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T.O.S.A. NEWS.

The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division
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WARREN LUBICH

in concert



2 pm. Sunday 30th October
Marrickville Town Hall

DIRECTORY**TOSA (N.S.W. Division)**PRESIDENT Alan Misdale (525 5554)PATRON Ian DaviesVICE-PRESIDENTS Frank Ellis (649 7011) Doug Smith (750 0917)SECRETARY Ernie Vale (570 4953 or 798 6816)TREASURER & MEMBERSHIP SECRETARY Mrs Edna Smith (529 7379).RESEARCH & ARCHIVES Ian CameronPRACTICE CONVENOR Jim Crombie (750 4294)COMMITTEE Mrs Phyl Wilson, Ron Wilson, Bill Schumacher,
Robert Gliddon, Neil Palmer, John WeismantelTOSA NEWS EDITING & PRINTING Ron Wilson & Doug SmithAddress all correspondence to:The Secretary,
TOSA N.S.W. Division,
Box A584 P.O.
SYDNEY SOUTH. 2000.WELCOME TO NEW MEMBERS.

Mr & Mrs Peter Murchison, Tom & Marion Dowzer, Michael Theobold,
Ralph & Velma Walker, Roland & Patti Chambers.
Please try to attend some of the Home Parties coming up soon and meet some
of your fellow members.

MANY THANKS

To Mr. S. Bosanquet for the generous donation of suitable timber to
replace the Capitol organ seat.

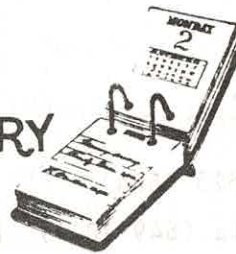
SELWYN THEATRE, MORTDALE.

The concert for the Handicapped Children's Centre for this year was
recently held at the SELWYN THEATRE. The artists for the afternoon were
vocalists Erica Witt and Julie Joebert who were accompanied by Valda Lang
at the organ. Valda graciously filled this position at the last minute due
to the original accompanist being ill.
Other artists were organist Margaret Hall who was visiting from Auckland,
pianists Bernard Walz and John Shaw as well as guitarist Neil Anthony,
which made this a very enjoyable afternoon. The raffle for the shawl was
won by Mrs. Eunice Palmer.

ANOTHER STAR ON THE HORIZON?

The National Finals of the Baldwin Organ Competition were held in Sydney
on Friday 28th August and the winner was TOSA's own DEBBIE FITZSUMMONS from
the Gold Coast. Congratulations to Debbie.

DATES FOR YOUR DIARY



OCTOBER

TUESDAY 4th at 7.30pm

COMMITTEE MEETING at the Uniting Church Hall,
Caveil Avenue, Rhodes.

WEDNESDAY 5th at 5pm

CLOSING DATE for Nominations for 1984 Elections.

SUNDAY 16th at 2.30pm

HOME ORGAN PARTY at the Maennl's residence, 31 Tenth Avenue, Oyster Bay. A good time is promised at this event with some very qualified entertainment on a variety of instruments. Bring your music and have a play. Gents:\$2, Ladies \$1.50 plus a plate please. Ring 528 6383 immediately for bookings.

WEDNESDAY 19th at 7.30pm

INVITATION to visit MASTERTOUCHE PIANO ROLL COMPANY, c/r Crystal & Brighton Streets, Petersham. Please see inside this issue for details.

SUNDAY 30th at 2pm

PAID CONCERT at the Marrickville Wurlitzer featuring WARREN LUBICH from San Francisco USA Adults:\$6, Members:\$5, Concession:\$3.

See inside for booking forms.

NOVEMBER

MONDAY 7th at 7.30pm

COMMITTEE MEETING (venue to be advised)

WEDNESDAY 16th at 7.30pm

ANNUAL GENERAL MEETING and CLUB NIGHT

SATURDAY 19th at 2.30pm

HOME ORGAN PARTY at the residence of Dorothy and Arthur Cammell at 63 Johnstone Street, Peakhurst. Guest Artist will be CLIFF BINGHAM playing a new Eminent F220 organ. Members are invited to bring their music and try it out. A tennis court will also be available if you feel like a game. Gents:\$2, Ladies \$1.50 plus a plate please. Ring 53 9891 for bookings after 4.30pm.

SUNDAY 27th at 2.30pm

TOSA afternoon at the SELWYN THEATRE, 13 Rosemont Av., Mortdale. Featured Artists will be NEIL PALMER & JOHN CLARK at the Thomas organ. A happy afternoon is always enjoyed at THE SELWYN so be early with your bookings. Please ring Ritchie Willis or Norm Read on 57 3581.

Gents:\$2, Ladies \$1.50 plus a plate please.

INTERSTATE NEWS

If you are travelling inter-state during October the following events could be well worth your attention.

VICTORIA.

Thursday 6th at 8pm. Moorabbin Town Hall. Concert by Tony Fenelon and Ray Thornley.

Monday 17th at 2pm. Memorial Theatre, Ballarat. Pensioner's concert featuring Cyril Pearl at the Compton Organ and Ray Gregory.

SOUTH AUSTRALIA.

Saturday 15th at 8pm WYATT HALL, WARREN LUBICH from the US in concert at the Wurlitzer

Concert Review

TOM HAZLETON - Review by Cliff Bingham.

Sunday, 28th August at Marrickville Town Hall saw the conclusion of Tom's Australian Tour with a concert that can only be described as magnificent. Program, presentation and playing were all superbly executed. A mixture of old and new numbers ensured that the 540 strong audience received more than their money's worth. Space (or the lack of it) precludes a full list of the program, but here, for my money, were the highlights.

A big brassy Crazy Rhythm was followed by an almost oriental arrangement of Scarborough Fair featuring solo clarinet, (thanks to Tom for some regulation work on this rank) untremmed strings and solo tibia. A tribute to the late Ira Gershwin featured a medley of seven of the most popular Gershwin songs. A classic piece, Rigaudon by Andre Campra revealed the grand organ side to our Wurlitzer with majestic full organ contrasting soft, antiphonal phrases on the concert flute. Over The Rainbow was saved from over exposure by a superb George Shearing style treatment. Another old 'pot boiler', Danny Boy received a similar reprieve in an arrangement by the American classic composer Robert Hebble featuring the melody played on the pedals, using just the 8' Tuba - beautifully done, Tom.

Following several requests from the audience, Tom obliged with one of the best (and "dirtiest") versions of The Stripper I have ever heard. Ben Hur's Chariot Race is, according to Tom, the world's worst piece of music. His exciting rendition of this piece of 'twenties movie music however, made up for any deficiencies in the composition. Several nights earlier, Tom had been to the Cleo Laine opera house concert and had obviously been inspired by her version of Smilin' Thru. His arrangement, based on Cleo Laine's was equally inspired.

A virtuoso performance of Edwin H. Lemare's Toccata and Fugue in C minor was climaxed by a pedal passage involving four-note chords..fantastic!! Percy Grainger's Harvest Hymn featuring soft strings building to a full organ climax was followed by a marvellous Hazleton spoof on Country Gardens.

