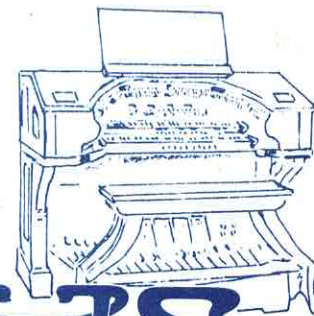


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EDITOR.
Ian Hansen, 4/26 Chester Street. Petersham.
2049

T.O.S.A. NEWS

THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA, N.S.W. DIVISION

ADDRESS BOX A584 P.O. SYDNEY SOUTH, 2000

REGISTERED FOR POSTING AS A PERIODICAL - CATEGORY B
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Whats On In March.

The First Quarterly Meeting.*****

The First quarterly meeting of the New South Wales Division of the Theatre Organ Society of Australia will be held on Saturday March 12th, 1977 at 2.30PM. The venue: the home of Barry and Pam Tooker, 9 BLANCHE St., Belfield.

The business meeting will commence at 2.30PM and following its conclusion, those wishing to remain will enjoy a pool-party and Bar - B - Q. Please understand that those members who wish to attend the business meeting are most cordially invited to remain for the activities however are under no obligation to do so.

For the activities, all you have to bring is your swimmers, a folding chair and your favourite beverage. The cost for the afternoon and evenings entertainment, which includes the B-B-Q and a selection of movies will be \$ 2.00 The profits going to the Capitol Wurlitzer Restoration Fund.

Please book to reserve your place by ringing 6426086 or 5693725 by the 8th March. Help make this a success and get the Capitol Wurli going again.

AN IMPORTANT ANNOUNCEMENT.

Do you have bags under your eyes? Are you Lonely? Then don't cut your arm off with a sword! Attend the first Quarterly Meeting which will take place at 9 Blanche Street, Belfield. For Mystery, Drama and Suspense, something to brighten your life, ~~██████████~~ be there!

Editor.

Editorial - ORGANS IN BOXES.

One of the comments made by Tony Fenelon at his concert recently, was that "Sydney will be the Organ Capital of Australia". Well, in one sense of the word he is right, but in the other sense he was wrong. Of the organs that were not put into churches or halls in an augmented form, the remainder have been stacked in boxes. Some of these organs have not seen daylight for ten years or more. In fact, it has just been five years since our "Wurlitzer" from the "Capitol" Theatre was removed. An attempt was made twelve months ago, to try and get one organ out of a box, but this did not eventuate. This organ was the one from the "Regent Theatre", Sydney, which is owned by one of our members. When news was first made public that the "Regent" was to re-open under new management and the theatre was to be restored over a five year period an opportunity was made available to them to have the organ re-installed in fact 3 organs were offered all told, the other two were the "Roxy" "christie" and our "Capitol" organ.

I spoke personally on several occasions with the theatre owner, going through and explaining the various details. After several letters had been exchanged, the final answer then reached was. It had been decided that it would be more economical if the Theatre Organ Society installed the "Capitol" Wurlitzer there, but then after that no one was interested. This is only one of the many examples of apathy which exists, it seems more prevalent in Sydney than anywhere else.

In a place as big as Sydney, one would think that there would be plenty of places to put an organ, but it seems there is not or, aren't we trying hard enough?

If something is not done soon then these instruments will be forgotten, that is if they have not been forgotten already! On the other hand, we find in Sydney at the present time some ten theatres for sale as well as a number of disused churches and public halls. This situation has been brought about by the many changing habits of the public. So, unless public apathy is forgotten and words transformed into actions, it will mean a very slow business for show business with the end result being NO BUSINESS!

Presidents Message.

Last month we were priveleged once again to have been able to present in concert Tony Fenelon at our 2/10 Wurlitzer at Marrickville Town Hall. Tony played a superb concert, one that I feel was beyond criticism. I would like to make particular mention of the team spirit that was evident with this production especially from Tom Halloran , Allan Misdale and those that assisted them in making sure that our instrument maintained its famous reputation. Without the assistance of people like these, who definately have the interest of the Society at heart, we wouldn't have such a fine organisation as this.

