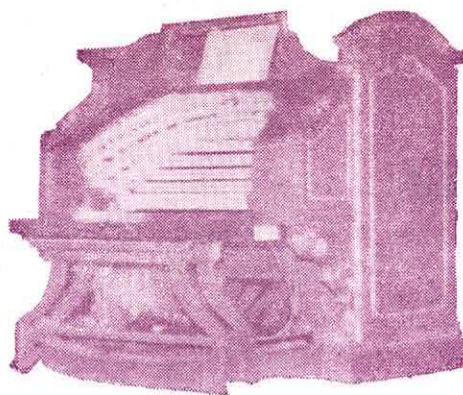


T.O.S.A. NEWS

10c



PATRON - REGINALD DIXON MBE.

EDITOR - FRANK ELLIS

REGISTERED AT G.P.O. SYDNEY FOR TRANSMISSION BY POST AS A PERIODICAL

TOSA NEWS IS THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA IN THE DIVISIONS OF NEW SOUTH WALES, QUEENSLAND, SOUTH AUSTRALIA & WESTERN AUSTRALIA

SEPTEMBER - 1968
VOLUME 6 No 9

All correspondence should be addressed to the Secretary
P.O. Box 108, Wentworthville, NSW 2145, Australia.

SEPTEMBER IS EXCITEMENT MONTH WITH 3 CELEBRITY
CONCERTS!! TONY FENELON - TICKETS ON SALE AT THE DOORS.
VIC HAMMETT - APPLY FOR YOUR TICKETS BY MAIL ONLY.

WHAT'S HAPPENING IN NEW SOUTH WALES IN SEPTEMBER.

CONCERT No 1. WEDNESDAY 11th SEPTEMBER AT 8pm. WESLEY CENTRE AUDITORIUM.

The resident organist of Hoyt's Regent Theatre Melbourne, TONY FENELON returns to Sydney to appear at the console of the Wurlitzer electronic Theatre Organ, model 4520. TONY will be presented in concert at the Wesley Centre Auditorium Pitt Street Sydney (next to Lyceum Theatre) on Wednesday 11th September at 8pm sharp. Our members have been eagerly awaiting the return of this brilliant organist, following his tremendously successful concert at Sydney's Capitol Theatre last February, when he was given a huge ovation.

This special concert will be the first occasion on which TONY has played an electronic organ for us, and is a not to be missed event. The concert will be open to your friends and the general public too. It will be advertised in the press. Admission will be \$1.50 each to your friends and the general public, BUT A CONCESSION PRICE of \$1 each will be given to every TOSA member on production of the current membership card at the doors. BE EARLY - DON'T MISS OUT ON THIS EXCITING CONCERT BY TONY FENELON.

INTERNATIONALLY FAMOUS VIC HAMMETT TO GIVE TWO CONCERTS IN SYDNEY FOR TOSA MEMBERS.

CONCERT No 2. WEDNESDAY 18th SEPTEMBER AT 8pm. WESLEY CENTRE AUDITORIUM.

CONCERT No 3. SUNDAY 22nd SEPTEMBER AT 2pm. VIC HAMMETT'S FINAL APPEARANCE IN AUSTRALIA AT THE JOHN CLANCY WURLITZER PIPE ORGAN AT WENTWORTHVILLE.

The Society proudly presents the famous English Theatre Organist VIC HAMMETT at the console of a Conn Theatre De-luxe organ at the Wesley Centre Auditorium in Pitt Street Sydney (next Lyceum Theatre) on Wednesday 18th September at 8pm sharp. This world acclaimed artist comes to us fresh from triumphant concert appearances in America and a highly successful season at the Dendy Cinema Wurlitzer in Melbourne.