The 'announced' final number was a beautifully presented The Song Is Ended. However, after such a great program, there was no way that Tom was going to leave without an encore and he obliged with Oh Honey, Please Dont Be That Way. After prolonged applause he finally closed with a very appropriate blending of I Left My Heart, San Francisco and Waltzing Matilda.

Tom's next tour (and he WILL be back) will be eagerly awaited by the many new fans he has accumulated on this very successful tour.

T.O.S.A. TAPE LIBRARY

Please note.

The following tapes have now been added to the tape library and available for hire to members.

- (1) Cliff Bingham and The Salvation Army Congress Hall Band, 10th July.
- (2) Tom Hazleton Wednesday night concert, 3rd August 1983
- (3) " " Sunday afternoon concert, 28th August 1983

For all enquiries, ring Neil Palmer on 798 6742.



TOM HAZLETON in concert
Marrickville Town Hall
Sunday 28th August 1983.



Tom signing autographs
on his latest record
for young and old.



Tom at the console of the
Grand Organ in Sydney Town
Hall.

THE PRINCE EDWARD...THE THEATRE BEAUTIFUL

"To offer to the theatre going public, motion pictures of a higher standard, and to present them in an atmosphere befitting their greatness, combined with a beauty and symphony of stage and musical presentation". These words expressed the feelings of the Directors of the Prince Edward Theatre, Sydney, when it was opened on Saturday, November 22nd, 1924. Little did they realise that this modern and well appointed cinema would serve at least three generations of theatre going public for the next forty-one years.

Apart from an elaborate crystal chandelier and an elevated orchestra pit, the Prince Edward immediately set a precedent when they installed a Wurlitzer Organ equipped with the latest style of console then being used in most of the new American cinemas. The reputed cost of the installation was \$20,000. The mahogany console was situated at stage level on the right hand side of the orchestra pit in a position that made it possible for the audience to view this new wonder, and also allow it, when required, to be part of the orchestral presentation when the orchestra rose from the pit to stage level.

The first of the Prince Edward's star organists was Eddie Horton who had come from the California Theatre, San Francisco, and arrived in Sydney in September 1924, to supervise the installation of the Wurlitzer due the following month. Eddie Horton appeared for two seasons at the theatre which ended on December 14th 1929 when his successor was Leslie V. Harvey, also from the California Theatre. The last organist to be engaged from overseas was Miss Julia Dawn, the "singing organist". Knight Barnett was to be Australia's first featured organist and he was followed by Leslie Waldron, Kurt Herwig and Walter Aliffe.

On August 18th, 1944, the Wurlitzer came under the hands of someone who could quite easily bear the title of "Miss Prince Edward", and for the next nineteen and a half years, Noreen Hennessy became as much a personality in her own style of presentation as her predecessor Eddie Horton. Noreen Hennessy's final presentation took place on February 21st. 1964, and after almost forty years of continual use the Grand Wurlitzer in the Prince Edward became silent, except on the occasion of a special farewell recital held on August 15th. 1965, arranged by TOSA with Noreen Hennessy at the console.

The Wurlitzer was purchased by TOSA (NSW Division) and was eventually installed in its present location, Marrickville Town Hall. After many years of work and refurbishing and the addition of a fine English Horn rank of pipes, the audience reaction to this beautiful instrument was proof itself that the organ was again going places. Today we are proud to be the owners of this fine instrument, one by which others are judged.

Contrary to the belief of many Theatre Organ buffs, the Prince Edward Organ was never mounted on a rising hoist in the theatre, it was in a fixed position to the right of the orchestra pit.

(see photo on opposite page)

CLUB NIGHT Wednesday 10th August.

35 people had quite an entertaining evening and the feature was a film loaned to us by Mr. Russ Evans of Seattle. (US) It revealed many interesting organ installations in America in both theatres and private homes. Several famous American artists were heard including the very famous Jesse Crawford, Ann Leaf and Don Baker. Thanks to Tony James for providing a 16mm projector and screen for the evening.

Several members played the Wurlitzer including Jade Tomlin, and Margaret Hall who was visiting from Auckland NZ. Our thanks also to our ladies for providing Tea & Coffee.



Margaret Hall



Jade Tomlin at the console



FIRST HOPE-JONES INSTRUMENT IN U.S. 75 YEARS OLD.

Ocean Grove's famous Hope-Jones organ started life in 1908 as a three-manual 18 rank instrument. Last year, 74 years later, it had grown to 69 ranks. The organ's 75th birthday is being celebrated this year and the instrument will have expanded to 75 ranks by the end of 1983. Eventually it will top out at 80 ranks, according to Sam LaRosa, Pennsylvania organ man, who has been in charge of the instrument since 1977.

Organ concerts are presented throughout the summer on Wednesday at 7 p.m. and Saturdays at 4 p.m. Gordon Turk is resident organist. On Wednesday, 27th July Turk will present a special 75th Anniversary Concert on the instrument.

A brochure of scheduled events at the noted New Jersey landmark carries the announcement that "a complete pamphlet describing the Great Auditorium Organ is free for the asking."

CITY OF PORTLAND REFUSES WURLI OFFER.

City Officials have turned down the offer by Howard Vollum, owner of the former San Francisco Paramount Style 285 Wurlitzer, to donate the instrument for re-installation in the local Paramount Theatre. The theatre is part of a performing arts complex and the organ was planned for installation in the grand lobby instead of the auditorium.

ORGAN LOFT CONSOLE WILL GET NEW "TEETH".

After logging more than 20,000 hours of playing, the giant five-manual Wurlitzer console - lovingly named Tess - at Larry Bray's Organ Loft in Salt Lake City, will undergo renovation during August. The Loft will be open Saturday nights for dinner and dancing and a Hammond electronic organ will be used during the month-long "teething of Tess". The console will get 376 new stop tablets and over 600 contact wires will be replaced. There are also 500 preset pneumatics to be releathered and the installation of a complete new combination action.

EDITH RAWLE SEES FORMER B.B.C. MOLLER.

Edith Rawle, one of Great Britain's theatre organ luminaries, visited Southern California on her way to attend the 1983 National A.T.O.S. Convention in San Francisco. While in the southland she stopped in to inspect and hear the former B.B.C./Foort Moller which is now installed in the Pasadena Civic Auditorium. She acknowledged the organ is far superior in tone to its Jubilee Chapel installation in London. Many Britons have remarked that the instrument's sound was less than exciting when located in the chapel building.

INDIANAPOLIS - CINCINNATI, IN 1984.

Indianapolis' Central Indiana Chapter A.T.O.S. will host the 1984 A.T.O.S. National Convention - and Cincinnati's Ohio Valley Chapter will have the Afterglow.

Convention dates have been announced for July 7 through 11. Hotel rates at the Hyatt Regency - Indianapolis' newest have already been set for the conclave. Single rooms will be \$48, doubles will be \$58.

OVERSEAS NEWS ... cont.NEED CITED FOR WORLD BUREAU.

Long distance calls, letters and conversations with various A.T.O.S. chapters, independent organ clubs and visiting Australians regarding suitable recommendations for theatre organists to appear in concert cites the need for establishment of an artist bureau or some type of central clearing house for that purpose.