Les Flannagan and his conspicuous band of members of the Y.O.A. kept the touch of colour and organisation highly noticable by once again coming to our aid with an army of ushers. The Y.O.A. do a tremendous job in promoting our activities and ensuring that the tradition of the theatre organ as a concert instrument is maintained. I am happy to announce that the first meeting of the Concert and Activities Sub - Committee met on the 9th of Feb. The meeting proved in my estimation to be quite successful and we now have proposals covering approximately nine months to present to the full Committee meeting on the 28th Feb.

We have a vacancy of two members to complete the above Sub - Committee so if you're interested in helping us to organise your activities, then drop the Secretary a note.

Member Eric Smith has been good enough to help us arrange for the use of the magnificent Christie Theatre Pipe Organ in the Lyceum Theatre, Sydney for members concerts twice this year. We will announce the dates for these and the artists in next months issue. Eric, who is resident Organist at the Lyceum, is presenting the Christie every Sunday afternoon from 2.30 to 3.00PM as a Theatre instrument. As his commitments are heavy on Sundays, Eric has given the members of T.O.S.A.(N.S.W. Div.) who are competent the opportunity of playing an organ in a theatre. This is a golden chance for us and shows that we have a lot of people interested in furthering the aims of the Society.

I look forward to the opportunity of once again getting together socially with you at our first quarterly meeting. I urge your attendance for it gives you the members the right of participation in the direction of our activities.

Regards


President.

Please Note: Members who wish to attend our Committee Meetings and observe the proceedings are cordially invited to do so. St. Annes Church Hall St. Annes Church of England, Homebush Rd., Strathfield, at 8.00PM. The Executive meets at 7.30 - 8.00PM.

T.O.S.O. Diary

Wednesday 16th March. There will be another work party taking place at the "Organ Loft", 49 Boomerang Street, Haberfield commencing at 7.30pm.

Monday 21st March. We have pleasure in announcing the Willoughby Festival Organ Concert, which is to be held at the Chatswood Town Hall. Our member David Parsons will be featured on the 2/10 Wurlitzer Pipe Organ, formerly installed at the "Arcadia Theatre", Chatswood. The proceeds from the recital go to the General Fund of the Theatre Organ Society and the Chatswood Community Hospital. By attending this concert you will be supporting your society as well as a very worthwhile charity. A great deal of work has been done on the Chatswood installation and the Organ will sound as it has never sounded before. The recital will commence at exactly 8pm. Further enquiries may be made by phoning Bob Dougherty on 412 2453.

Saturday, 2nd April. A very rare and historic occasion will take place on this day. Miss Norreen Hennessy, who was resident organist at the "Prince Edward Theatre", Sydney, will be heard in concert, playing the "Mighty" Wurlitzer Theatre Organ at Wentworthville. Her programme will include light classics and up to today with some ABBA hits. As this concert is being held in a private residence there is a limited seating capacity, so reservations are necessary. Details can be obtained by phoning 631 6189, evenings after 7pm. Note: Miss Hennessy opened this particular installation at Wentworthville in 1967, so this concert marks the 10th anniversary of its installation, following its removal from the "Civic" Theatre Auburn.

Wednesday, 6th April. - 7.30pm- An organ spectacular will be held in the ultra modern surroundings of the Bankstown Civic Centre. The programme includes some of Australia's top name organists, Rory Thomas, Russell Springfield, and Peter Held. As an added attraction, the Yamaha Electrone Finals will be conducted. There will also be a super lucky door prize. Your ticket could win you a YAMAHA ORGAN valued at \$1,000. Tickets:- Adults \$4.00, Child \$2.00. Advance reservations are available from :- Yamaha Music Centre, Bankstown - 70 1027. Mitchells Agencies at Parramatta - 635 0366 and Roselands 750 1111 Stops out at 7.30pm.

FOR SALE

KINSMAN, PRINCESS ELECTRONIC ORGAN

Kinsman, Princess Model, single manual and is in quite good order, except that somewhere in the electronics there is a bug that does not allow it to maintain the correct pitch octave to octave. Someone good with electronics could find the problem I'm sure. Please write to The Secretary at our Post Office Box and mark envelope "Organ for Sale".

SERVICES TO MEMEBERS

Long time member of TOSA, John Atkinson is always happy to help or advise members. John imports records not otherwise available, and members can contact John regarding the record/s they require. John is usually to be found at TOSA functions, surrounded by friends collecting discs which have arrived. Phone No: 587 3374.