The accomodation at Wesley Auditorium is limited to 350 and to approximately 130 at the Clancy residence at Wentworthville. A section of the seating at Wesley Auditorium has been allotted to R. H. Elvy Pty. Ltd, for Concert number 2, but Concert number 3 at the Clancy residence is for MEMBERS OF TOSA ONLY. In view of the shared seating arrangements at Wesley Centre, you are asked to apply for your tickets EARLY before the balance of seats is made available to Elvy's Admission to each of the VIC HAMMETT concerts will be \$1 per person per concert. Just drop a line to the Secretary, John Clancy at Box 108 P.O. Wentworthville, stating how many tickets you require for each concert and enclosing \$1 for each person attending. Please give the names of those for whom you require tickets (e.g. Mr & Mrs Smith & Miss Smith etc) and include a stamped self addressed envelope for the return of your tickets.

Capacity houses are expected for both these prestige VIC HAMMETT concerts, so please take your Editor's advice and apply early for your tickets. This will ensure a fair distribution to TOSA Members. Write now and be sure of yours - avoid disappointment. There will be no tickets available at the doors for either concert.

TONY FENELON ON 11th SEPTEMBER AND VIC HAMMETT ON 18th AND AGAIN ON 22nd SEPTEMBER.
SEPTEMBER IS EXCITEMENT MONTH IN NEW SOUTH WALES - THREE CELEBRITY CONCERTS.

NEXT COMMITTEE MEETINGS.

Members of the Committee are reminded that the next meeting will be held on Monday 2nd September at 7.15pm. The October meeting will be held on Monday 7th October at 7.15pm.

COMING EVENTS.

In October, it is anticipated that there will be a concert by a leading theatre organist, and the third in the series of technical lectures presented by the Electronic Organ Sub. Committee. Full details of both these functions will be given next month.

LOOKING BACK AT LAST MONTH.

There was a large attendance of members and friends at the Bondi Junction-waverley RSL Auditorium on Thursday 25th July, to hear Honorary member IAN DAVIES in concert for the NSW Division of TOSA. This was the first time that the Society had been able to hear IAN at the console of the three manual Rodgers electronic theatre organ recently installed in the Club. This is the only three manual Rodgers organ so far installed in a Club in this country. IAN opened the show with a brief tour through the organ, which has no speakers in the console itself, but has large tone cabinets high on both sides of the stage in the position which chambers would normally be placed in a theatre pipe organ installation, thereby giving the organ a most authentic sound.

The first item on the programme was a medley of songs featured by NSW's Division Patron, REGINALD DIXON on his many records - this was splendidly played by IAN, and was a great tribute to our Patron. Then came Spanish Eyes, Mountains In The Moonlight, Ketelby's Chinese Temple Garden, A Little Brown Bird Singing, and The Toreador Song from Carmen. After the intermission IAN presented Rock Of Ages, as played by the Mormon Tabernacle organist, then in grand organ manner, Improvisation On a Theme. A return to lighter music followed with Pale Moon, "with the eggbeaters on" as IAN gleefully put it, as he was observed to bring on the tremulants. A Tribute To The Army, The Navy & The Air Force was IAN's next offering which featured two or three numbers for each Arm of The Services, in turn. Music from the film, Gold Diggers of 1935, gave us a nostalgic return to the "golden days" of the theatre organ's era. Highlights of the programme, for this reviewer, were, A Summer Place and Honky Tonk Taxi. Both were real crowd pleasures - the Summer Place number was hauntingly played and outstandingly registered, whilst the Honky Tonk Taxi's meter rang up a full measure of driving rhythms and bouncy melody.

The final bracket introduced, Thoroughly Modern Millie, Little Girl, and So, What's New? and rounded off a splendid evening with the happy organist, IAN DAVIES. The audience had the opportunity of inspecting the organ, and chatting with IAN during the first-class supper served by the Club after the show. The Society extends its sincere thanks to IAN DAVIES for the recital, and to the management of the Club for the use of all their Club facilities during the evening.

--oooooOoooo--

Organ Party At The Luckey Residence.