During a visit by a group of Australian buffs in Los Angeles recently, the problem of securing concert artists to tour Australian cities was discussed. Under present conditions one or two top American and/or British organists are contracted to appear in that Country. Costs involved for travel, fees and accomodations limit the number of artists asked to tour. A listing of top concert organists is not readily available which results in extensive letter writing and, at time, trans-ocean telephone calls.

An example of this occured during May when an official of the Theatre Organ Society of Australia resorted to placing three telephone calls in an attempt to locate George Wright or his manager. The Society wants to have George open next year's Convention. A telephone number was finally obtained and another call was made to Wright's manager.

Similarly, during June a midwest A.T.O.S. Chapter official called "The Console" requesting addresses of organists he wished to contact to play public concerts. It was also requested that names and addresses of other organists be included for consideration who were known to be concert artists.

At other times artists have called "The Console" asking for information relative to arranging concert tours.

Establishment of a central bureau that would list all concert artists, their fees and other requirements, plus a co-operative arrangement between independent organ clubs and A.T.O.S. for planning concert itinerary in a geographic region is very much needed. This would also permit publicity to be channeled to media in the area where the tour would take place and help publicize theatre organ programmes to the public.

A concert bureau would also be able to furnish resume information about individual artists along with promotional material.

Such an undertaking would require full co-operation between artists and organizations. It would be of inestimable value for both pipe and electronic groups. It could not operate without funds, but participation by all groups and artists should not prove financially impossible.

The reward could be great for all concerned.

- - - News source - "The Console" Magazine. July 1983 edition.

SAD LOSS FOR JAMES FAMILY.

It is with extreme regret that I have to inform you of the sudden passing of Mr. Jack James, father of Richard James, on Friday 16th September 1983. We have all seen the James family at many of our concerts and this unexpected news has shocked us all.

Sincere condolences go out to Mrs. Betty James, Richard and all the James family from the Theatre Organ Society and its members.

"Did you know that?"

- - - Some notes and comments following Frank Ellis' article last month.

by Ian R. McIver.

I read with interest Frank Ellis' article in the September issue of T.O.S.A. News, and from my own extensive researches into the history of both Australian and U.K. theatre organs, I am able to contribute several further comments. As Frank states, much of his data was taken from 1948 sources at a time when information available was largely based on hearsay, and Jack Courtnay's "Theatre Organ World", which is teeming with errors, although it formed a basis for all later research, which has now corrected most, if not all of its errors and omissions. The purpose of my notes now is to update the data with the results of more recent research. For those interested in full details, the U.K. Cinema Organ Society published in its Journal "Cinema Organ" in 1972 - 73 a complete British Installation List which is a remarkably accurate (although it contains odd minor errors) listing of all organs installed in U.K. cinema and places of entertainment.

By a strange coincidence I compiled a very similar comparative table of Australia and U.K. installations only a few weeks ago. My reference date was 1939, when the instrument was at the peak of popularity in both countries, and when virtually all installations had been made. I noted 28 organs in use in Australian theatres (only one in Brisbane, as the Wintergarden organ was by then in the Plaza, Sydney, and none in Hobart, as the Strand organ was last played in about 1935.) There were still many other organs, mainly small photoplayers, out of use for the best part of a decade in many Australian theatres. In 1939, there were 1371 cinemas in operation in Australia, giving a ratio of one organ to 49 cinemas or approximately 2%.

In the same year in England, there were, by my reckoning, 451 unit organs in U.K. theatres, comprising 247 Comptons, 93 Wurlitzers, 80 Christies, 9 Conachers, 4 Ingrams, 4 Jardines, 3 Rutts, 2 Dekkers, 4 Standaarts, 2 Hilsdons, 1 Barbieri, 1 Binns, Fitton & Haley, 1 Blackett & Howden. This list includes only cinemas, and excludes dance halls, concert halls, broadcasting and recording studios, etc. Two or three further organs were installed in cinemas after 1939. With 4901 cinemas in operation in the U.K. in 1939, the ratio was one unit organ to 10.9 cinemas or 9.2%. There were also some 30 or more non-unit organs still being played in cinemas at that time. All told, there would have been some 450 - 500 organs in use in U.K. cinemas in 1939, although even some of the unit instruments listed above were silent already.

Below are details of some of the larger installations: -

COMPTON.

The Southampton Guildhall organ has two consoles, a "straight" console, controlling about 50 ranks, and a theatre console controlling 25 ranks (3 of which have 32ft. extensions.) The theatre console also controls a melotone electronic unit. The Pavilion, Bournemouth is a municipal concert hall, not a cinema, and the organ is a dual purpose 4/19 (22 ranks) with a theatre-style console on a lift. Famed composer Percy Whitlock was Borough Organist at Bournemouth for many years. The instrument was opened in the late 1920's by Philip Dove, who made a few 78 rpm. records on it of popular music ("Student Prince" selections, etc.). The Pavilion, Shepherd's Bush, organ was built in 1923 as a 4/17, and was enlarged to 4/19 in 1927. The Davis Theatre, Croydon, was 4/21 (23 ranks) and was the largest unit organ Compton built for a cinema. Compton built in 1920 a 4/33 for the Exchange, Northampton, but this had only 5 unified ranks, the rest being "straight".

"DID YOU KNOW THAT?" ... cont.

Other large Comptons were the original BBC Theatre Organ (4/23 - 25 ranks), Odeon Leicester Square (5c/16 - 17 ranks), the Theatre Royal, Dublin, Eire, (4/15 - 16 ranks), the New Victoria, London, (3/15), Odeon (Gaumont), Hammersmith (4/15) - in my opinion the best, at least of the remaining Comptons - and a set of dual-console 3/12 (13 rank) organs for the Astorias at Brixton, Finsbury Park, Old Kent Road and Streatham (Finsbury Park was later enlarged to 3/15). There is also a 4c/19 organ at the Dreamland, Margate, Kent but 13 of the ranks are "straight", from the earlier Noterman non-unit organ, and only 6 are unified. These are the main large Comptons, but they built many more from 4 ranks upwards, with 2, 3 and 4 manual consoles.

WURLITZER.

The largest were:- Trocadero, Elephant & Castle (4/21), Paramount, Manchester (4/20), Empire, Leicester Square (4/20), Paramount, Leeds (3/19), Paramount, Newcastle (3/19), Gaumont State, Kilburn (4/16), Gaumont, Manchester (4/14), Granada, Tooting, (4/14 ranks, but really only a 3 manual organ, as the fourth manual controlled only percussion stops) and Opera House, Blackpool (3/14). There were 3/13's at the Empress and Tower Ballrooms, Blackpool, the latter enlarged to 3/14 in 1952. The Regal, Kingston was a 3/12. All the remaining British Wurlitzers were 2 and 3 manual organs of 10 ranks and less; the smallest (Picture House, Balham) had 4 ranks.

CHRISTIE.

Christie organs were unit theatre organs built by Hill, Norman & Beard. The largest was the 4/30 (37 ranks) organ at the Regal, Marble Arch, London. Another large but dual-purpose organ is the 4/40 (51 rank) instrument in the Dome concert hall in Brighton. They built a fine 4/14 (15 rank) organ made famous by Sidney Torch, at the Regal, Edmonton, London, and a superbly toned 3c/11 (12 ranks) dual-console organ at the Granada, Walthamstow, one of my particular favourites. Most of their organs were 10 ranks or less. I nearly forgot a 3/12 at the New Palace, Bristol. Hill, Norman & Beard also built many non-unit cinema organs, the best known being those at the Capitol, Haymarket and Kensington Kinema, both recorded on 78 rpm. discs.

