
Henderson, Nevada

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Simon Gledhill



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**Orion Centre Theatre
155 Beamish Street, Campsie**

Sunday 18th November 2018 1:00pm

Note the earlier start time!!

Free parking behind the theatre & good public transport access see
www.tosa.net.au

Students have FREE entry to the concert

Simon Gledhill

Simon's first "live" experience of the theatre pipe organ was seeing and hearing *Ernest Broadbent* play the mighty Wurlitzer at the **Tower Ballroom in Blackpool**. A short time afterwards, he discovered a privately-owned instrument close to his home, and started making weekly practice visits. In 1982 he entered and won the UK Northern Young Theatre Organist of the Year competition. *Nigel Ogden*, presenter of the BBC radio program, *The Organist Entertains*, was in the audience, and invited him to record for the program on the BBC theatre Organ.

The resulting broadcasts generated a flurry of concert offers, and **Simon** has since performed at all the major UK theatre organ venues as well as others in Europe, Australia, New Zealand and North America. Following his ATOS Convention debut in Portland, Oregon in 1988, he has performed at countless Annual and Regional Conventions. He was named ATOS Organist of the Year in 1997 and inducted into the ATOS Hall of Fame in 2015.

Simon's music has won high praise from his peers, *Lyn Larsen* described him as "That rare combination of flawless technique, impeccable phrasing and an unerring sense of musical good taste," while *Nigel Ogden* said, "Here is someone who was born to be a theatre organist. His ability has rightfully earned him the genuine admiration of both audiences and colleagues alike."

Come along and bring your friends, family, children and grandchildren for a magical afternoon of music in a true theatre atmosphere with theatre lighting to set the mood.

TOSA would appreciate you all telling as many people as you can about the significance of this musical instrument and the special occasion this presents. Please encourage people to come along whilst they have the opportunity to enjoy the sound of one of the finest 3 keyboard Wurlitzers in Sydney played by an outstanding exponent of theatre organ, **Simon Gledhill**.

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Adult Group of 10 or more \$22/person

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Students Free

ATOS Convention 2018 *Continued*

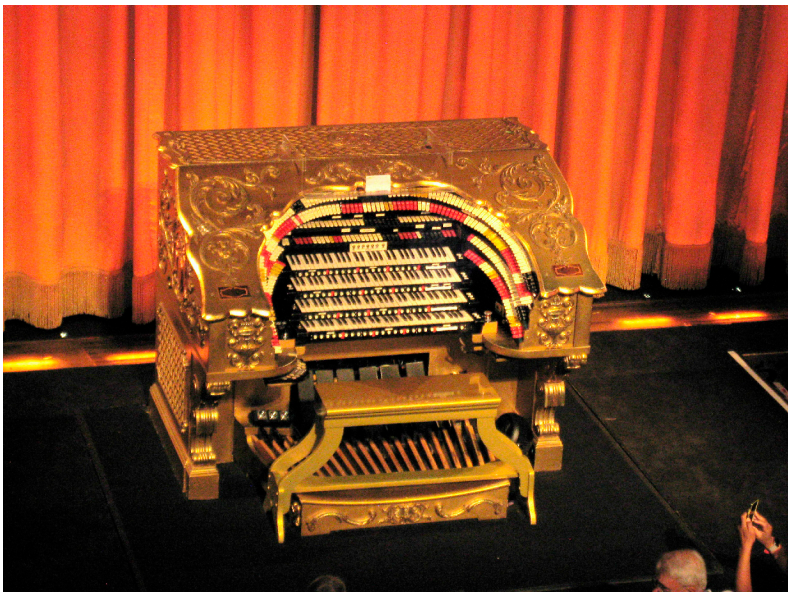
The last day of the official convention schedule, Monday 2 July, saw us on the buses early again with first departures at 8am through to 8:30. Of course we had enjoyed the relative calm of weekend traffic in LA until now but this was a Monday morning and we were pretty much in the thick of it as we headed into the **El Capitan Theatre** right in the middle of Hollywood. We were off to see that wee Scottish lad, **David Gray**.

TOSA audiences have been privileged to see David grow and mature, not only as a person but as a world class musician. He was once again to show us how great are his skills.

But first we had to be scanned again – yes to enter a movie theatre. So it was queuing again (two faster moving queues this time) as they checked that none of us were visiting this magnificent theatre with intent to cause harm to others. A sad reflection on the state of the culture in the USA.

Soon enough we were inside and had enough time to soak up the atmosphere of this rather ritzy and well-maintained theatre. Although it is not as large as some may be used to – seating only 1,600 or so rather than the multi-thousand seat theatres of the same era.