Expert and long time Official Recordist for TOSA, Ray Garrett will copy tapes of past concerts for members. Seldom seen, Ray is always backstage monitoring the recording on his fine equipment, and has used his expert knowledge to eliminate electrical interference, including the new Electronic Paging System at nearby Marrickville Hospital, to the extent of arranging trials with the Hospital Admin. for the purpose of ensuring the best possible recordings. Ray can be contacted on Phone No. 869 7247.

Betty Weismantel

REVIEW - TONY FENELON - ON PIPES

The best concert ever given by Tony Fenelon was the one held on Sunday, 20th February at the Marrickville Town Hall. As usual there was a great queue extending down the road, in fact extra seating had to be located to fit everyone in!

Tony's opening number was very appropriate indeed that being "Great Day". The next number on the agenda was "I'll Follow My Secret Heart" which was played with great expression and lovely phrasing. Fritz Kriesler's "Liebesfraud" was beautifully controlled. "Somethings Gotta Give" and "Slumber Song" by Max Reeger were both beautifully interpreted. Tony achieved an excellent Fox-Trot tempo in "You Took Advantage of Me". The next bracket of numbers was the former pop tune "I Write the Songs", then came a rollicking tune from the Marx Brothers film, "A Night at the Opera", called "Cosi Cosa". The final tune before interval was a very good arrangement of "Radeztsky March".

The second half of the programme got on the road at 3.58pm with a George Gershwin medley which included such popular numbers as "Someone to Watch Over Me", "Somebody Loves Me", and "Of Thee I Sing".

The "Wurlitzer" was then put through its paces when Tony took us on a journey through the organ with a demonstration of the various "utensils", after which Tony played a short version of "Land of Hope and Glory".

A very dainty rendition of "Chant Rosemarie" was then executed, to be followed by "It Ain't So Honey, It Ain't So". The next group of numbers were "Georgia On My Mind", "One Note Samba", "As Time Goes By", and then Tony played that ever popular "Showboat Selection" which was well conceived and presented.

LETTERS TO THE EDITOR

Dear Sir,

Referring to an article in February '77 issue of T.O.S.A. News (page 11) by one Dianne Brown. Several points in this article we feel we must take issue with.

Firstly, The Trompette en Chemade from an un-named French Cathedral. It would appear more than strange that the original voicer, who tonally adjusted the rank of pipes, was unable to suitably voice the stop to the large Cathedral for which it was designed. Even if the rank was too loud on 50 inches of wind pressure, any capable voicer would have no difficulty to adjust the wind pressure and/ or voicing to meet the acoustic requirements of the building and tonal scheme of the instrument. Furthermore the article infers that this powerful rank can now be installed in a considerably smaller location.

Secondly, The large four manual instrument with which Ms. Brown is associated should be tonally interesting - with an echo division made up of four tibia ranks??? It has always been our understanding that an echo division means precisely that - in other words, usually all ranks in an echo division are very quiet in character. e.g. Strings, Vox Humanas, Small scale Flutes, etc. Four tibias sounding forth from an echo division would be quite contrary to recognized organ building schemes, as any one division should consist of sufficient variety of stops as to be self-sufficient alone - the one possible exception would be a floating division (i.e able to be coupled to any manual) of Vox Humanas.

Thirdly, The suggestion of a 32' Vox Humana stop on the pedals is almost too unbelievable to contemplate. Never have we heard of such a set of pipes even being built as they would be useless at that pitch. The Wurlitzer Company did install a few sets of 16' Vox Humanas on some of their very early cinema instruments, e.g. The Liberty Theatre, Portland Oregon. U.S.A. (installed 1916). The 16' rank was actually one of three Vox humanas on this organ the others being pitched at 8' and 4'. All three ranks were on a straight chest and when played really did sound like a choir singing in the distance.

The name of Dianne Brown is unknown to us, though it was mentioned last year in T.O.S.A News (see page 12, Jan '76 issue) that the said lady was here in Australia on research for her degree (?). As Ms. Brown speaks with such "authority" on matters pertaining to the Cinema Organ, we would certainly be interested to meet her - would the real Dianne Brown please stand up?

Yours sincerely,

Signed : Jack Lawson
Robert Gliddon

Editors Note:-

The opinions and or facts submitted in articles are not necessarily the policy or opinions of the Theatre Organ Society of Australia.