CONACHER.

Conacher built 3 identical 4/20 (22 rank) instruments for the Regals at Hull and Wimbledon and the Ritz, Nottingham. They built also 4c/12 (13 rank) organs for the Regals at Margate and Southampton and Ritz, Southend (removed to Odeon, Blackpool after the War.) They also built a few smaller 3 and 4 manual organs.

Jadine built a 3/17 (21 rank) organ for the Stoll, Kingsway, plus several smaller instruments.

Moller built a 5c/25 (27 rank) touring organ for Reginald Foort, which became BBC Theatre Organ No. 2, and is now installed in the Civic Auditorium, Pasadena, U.S.A.

Marshall Sykes built in 1954 a 3/15 organ for the new Cecil Theatre, Hull but this was largely a rebuild of an earlier non-unit organ with additional unification. It was the last organ built for a British cinema.

The largest organ ever installed in a British cinema was the 4/50 non-unit Willis organ at the Elite, Nottingham (1921). This was removed to a concert hall in Wales in 1930, when it was replaced by a 2/6 Compton. - - -
Sic transit gloria!

The largest organ ever in a cinema was the massive 4/144 Austin non-unit organ at the Eastman Theatre, Rochester, N.Y., U.S.A., most of which went for scrap in the late 1960's or early 1970's. Despite (or perhaps because of) its size, it was awkward to play, and was said to be disappointing in sound.

"DID YOU KNOW THAT?" ... cont.

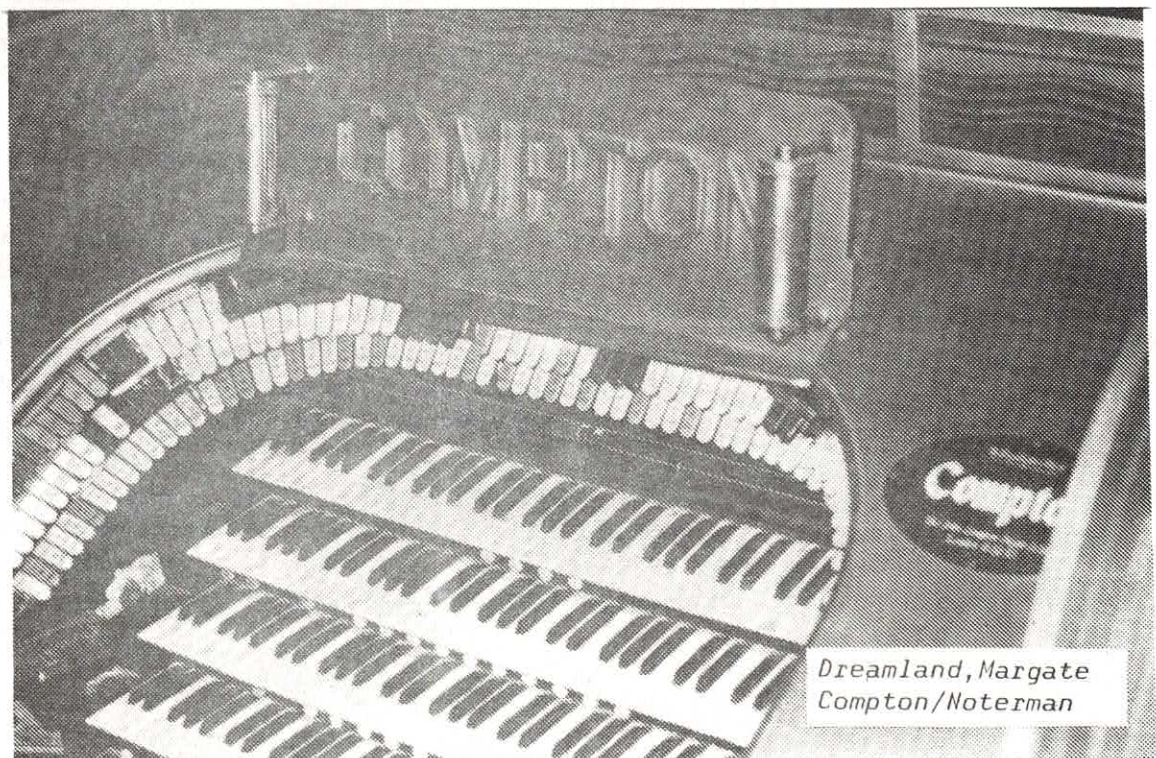
For a time Britain had a 6 manual theatre organ when a Clavioline electronic keyboard was attached to the Compton at the Odeon, Leicester Square. The Palace, Gorleston, now houses a 5/25 Compton, assembled from several instruments by an enthusiast. Len Rawle acquired the 4/20 Wurlitzer from the Empire Theatre, Leicester Square, and installed it in his home; he has now added further Wurlitzer ranks making it a 4/25. Several other instruments now in private or club ownership have developed topsy-like tendencies.....

I hope the above notes and idle thoughts may be of interest. My apologies if I have forgotten and instruments which should have been included.

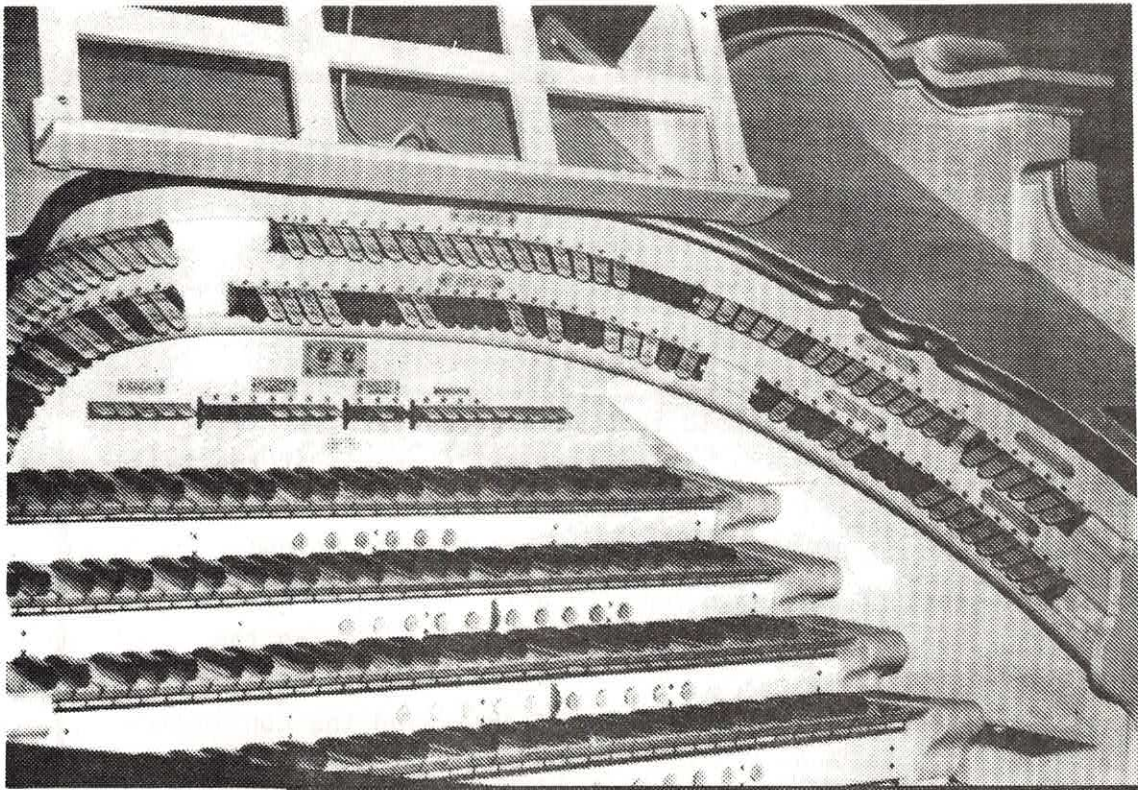
P.S. Frank Ellis has forgotten the several Hammond organs installed in Australian cinemas before and during World War II, which would have provided employment for a few more organists.