Simon Gledhill appeared near the front of the auditorium to introduce David then we heard murmurings of the organ coming to life as David and the enormous console rose from the platform at the front of the stage.



It truly is an awesome console, four manuals, four rows of tabs, approximately 60 pistons and a couple of side trays loaded with traps buttons. The volume is all controlled by six swell shoes. We were about to see what this instrument can achieve in the hands of a master.

David's concert included opening with "Flat Foot Floogie, onto "Horse Box" then to "Not While I'm Around" (Sweeney Todd). Breaking somewhat with my understanding of David's musical preference for theatre organ we then had a transcription of an aria from Verdi's "Macbeth". Further tunes included a medley from Alice in Wonderland, "Summertime" and "My Funny Valentine" – the last being a recreation of the George Wright arrangement as recorded in the organ's original home in the San Francisco Fox theatre.

During the concert David advised us that one of the LATOS members had been bringing him to the theatre each night to rehearse. Of course, with it being a full-time working cinema (sometimes 7 or 8 shows a day) it was not possible for him to rehearse until "the wee small hours" then back to the hotel for rest in the morning as the rest of LA woke for the day. No wonder we didn't see much of him socially!

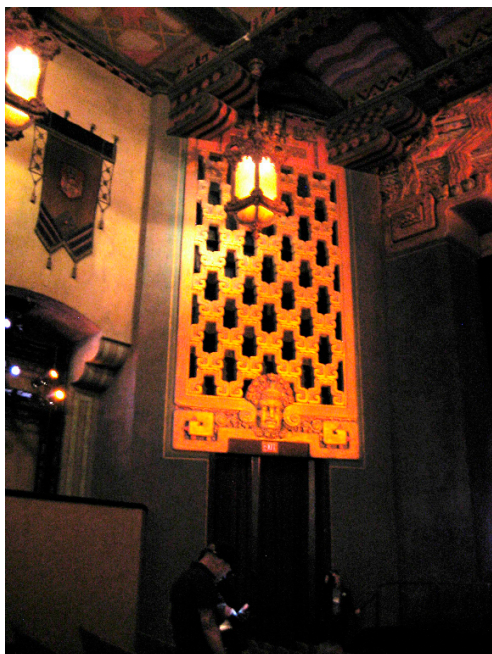
David was saving the big guns for last – literally. He proceeded to introduce his last (master) piece and informed us that it would require both hands, both feet and an allen key. The audience collectively scratched its head as David showed said key. Then off he set into what I can only describe as a one man tour de force as he regaled us with a magnificent rendition of Tchaikovsky's "1812 Overture". I kept watching for where the allen key was used and I had also earlier noticed (from our seats in the circle) that there were confetti cannons in the side boxes near the stage. I motioned to Deb so that she would be aware and not jump if they went off – I had a feeling they would.

Sure enough as the piece reached its mighty crescendo, it soon became apparent that the allen key was put to deft use to hold down a lower key on the accompaniment keyboard – and this was holding on some, I suppose 16 foot rank pipes as they held that long bass note that anchors the tune as the cannons roar – and they did! Multiple blasts from the confetti cannons saw huge pieces of red confetti (think 50cent coin diameter) flying across the theatre and people not in the know screaming with surprise at the blasts going off. The piece ended with thunderous applause and roars from the audience as they showed just how much they had enjoyed David's performance.

Then it was back on the buses to head back to the hotel for a quick lunch (own arrangement) before heading out for the afternoon's

concert. The Debs decided to have this afternoon off so it was just me that ventured out with the rest of the crew to see **Phil Kelsall** at the **San Gabriel Mission Playhouse**. I had never heard Phil play live before but in fact the first TO CD I bought was way back in about 1991 from one of those \$10 boxes at a record store in the Canberra Centre. "Beneath the Lights of Home" was to start a collection that now exceeds 70 or so CDs – although Deb will tell you it's more (Don't believe her...)

This was Phil's first time playing for an ATOS convention and I think it would only be the true "die-hard" fans of TO in the USA that may have been familiar with the Blackpool style – which Phil explained is meant to be entertainment for dancing.



Much of Phil's concert consisted of medlies and played in that frenetic style with much use of percussions – both straight and reiterating – "waterfalling" up and down the keyboards and LOTS of volume. Whilst the Brits and Aussies in the audience knew

what they were in for, I could tell some of the Americans were having trouble with it. I was sitting near an aisle at the rear of the theatre and I noticed after a while a number of people seemed to be "going to the bathroom" and then not returning. After a while I sympathised and joined the crew who were listening to the concert from a distance in the foyer or enjoying some California sunshine outside the theatre.