An old 1918 favourite, "Last Night On The Back of The Porch" was the final number played before Tony asked for some request tunes. The request tunes were certainly varied, covering all types of music they were as follows, "Charleston", "Check to Cheek", "Heaven", "Tea for Two", Ain't Misbehavin", "Gallopng Comedians", "Amazing Grace", "South", "Holy City", and finally "Swanee". The value packed concert ended at 4.55pm and Sydney says - Thank you Tony Fenelon for a magnificent performance.

PLAY THE LYCEUM "CHRISTIE"!

Any member who is interested in playing the big "Christie" at the "Lyceum" Theatre, Pitt Street, Sydney, on Sundays are advised that the resident organist, Eric Smith, wishes to run a rostered group of organists to play theatre organ music (not church organ) on Sundays between 2.30pm and 3pm for a special theatre organ segment. If you are interested then ring Eric Smith on 61 3176, his studio is situated rear of "Lyceum", 139 Castlereagh Street, Sydney.

RADIO BROADCAST

For those members who have F.M. radio you are advised that on the 8th of March, between 10pm and 11pm an organ broadcast will take place on Radio 2 MBSFM. The programme is entitled "Organ Contrasts from Manchester". Three organs will be featured and those being the concert organ of the Manchester Town Hall, and two mighty "Wurlitzer" one a 4/14 and the other a 4/20, both installed until recently in the Gaumont and the Odeon Theatres, Manchester, England.

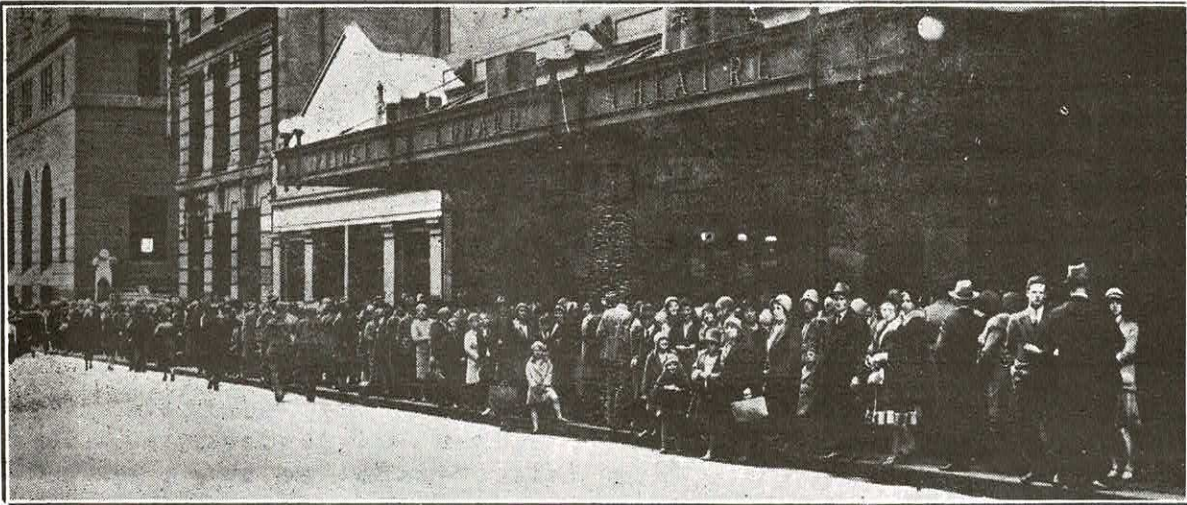
DEADLINE.

For the next issue of T.O.S.A. News will be April 11, 1977.