Ashley Miller
Gaumont State, Kilburn

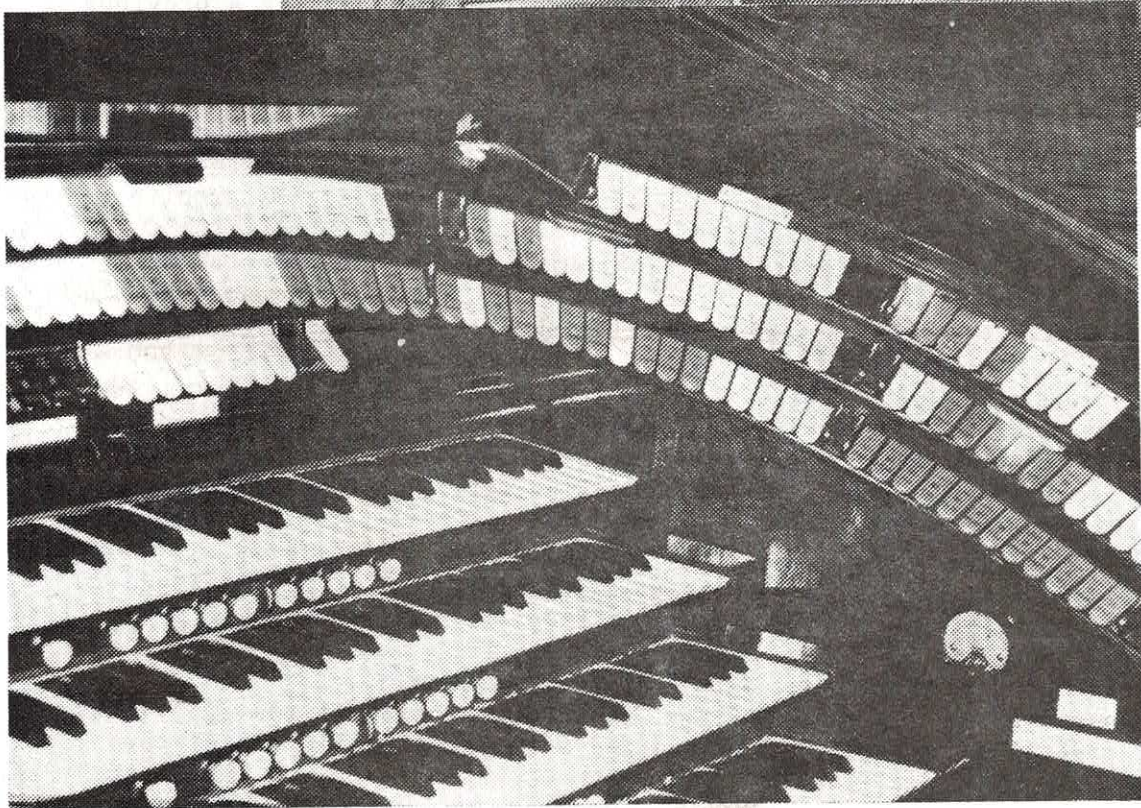
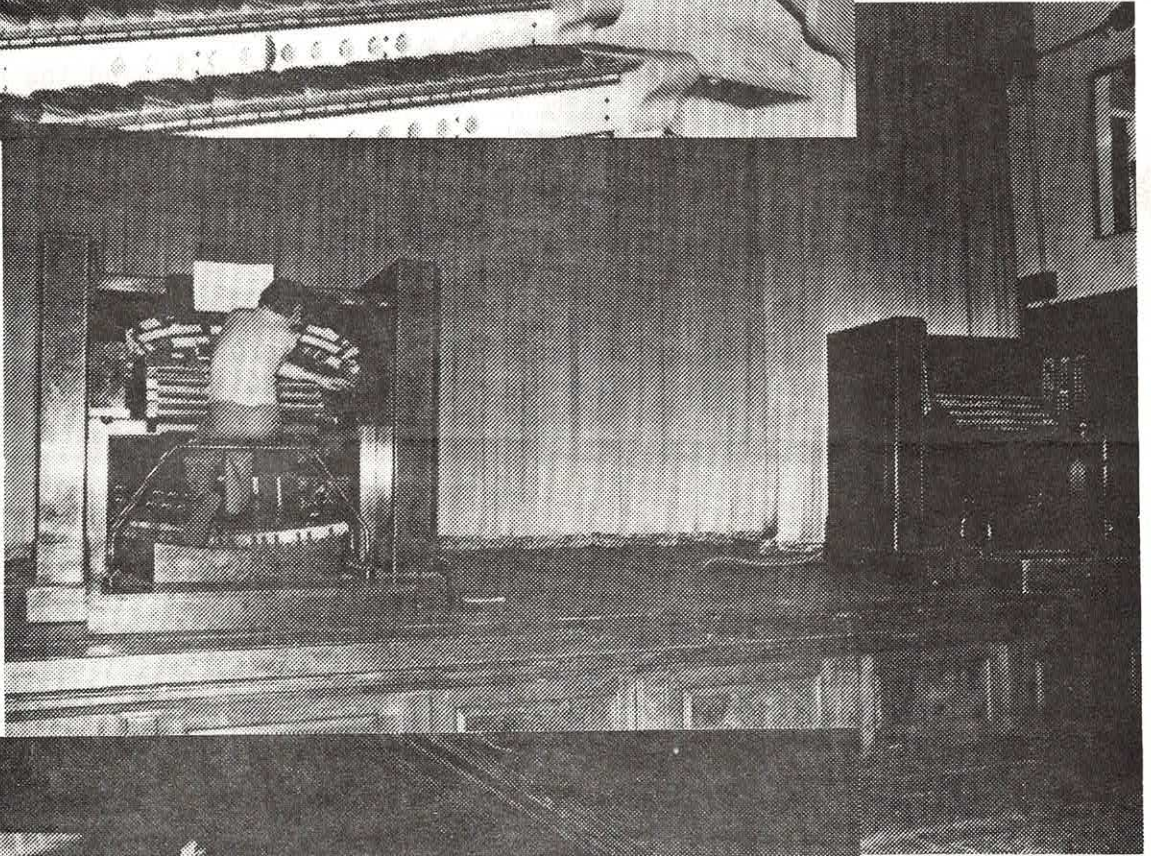


Dreamland, Margate
Compton/Noterman



Granada - Tooting

*South Hampton
Guildhall Compton
4/50 & 4/25*



*South Hampton
Guildhall Compton
4/25*

*More photos on
page 19.*



From MASTERTOUC PIANO ROLL COMPANY
 c/r Crystal and Brighton Streets, Petersham.
WEDNESDAY EVENING...OCTOBER 19th...7.30pm.