Then once again it was back to the hotel, find yourself some dinner and then be on the buses for the final official convention concert – one I was keen to hear. **Justin LaVoie** (Lavoy) at **Whittier High School**. This is a relatively new installation of a 4/26 Wurlitzer that came from Seattle via a restaurant in Redwood and some years in storage with Ken Crome at his Reno workshop.

I had wanted to hear Justin again after hearing and meeting him at the Indianapolis convention in 2014 where he played his half concert during the Young Organist competition as he had won the comp in 2013. He has since completed college (university) with a major in music all the while appearing as a concert artist at various venues across the USA and at ATOS conventions. He is yet another young and rising star in the theatre organ world – one we should have on an Australian tour in the near future.

Justin is a great fan of George Wright and many of the other past famous organists and for a while he styled much of his playing on that of George. He has expanded his stylings and set about showing us how with a concert including great standards such as "I've Got Rhythm", "This Can't be Love", and "Harbor Lights". He also included some classical pieces such as "Venetian Gondola Song".



(I had heard this Wurlitzer in Redwood City in 1978 in the hands of the late Tom Hazelton. It sounded very nice in the hands of Justin and thanks to Ken Crome's expertise in setting it up. Editor).

After interval Justin played tunes including "This Nearly Was Mine", a medley from Meet Me in St Louis and a lovely rendition of "This Nearly Was Mine". To wrap up we had a rousing rendition of "The Liberty Bell". The audience loved it so much, Justin returned to the console for another Sousa piece "Washington Post March".

Then it was back to the buses back to the hotel. There was not too much loitering in the lobby as "Encore Day" started from 7:15am! Eek!

Tuesday 3 July started with showing us yet another new installation of a theatre organ in the LA area. It's probably safe to say this organ has been heard by far more people in the world than any other theatre organ. That's because it used to be on the scoring stage at 20th Century Fox Studios and was used to help laydown the musical tracks for an absolute plethora of movies and other productions over its life there. Did you know the "church organ" in The Sound of Music was actually this Wurlitzer Theatre Organ?

The installation by new owner, **Nathan Barr** (a highly awarded composer and recorder of musical scores for movies etc), in a purpose built sound studio, seemed to be at a "no expense spared" budget level. It's actually installed in an insulated shell inside an enormous concrete outer shell. The installation was specifically designed to insulate against external and internal noises. The blowers and tremulants are external to the inner shell. By way of introduction Nathan told the gathered crowd that the blowers were running – we barely believed him – and we could see the swell shades in the high mounted chambers were wide open. Then he flicked on all the tremulant tabs! For the few brief seconds before anyone in the room went "ooh aah" you could not hear one bit of "wuff wuff wuff" as tremulants rapidly opened and closed. AMAZING.



The chambers are behind the black shutters above the console
Mark Herman was the musician for this morning playing the premiere concert on this new installation. He regaled us with selections including "Somewhere Over the Rainbow", "The Imperial March" (Star Wars), "Love for Sale" in a George Wright style

Nethercutt's and were the last bus there.

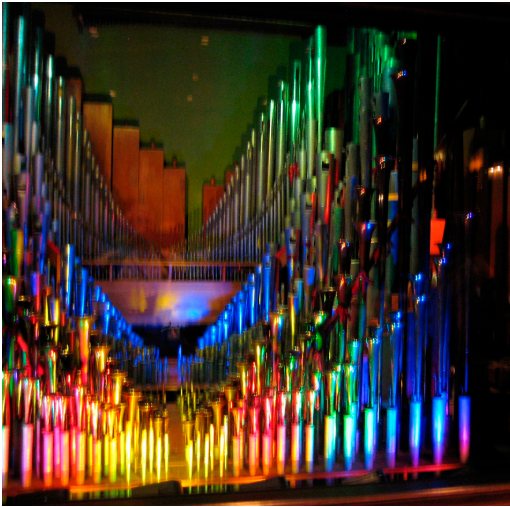
Those of us who had the interest zipped across the road as quickly as we could to commence drooling over – sorry admiring – this fantastic collection of rare, valuable and in many cases concourse winning motor vehicles – every one of them in absolutely gleaming condition. I could have quite happily spent 2 or 3 hours ogling these cars but no sooner had we got in than the PA was requesting “All the ATOS people need to be in the concert venue in the next five minutes...” We eeked out the time as much as we could madly taking pics of cars and their description signs. Then we gathered across the road and were held in a smaller museum area for at least 20 minutes before we commenced walking upstairs through yet another magnificent room finished in polished marble and mirrors and housing some gorgeous 1920s Cadillacs etc. Oh my goodness – you could feel the Nethercutt family's money oozing out of everything you looked at. The amazing thing is, entry to the museum is completely free. It's all funded from a family trust no doubt managed by a clever team of accountants.