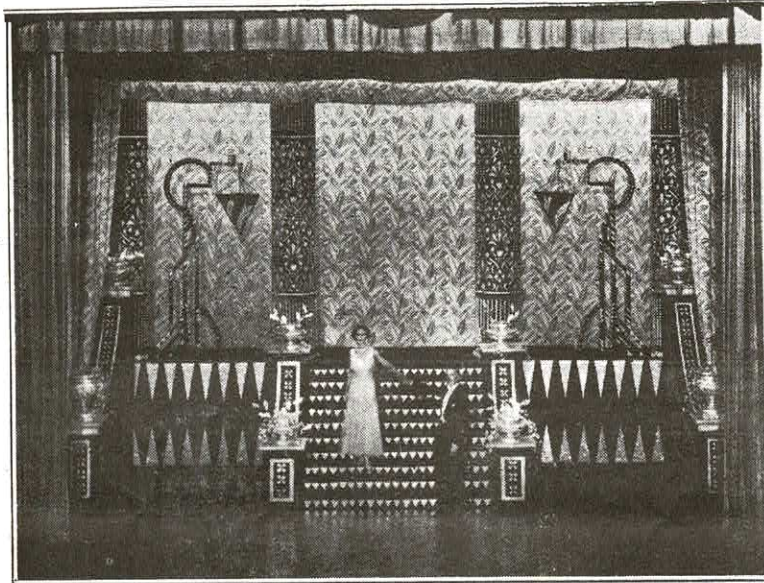
WELCOME ABOARD.

I would like to take this opportunity in thanking Mr John Gardner who is helping us in many ways, with our articles on the various theatres and their organ installations. John was for many years feature writer of the now defunct "Music Maker" magazine and presented articles of a very high standard on the historical and present day aspects of the theatre organ. John has contributed articles in T.O.S.A. News on several occasions in the past and at present is helping our member Barry Sharp with his excellent work on the Prince Edward Theatre. John and his knowledge together with Barry and his secret dungeon of archives make a perfect combination.

Editor



Photographs of motion picture theatre queues, so far as trade papers are concerned, are no novelty; but here is one which possesses that attribute, inasmuch as it is the early morning session which marked the eighteenth consecutive week of Warner First National's "Viennese Nights" at the Prince Edward Theatre, Sydney. The success of this feature has exceeded the most sanguine expectations of everybody in the industry; nevertheless its high grade character is worthy of the remarkable triumph which it has achieved.



Strikingly effective stage embellishment serving as a background for the dancing offering of Peggy Dawes and Pat White. Arranged for the Prince Edward Theatre by Manager Mel. G. Lawton.

PRINCE EDWARD
 Sydney's Home of Premieres.
 Managing Directors:
 E. J. and Dan Carroll, E. J. Tait,
 Stuart F. Doyle.
 General Manager, Mel. G. Lawton.
 NOW SHOWING.
 All Colour
"VIENNESE NIGHTS".
 (A Warner Bros. Attraction.)
 A Masterpiece representing a new idea
 in screen entertainment.
 On the Stage, exclusive engagement of
 MISS PEGGY DAWES and
 MR. PAT WHITE.
 Demonstrating the Rage of Europe,
 "The Moochi" Waltz and Quickstep.
 Albert Cazabon and Concert Orchestra.
 Knight Barnett at the Organ.
 Box Plan at Theatre. (B 7771.)

PRESS RELEASE

Next issue "The Organist Magazine" will change its name to "Keyboard World". The magazine should become much more interesting and value packed, but will basically be the same magazine its readers have liked for so long. "KEYBOARD WORLD" will enlighten and instruct on the capabilities of all keyboard instruments. The publisher hasn't forgotten pipe Organ! In one of the first issues a 2 part interview with Dennis and Heidi James uncovers interesting information. Dennis advies how a beginner should set up combinations on a pipe organ, discusses the future of Theatre Pipe Organ in Australia, reminises on how music bought the James team together and then to marriage. Both give sound advice on children and their practicing habits and tell how amateurs can easily play piano - organ duets.

Other pipe organists featured in early issues are Billy Nalle (who is now artist in residence as the Wichita Century 11 Centre Wurlitzer) and Rosa Rio. Rosa at one stage presented about five shows a day, seven days a week, on two radio networks at the sametime.

For electronic organ fans Keyboard World traces Ethel Smith and discovers she is still giving concerts and claims "As long as I can Sit up, I'll be playing!" A warm story about the lady who still is a perfect match for the Hammond Organ.

Keyboard World is still the same price as "The Organist". Subscribe by enclosing \$12 for 12 monthly issues to:

Keyboard World
P.O. Box 2104
North Parramatta 2151 N.S.W.

Presenting
No. 11

"SHOWCASES OF THE PAST"

by Barry Sharp &
John Gardner

"PRINCE EDWARD THEATRE" part 3

Although the "Lyceum" and "Regent" theatres are credited with screening the first sound films in Sydney, the "Prince Edward" had the distinction of screening for the very first time in Australia "Romola" using the De Forrest Phonofilm system on the 6th November, 1926.