This cordial invitation is extended to TOSA members and their friends.

COME AND SEE the secrets of piano rolls in the making at one of the two companies still existing in the world today.

SEE AND HEAR historical musical instruments in the private museum.

INSPECT the latest stock of piano rolls which will be available to buy.

MASTERTOUC ROLLS was a very popular attraction during the Theatre Organ Convention in 1980 and saw a record attendance!

The company has informed us that the problem of obtaining the continuous supply of necessary materials is increasing and could eventually see Mastertouch Rolls forced to close its doors which would be a disaster to the music world.

We feel that now is the time to act and help to ensure that this valuable asset to musical pleasure and entertainment gets some support. A most interesting evening is guaranteed for all.

A charge of Two Dollars per person will be made which will be donated to Mastertouch for their courtesy in providing this special visit for the Theatre Organ Society. Tea and Coffe is included.

NO ORGAN FOR CENTRE

Canterbury Council has abandoned plans to have a Wurlitzer pipe organ, previously used in the Capitol Theatre, installed in its new \$1.9 million Orion Centre building.

At the council meeting that decided on restoring the Orion Centre, in Beamish Street, Campsie, a report was called for on the possibility of accepting a previous offer from the Organ Society of N.S.W.

The society offered to provide and install a Wurlitzer pipe organ, free of charge which had been used in the Capitol Theatre, Sydney.

The offer was on condition that council made provision for organ chambers in the design of the building. Council's Chief Engineer, Mr. Don Sheffield, reported to council that a meeting was held recently with members of the society, council's architects and council officers.

"The main requirement of the society was to provide two organ chambers each with a floor area of 15 sq.m. and height of 3.65m." Mr Sheffield said. The society said it was critical to have the organ chambers level with the stage opening.

"The society said it preferred an auditorium with a seating capacity of 800 - 900 persons, but considered the Orion Centre would be suitable" he said. Mr Sheffield said the architects considered installation of an organ to be an exciting concept and undertook studies to make provision for its installation.

"However, the location and size of the organ chambers became a major problem and the architects suggested four locations," he said.

The locations were: (1) At the rear of the stage (2) At the front of the stage level with the stage opening (3) Mounted on the walls either side of the stage in front of the stage opening; and (4) In the projection room at the rear of the hall.

"The society and the architects could not agree on a location because of acoustics problems and appearance problems," Mr Sheffield said.

The matter was discussed at length and on the recommendation of the architects a works committee meeting resolved not to proceed with the installation of the organ. Ald Norm Dulhunty moved that Mr Sheffield's report be received and noted and the proposition of installing an organ be abandoned.

Coming Home



It has now been confirmed by Edna Smith that her son, Ron, will be home on the 6th of November 1983 after serving three years in Papua New Guinea for the Westpac Travel division in Port Moresby.

Before leaving Australia for P.N.G, Ron was a very active committee member and membership secretary.

LOWREY

QUEST '83

N.S.W. STATE FINAL

Monday 28th November 1983

Bankstown Sports Club
(GREENFIELD PD. BANKSTOWN)

Main Auditorium

7.30 pm

Special Guest Artist

KERRY BUNTING

and the

LOWREY DANCING GIRLS

ADMISSION

ADULTS	\$5.00
CHILDREN & PENSIONERS	\$2.50
FAMILY TICKET	\$12.50



The following article is by courtesy of the S.A. TOSA NEWS. It has been written by an expert and is well worth the attention of all organists, young and old.

HOW TO MAKE A PROGRAMME (by Malcolm Patterson)

In the words of Danny Kay, every story must have a beginning, a middle and an end. This also applies playing to the public or friends.

It is most important that your first number played is a 'special'- well rehearsed and not always having to be loud or fast. Our organ is ideal where contrasting registrations can be used; or sound moving from side to side creates a moving stereo effect; or with the careful use of the tuned percussion and traps. The golden rule is: Never overdo the special effects. The non-stop use of special effects or loud combinations very quickly lose their appeal.

Remember always that you can be playing to an audience that may not care whether you are there or not; they have paid their money and the 'live' music begins to be an added bonus if it is entertaining and varied in tempo, registration, and appropriate to the occasion.

Build your programme to make sure that there is light and shade in it, in other words, create a programme that has its beginning, its middle and its end. Remember also that your last number must be a 'special'; your best rehearsed piece.

Most songs have words; if you allow these words to 'breathe', the song itself has more impact even when the words aren't heard. Listeners become very bored when the organist continually uses his trademark all the time, such a block chords; note slides; chord rolls; fixed pedal patterns of fifths; or the frozen left hand 'drone' syndrome. The two quickest melody registration effects available are to go from chords to single notes or vice versa; or move the melody down an octave or up a couple! Changing keyboards occasionally can also help in many instances to create a change in variation. Thick and muddy registrations ruin the piece.

Remember always to keep your standard high and professional, even though you are not being paid! This rule is not for any petty reason but for your own and the listener's benefit in the long term.

TOSA PROGRAMME FOR 1984 (First Half)

The following dates have been fixed but could be subject to alteration if necessary.

WATCH YOUR TOSA NEWS FOR ALL DETAILS.

<u>JANUARY.</u>	Monday 9th	Committee Meeting
	Wednesday 25th	Club Night
	Sunday 29th	Pool Party
<u>FEBRUARY.</u>	Monday 6th	Committee Meeting
	Sunday 26th	FREE CONCERT
<u>MARCH.</u>	Monday 5th	Committee Meeting
	Sunday 25th	PAID CONCERT
<u>APRIL.</u>	Monday 2nd	Committee Meeting
	Wednesday 11th	Club Night
	20th - 23rd	NATIONAL CONVENTION (MELBOURNE)
<u>MAY.</u>	Monday 7th	Committee Meeting
	Sunday 27th	PAID CONCERT
<u>JUNE.</u>	Monday 4th	Committee Meeting
	Sunday 24th	FREE CONCERT



The Sydney Committee Limited

Organisers of The Festival of Sydney ...17

Patron: His Excellency the Governor
of New South Wales
Hon. Member of the Hon. Sir James Rowland K.B.E. D.F.C. A.F.C.

Registered Office:
State Theatre Building
49 Market Street,
Sydney, N.S.W. 2000
Telephone: 267-9197

Postal Address:
Box Q44, Q.V.B. Post Office
York Street
Sydney, N.S.W. 2000
Australia
Cables: FESTSYD Sydney

15th August, 1983.

Mr. Ernest W. Vale,
Hon. Secretary,
Theatre Organ Society,
Box A 584 P.O.,
SYDNEY SOUTH, NSW 200y.