Eventually we were in the magnificent inner sanctum of the music room – carpeted so thickly you could nearly sleep on the floor. The console sits pretty much in the middle of the room and is surrounded by a short brass rail – curious... We were soon to find out why.



John Giacchi was introduced, strode out in confident Aussie style, sat at the console, hit his first registration piston and one other and as he commenced playing the console platform rose about 45 cm out of the floor. Very clever. It gives the audience the view of the artist but is certainly a much more intimate setting.

Not only is the room home to a 4 manual, 74 rank Wurlitzer, but it also houses mechanical musical instruments (orchestrions etc) and a Bosendorfer 92 key Imperial Grand piano – our second of the convention.



For those that attended John's concert at Marrickville exactly one month before this, you heard pretty much the program we at the convention – only with 63 more ranks and two more manuals. John once again showed his mastery of the instrument and his program and also kept people entertained with his gentle but humorous patter between tunes. It's interesting to watch the mix of audience reactions – Aussies and Brits get it, but some of the Americans were a bit slow

understanding whether John was being serious or witty.

All too soon John's concert was over and we were off to our final concert of the convention – and yes we were running late and heading into afternoon peak hour in LA and we had to get back to near the middle of town. This unfortunate timing meant that by the time the last bus arrived at **Founder's Church, Christian Elliot** had already started his concert. This had to happen as the church was booked for another major event after 6pm and we had to be out by 5:30 or so.

It was disappointing to walk into a concert that was part way through and I could see that Christian was not too pleased about the delay either. He went on to play his concert on the 4/31 Wurlitzer that had been his "home base" for some years in the past as he was organist for the church. *The organ had been largely ignored for some years but was revived – free of charge – by master organ builder Ken Crome in time for the convention.*

Chris' program included some less common selections such as "Night in Monterey", "Romany Life", "Just a kiss in the dark" and wrapping up with a wonderful medley from "Kiss Me Kate".



In my humble view this Wurlitzer was one of the most gorgeous sounding instruments of the whole convention. Christian being so familiar with this instrument meant that his registrations were perfect for the numbers he played. God bless Ken Crome for giving us the opportunity to hear such a unique Wurlitzer. It was a shame the program had to be cut short. Editor.

Our last bus loading commenced as the next function for the church started to arrive, and we headed back to the hotel weary and “musiced out”.

The next morning it was a busy hotel as we all packed up, checked out and said our farewells as we disappeared to waiting transport to head to trains and planes. The Debs and I were off to Seattle and Portland – but maybe more about that in a future TOSA NEWS after my typing fingers recover.

I know some of my comments over this report may have sounded critical of the organisation – but I am not alone. The concerts were all wonderful, the food provided was too, however the actual coordination of the event was not. We continually ran late, there were no coach captains so no one knew what was really going on, the bus drivers seemed to live in a navigational and prioritisation world of their own and if no one got left behind at a venue then I can only put that down to good luck more than good management.

It was great to see so many Aussies there (I think I counted 31) and it was also great to catch up with old friends from past conventions, put faces to names and connections from Facebook and to meet and make new friends all sharing a common interest. Would we do it again? Well yes – Atlanta 2020? “Hello, Lottery office – pick my numbers real soon please!”

Craig Keller

President TOSA NSW Inc

Members Diary

Next Committee Meetings - Monday December 3rd

West Ryde Anglican Church

Sunday 18th November 1:00pm

Come to celebrate with

Simon Gledhill

**playing the Orion Wurlitzer
for its**

**30th Anniversary at 155 Beamish
St., Campsie**

**Book Tickets - www.tosa.net.au/events/trybooking
or**

Theo Langenberg 0410 626 131 Before 8:00pm please

Annual General Meeting

Saturday 24th November 2:00pm

West Ryde Anglican Church

Cnr Dickson & Bellevue Avenues, West Ryde

www.theatreorgansaust.info (history of cinema organ installations in Australasia)

www.omss.org.au (our sister society, Organ Music Society of Sydney OMSS)
www.ATOS.org American Theatre Organ Society

****Theatre Organ Magic* on RNB - FM from Sydney, NSW, Australia.***

88.7 FM and 90.3 FM 12 noon first Sunday of the month for one hour

Web Sites of Interest: <https://www.facebook.com/tosansw>

www.ATOS.org American Theatre Organ Society

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