On the 25th of March, 1927, "Don Juan" was shown at the Prince Edward using the Vitophone Sound-on-Disc system. Full credit for the screening of this film was given by the Western Electric Company to the Prince Edwards Chief Projectionist Terry O'Shea, whose portrait hangs in the Western Electric's Head Office in America. "Don Juan" only featured sound effects and background music. On the 4th of February, 1928 "Wings" was screened with synchronised sound effects.

On the 9th January, 1929 "Street Angel" was screened using the Fox - Movietone Sound-on-Film process. Maurice Chevalier was seen for the first time in Sydney in a film called "Innocents of Paris" which was screened from the 12th June, 1929.

Early in 1930 an air-conditioning plant was installed at a cost of \$23,000.00. The P.E. was the first theatre in Australia to be Air-Conditioned.

In 1931 the theatre screened Warner Brothers technicolor musical "Viennese Nights" which starred Vivienne Segal, Walter Pidgeon, Alexander Gray and Bert Roach.

When shown in other countries it had been a flop, but in Sydney it created a world record by running for twenty weeks. Lovers of light opera found a feast of music and a wealth of romance in this movie by Romberg and Hammerstein, composers of the "Student Prince", and the "Desert Song". This masterpiece represented a new idea in screen entertainment.

As an added attraction the management presented on stage the exclusive engagement of Miss Peggy Dawes and Mr. Pat White demonstrating the rage of Europe "The Mooche" Waltz and Quickstep, also Albert Cazabon and the Concert Orchestra, with Knight Barnett at the organ. In appreciation of the record-breaking season of "Viennese Nights" at the theatre, Warner Brothers (the distributors of the film) played "host" to the P.E. staff at a dance which was held in the theatre after the conclusion of an evening's performance. The spacious lobby provided ample room for dancing, the orchestra contributed lilting melodies and a buffet supper of goodly proportions supplied other needs.

Mr. Ralph Clark (managing director of Warner Bros) paid a glowing tribute to the manner in which the film season had been conducted, placing it on record for the greatest number of performances of any picture which had played at the theatre since its opening. Knight Barrett has the distinction of being the first Australian organist to be featured at the "Prince Edward" theatre. His season commenced almost directly after the departure of Julia Dawn on the 20th of May, 1931. Knight had first appeared in 1928 at the "Capitol" theatre, Sydney and later went on to become the "Star" organist of Western Suburbs Cinemas.

The next major change in the orchestra came on 22nd July, 1931, when "Guest Conductor" Ted Henkel originally from the "Forum" theatre, Los Angeles. Ted Henkel, who up to this time had appeared at the "Capitol", Sydney (1928-29; 1930-31) "Civic" theatre, Auckland (1929-30) and the "Capitol" Melbourne (1931). His engagement with the Carroll management terminated on 1st December, 1931.

On the following day Albert Cazabon returned to the "Prince Edward" stage after an engagement at the "Capital" Melbourne. In July 1932 the Prince Edward screened "This is the Night" with Lily Damita, Roland Young and Cary Grant. The theatres contribution to the create more work campaign, presented on stage the late Gladys Moncrieff in "Gems from Rio Rita" with Vernon Sellars and a huge supporting cast of thirty two artists. Nothing on such an elaborate scale had ever before been attempted in Sydney. This programme ran for a long season.

Meanwhile, patrons obviously appreciated the theatres various stage presentations and quite a number would take the trouble to write to the management saying so.

In its early days the theatre had a concert orchestra made up of 18 instrumentalists who supplied classical music, sometimes for only 8 minutes. One of the pianists and arranger for the Cazabon orchestra, Leslie Waldron was appointed Resident Organist in May of 1933, a short time after Knight Barrett had departed for a new position at the "Palatial" Burwood.

NORREEN HENNESSY.

Further to the advertisement which appears in the front portion of the news sheet, I would just like to say that this is the first time in many years Norreen Hennessy has been heard playing a theatre pipe organ. In fact, the last occasion was in 1967, when Mr. Clancy opened his 2/14 Wurlitzer which he purchased from Hoyts Civic Theatre at Auburn, many years ago. The last time Norreen Hennessy played at the "Prince Edward" Theatre was on Sunday, 15th of August, 1965, when this division held a special final recital.