Dear Mr. Vale,

A couple of years ago you had some discussions with Stephen Hall regarding the possibility of including in the Festival of Sydney a programme of organ music highlighting theatre organs. A silence seems to have fallen over these discussions, however, you may be interested to know that in the period January 7th - 15th during the next Festival we shall be running a programme of organ music generally and would very much like to include a programme using the Wurlitzer organ at the State Theatre as part of this season.

We shall be shortly approaching the Greater Union Organisation regarding the possibility of holding such a concert on Sunday January 8th.

Please let me know if you have any interest in pursuing these activities.

Yours sincerely,


JUSTIN MACDONNELL,
Arts Manager.

JMACD:tg

The Board:

President: The Premier of New South Wales
The Hon. N. K. Wran, Q.C., M.P.

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Norman B. Rydge, O.B.E.

Auditor: J. W. Tidex,
D.F.C., F.C.A.

PRESS STATEMENT

DAVID ELLIS ASSOCIATES,
110 Morshead Drive,
Hurstville Grove, NSW, 2220,
Australia.

FOR IMMEDIATE
RELEASE

22nd-August 1983

A.M.T.A. MUSIC EXHIBITION DRAWS RECORD CROWD

The Sixth Australian Music Exhibition broke all records for industry participation, public involvement - and attendance.

A record 16,000 music fans went through the entrance gates, over 8,000 of them on the Sunday of the Exhibition alone. Last year's attendance of 10,000 was bettered by a whopping 60 per cent.

Organiser, Mr Bryan Humphris of Exhibitions and Trade Fairs said the exhibition had been the most exciting in the six year history of the event.

"It proved it was possible to run a trade and a public show with combined hours - the 16,000 figure is public only, to that you have to add another 1500 members of the trade who registered to see the exhibition."

Mr. Humphris said he was delighted with the success of the new section covering professional sound, lighting and sound reinforcement. "We certainly thank all those who participated in this area and we know it will be even bigger in the course of the weekend."

Mr. Humphris said the great range of equipment was displayed to allow 'hands on' which gave the members of the public the opportunity to experiment with and experience the vast array of equipment at the exhibition - much of it on show for the first time.

"This is what exhibitions like this are all about. People want to try, to experiment and to feel they are getting something from the exhibition. They've passed the stage of just going and looking and being told. Next year I know we'll have even more of this 'hands on' involvement and we look to an even bigger audience."

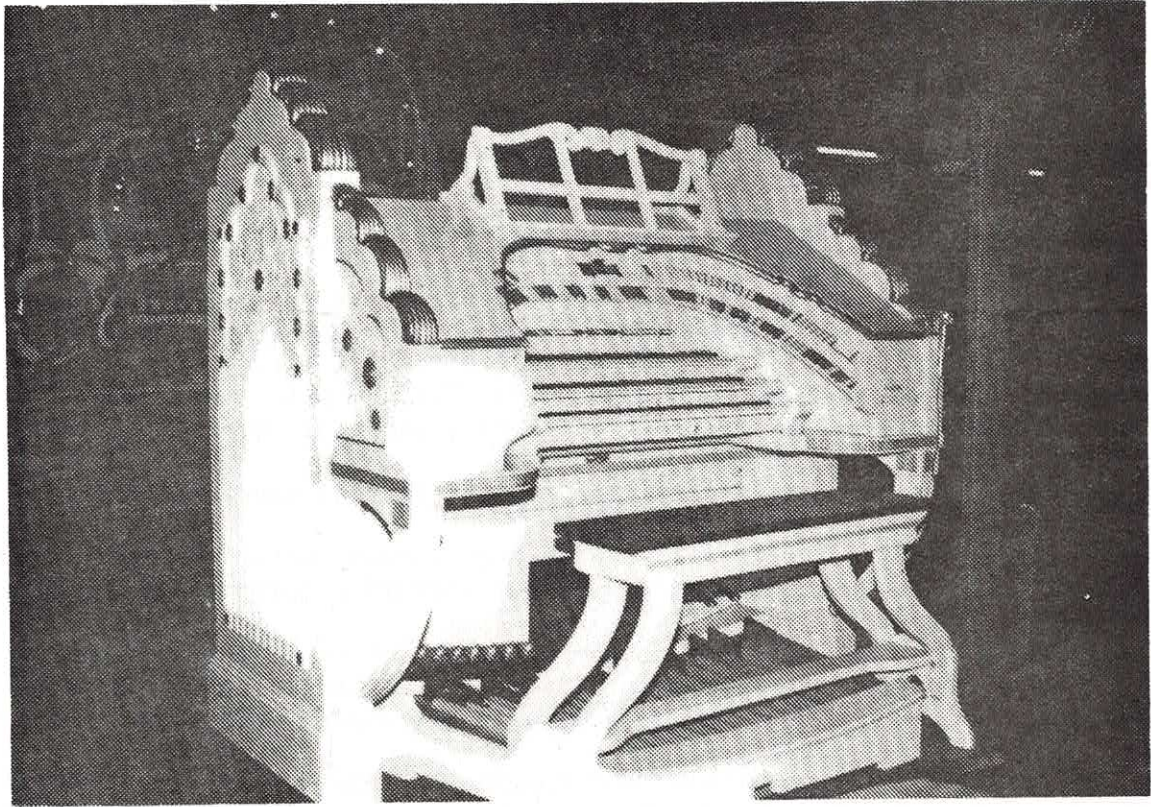
"I don't think any members of the public went away disappointed: there was always something happening throughout the exhibition, with hardly a moment going by when there was not a quality demonstration by some of the best professionals in the country."

Best Stand Award this year went to Australis, with Rose Music close behind.

"That was the judges decision," Mr. Humphris said. "I think if a public vote had been taken, the Roland Rock Show would have leapt to the fore."

Next year's exhibition will be held between the 10th - 13th of August, again at the R.A.S. Showgrounds in Sydney.

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Ex-Paramount/Odeon-Leeds organ at
Thursford, Collection



Quentin Maclean at the Savoy Dublin.
Compton 3/12


 INTERSTATE NEWS
REGENT! SUPER SHOW LINED UP.

The saga of the Regent Theatre is poised for settlement - the old theatre is expected to be restored soon.

Negotiations have already begun to produced a big stage show - on the lines of a show now running on Broadway and in London - for the re-opening in January 1985.

The developers are said to have told Melbourne City Council that because of the need for a big stage and an extended run, shows of such size could not previously be brought to Australia.

The show's title is being kept confidential. But it will have a nine-month run at the new 3100-seat Regent.

The developer behind the venture is Hansen and Yuncken, which the Lord Mayor, Cr. Chamberlin, today confirmed as having put forward a "proposal" for the long-abandoned site.

Told that The Herald had heard of moves by the promoters of the venture to secure a stage show for the Regent for 1985, Cr. Chamberlin said: "We have not given a commitment either way but there is a proposal before the Council."

Later, he said: "We are closer now to a resolution than we have ever been under any government-paid administration or Civic Group controlled Council." "I think that a live theatre in line with the Hansen and Yuncken proposal is probably the best thing that we could put in Collins St."

'EXCITING' "An office block wouldn't go, a carpark wouldn't go, a retail outlet wouldn't go ... It's not big enough for a hotel."

"But when you think about it, a theatre is an exciting sort of use for that area."

The Hansen and Yuncken plan, estimated to cost about \$16 million to complete, is a new proposal for the 1930's picture palace.

It involves not only refurbishing the interior of the building, but will also include a new roof, adding a 150-seat up-market restaurant, bars and offices.

Unlike previous ventures, the proposal makes no demands on the City Council or the State Government for cash or loan guarantees.

It simply involves a 30-year lease arrangement from the Council, with the theatre then fully restored, being handed back to the City,

Meanwhile, the Council would be paid a rent based on a percentage of income - not profits - which would assure a source of revenue from the site.

The deal hinges on a decision the Council will take at its October meeting, when the Council will deal with its latest tender option for the Regent.

Councillors who know of the venture are said to be enthusiastic.

Hansen and Yuncken also so far has been the only venturer prepared to put risk capital into this highly-speculative project.

The Hansen and Yuncken Company also is known to have exchanged letters of intent with the theatrical firm it want to manage the site, J. C. Williamson Productions Pty. Ltd.

The renaissance of the Regent is regarded by some as the first step towards reactivating the city centre.

Other major projects are under way or are to begin soon.

In the 13 years since the theatre closed, a debate has raged on whether the Regent should be retained.

It resulted in a union black ban on demolition.

Throughout that time the building has fallen into disrepair, adding to the drain on City revenue.

- - - "Herald" Newspaper, Melbourne.

(Wonder whether the developers will consider re-installing a theatre pipe organ in this famous building - we can only hope !!! - - Editor.)



Tony Fenelon in Sydney

Warringah Organ Society will be proudly presenting Australia's No.1 artist, Tony Fenelon in concert at the Mackellars Ladies Club, Campbell Parade, North Manly on Saturday evening, November 5th at 8pm.

For immediate bookings, please ring Alf Najar - 918 6015 or Ross Lanes 913 1826.

Plenty of parking available.

Tony will be featuring the famous MX1 and grand piano.

THE TIMES

RICHARD James

TAREE N.S.W. 8.9.83

Organ playing marathon

Richard James' organ playing feat will be submitted to the Guinness Book of Records for acceptance as a new world record.

Richard played the electric organ for 15 hours and 18 minutes without using any written music and without repeating a tune.

During this time, he played between 250 and 260 tunes.

Richard, a salesman and teacher with The Keyboard Specialists at Taree, made his record attempt at Tuncurry Shopping Plaza last week.

He started playing at 10am and during the day, many people came along to wish him well. He played for two hours at a time, with a break of 10 minutes.

Richard said many people believed his fingers would determine how long he could play but his back was the telling factor.

"My back was very tired.

"A couple of masseurs rubbed my back during the 10 minutes break to help me along," he said.

Richard said he was 'elated' about the record attempt.

"We had a great time, it was more like a party," he said.

Justices of the Peace were on hand during his attempt to make sure no number was repeated.

His attempt will now be submitted to the Guinness Book of Records for acceptance. A record has been set for continuously playing the organ but Richard's attempt differs in that he did not use written music and did not repeat a number.

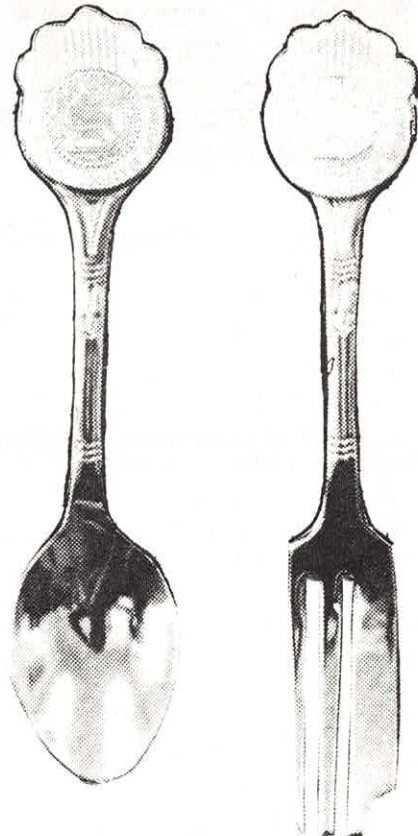
During the day, the district's Miss Australia Quest entrant, Andre Carrier was on hand to raise funds for the Spastic Council.

SOUVENIRS FOR SALE

The Theatre Organ Society (N.S.W. Division) has a limited number of souvenir cake forks and spoons available to members and their friends.

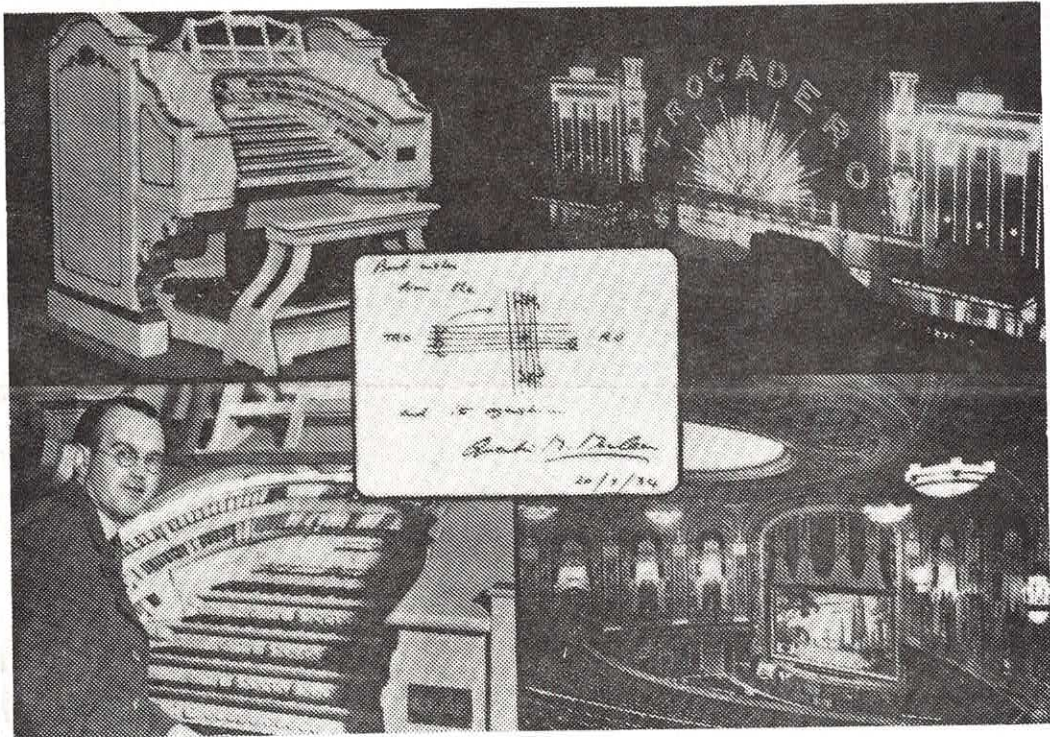
The spoon and cake fork feature the Societie's badge, and are silver plated (E.P.N.S.)

Prices are \$5.00 each and are available at concerts and club nights. All other enquiries in writing to Box A584 P.O. Sydney South, 2000



John & Bhatta

Tony Farelton in Sydney



Quentin Maclean ... Wurlitzer 4/21