REGENT THEATRE, BALLARAT:- From material supplied by R.Weismantel.

It is pleasing to hear now and again of theatres which are re-opening as theatres, and not as supermarkets. Such is the case at the former Hoyts Regent Theatre in Ballarat. This large and beautiful theatre had a seating capacity for 1,953 persons and was opened on Saturday, 7th April, 1928, the same day that Sydney's "Capitol" opened for business.

Originally, the auditorium was identical to that of the Sydney and Adelaide Regents' and was built with organ chambers too, but unfortunately never saw the "Mighty Wurlitzer Organ". However, Ernest G. Mitchell's concert orchestra of 305 instrumentalists appeared at the theatre for some months after the opening, before he and his orchestra opened the "Regent" in Melbourne and Brisbane as well as several other engagements which included the "Paramount" in Melbourne, South Yarra "Regent", Fitzroy "Regent" and St. Kilda "Victory", and not to mention a sojourn at the "Regent" in Sydney in 1928 also. The opening attraction at the Ballarat "Regent" was "The Magic Flame" a United Artists' masterpiece starring Ronald Colman and Vilma Banky. This was supported by Lew Cody and Aileen Pringle in M.G.M's "Adam and Evil." The "Regent" was Ballarat's most popular theatre right up to its closure in 1970. In 1943, the theatre was burnt down and an equally elaborate and modern auditorium was built the following year.

Since Hoyts closed it in 1970, it has laid idle, stripped of its Fittings and Furnishings.

In 1976, the property was taken over by Village Theatres (Ballarat Ltd) who subsequently spent thousands of dollars in restoration.

On November 11, 1976, history repeated itself when the doors of the "Regent" were flung open once again.

Village purchased the large chandelier from Hoyts Esquire, Melbourne, for inclusion in the elaborate foyer, together with the entrance, stairway and dress circle produces a most palatial introduction to the auditorium, having no less marble, plush drapes and furnishings.

The new "Regent" Ballarat has a seating capacity now for 746 persons who, are seated in plush burgandy velour. Seating has been provided only on the upper floor, but downstairs has been tastefully curtained off and carpeted. And there we conclude this story of Ballarats Regent - a theatre palatial.

Meanwhile, Albert Cazabons Concert Orchestra, enjoyed great popularity for several years. His final appearance was on 27th November, 1936.

TO BE CONTINUED.

For Sale.

Thomas Paramount Electronic Organ.

2 Spinet manuals and 25 note pedal board, percussions etc. Horse - shoe console. This organ has had little use and is in as new condition.

Please ring 599 7092 for details.

Organ Pipes.

1 rank Harmonic Piccolo.

1 rank string.

Both ranks are in mint condition and are voiced on 6" W.P.

They were made in approximately 1933 and are H.N.& B.

Contact President Steve McDonald on 31 7414 or 599 4436 for further information.

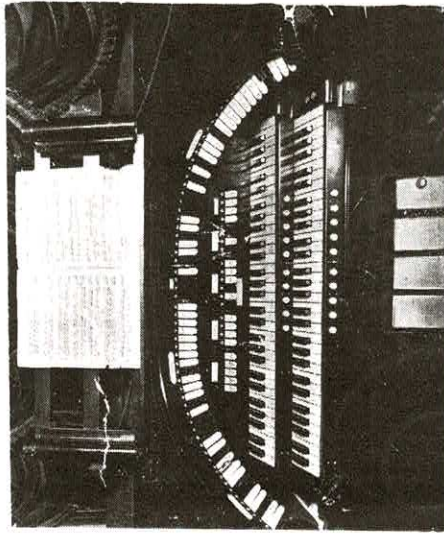
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AS FROM APRIL 1ST., PRACTICE FEES WILL RISE TO \$2.00 PER HOUR.

A MID YEAR CABARET HAS BEEN ARRANGED FOR MAY AT MARRICKVILLE TOWN HALL.
FURTHER DETAILS NEXT ISSUE.

ED.

EDDIE HORTON,
Master Organist of the Prince Edward
Theatre Beautiful,



ALBERT CAZABON,
Violin Virtuoso and Musical Director of
Prince Edward Theatre Beautiful.
Below is a view from the Dress Circle of
the Orchestra under Mr. Cazabon's direc-
tion, featuring an overture on the special
elevated orchestra pit—the first ever
installed in an Australian theatre.