Organ parties, first introduced rather hesitantly, by the Society as a fund raising aid to paying for our own Prince Edward WurliTzer organ, have become a most popular type of function with our members. They still, very excellently, fulfil their original purpose of raising funds, but the social enjoyment of these functions is the main reason why so many members now attend regularly. At first, we all attended organ parties because we felt that it was the loyal thing to help the Society - a sort of painless extraction of our funds, but as these evenings have got bigger, better, and more popular, they have now established themselves as a "way of life" almost. It was no surprise therefore, to find that the organ party at the home of our members Mr & Mrs Alf Luckey on Tuesday 30th July, was an outstanding success - in fact, members were still phoning for reservations, long after the guest list capacity had been reached, and Alf, very reluctantly, had to say he was sorry but the "house full" sign was up, and no more could be accommodated. About 60 or more were present, and everyone agreed that it had been "a real ball". First to play Alf's new Conn Theatre de-luxe organ, was our host, who never quite got around to finishing his numbers due to the arrivals of groups of the guests. It seemed to your Editor, that Alf was secretly grateful for the chance to answer the door bell and thus leave the console available for "others". This was a pity because Alf was making some very nice "noises". The "others", referred to in the last sentence, being no less than both our Honorary Members, REUBERT HAYES and IAN DAVIES, who both really "turned it on" for their appreciative fans. Before our two console stars appeared, however, we were royally entertained by DAVID PARSONS, VIC LEON, and DON McDONALD, who all were in top form, after a couple of minutes familiarisation period on the new Conn. The several different styles of playing, complimented each other whilst very

(continued on page 3.)

ably demonstrating the versatility of the instrument in the hands of different players. After enjoying a feast of music, to use a hackneyed phrase, those present were treated to a feast of another kind - this time Mrs Luckey was the featured artist, and she presented a very varied programme, sorry for that slip, I mean menu, indeed. There was everything from oysters to chicken and almonds, with just about everything else in between, and the loaded tables quickly lost their "piled high" look. The sum of \$54 plus \$14.80 from a record raffle was raised for the P.E. Fund and the Society expresses its pleasure and thanks to our hosts. T'was indeed a memorable fund raising evening.

Technical Lecture at R.H. Elvy's Showrooms. The Technical lecture on Saturday 13th July was given by member George Hughes, and the evening was a most interesting one. This was the second lecture in the series presented by the Electronic Organ Sub-Committee. A full report is being prepared by Vice-President Des Russell and will appear in the pages of the October TOSA News.

ERIC SMITH IN CONCERT AT FEDERATION HALL.

One of Australia's greatest Hammond organists, ERIC SMITH was presented in concert by the Society, on Saturday 24th August, in the luxurious new auditorium of the Teachers Federation Building in Sydney. Opening with a very enticing arrangement of "Life Is Nothing Without Music", ERIC ensured that for the following 2½ hours, his audience would have no lack of the kind of music which makes life worth while for lovers of the theatre organ. A splendid programme, brimful of popular music had been chosen by the artist, and he presented every number with the utmost in imaginative arrangement, and with devastating precision of technical ability.

An exciting "Sleigh Ride" was followed by "The Penny Whistle Song", and the hauntingly played "Moonlight In Vermont". He then introduced his guest artist, flautist, JOHN FREELAND, who, after a very funny bit of business with a seemingly reluctant to appear music stand, revealed himself as a very fine artist as well as a very funny one. JOHN played "Schon Rosemarie" and "Liebesliede" accompanied by ERIC at the organ. He had a most amusing line of patter and indulged himself in frequent asides with the organist. The organ then returned to the spotlight, and we heard a scintillating arrangement of "Flapperette" which was followed by a bracket of some of the most successful Fred Astaire and Ginger Rogers songs. Finally "Bonnie & Clyde" was played and then it was interval time.

Opening the second half of the concert, with "The Gothic Suite" ERIC SMITH revealed his outstanding ability as a classic performer, after which, he played "The Waltz In C Sharp Minor by Chopin. Guest artist JOHN FREELAND re-appeared and presented the favorite "Humouresque", "Smoke Gets In Your Eyes", "Begin The Beguine" and "Waltzing Matilda" with variations - lots of them. He received a very warm ovation for both his artistry and his humour.. MR SMITH then paid a tribute to the late Glen Miller, with a medley of some of the famous bandleader's songs including, "Chattanooga Choo Choo", "Serenade In Blue", "At Last" and "Sun Valley Serenade" The ever popular, "I Left My Heart In San Francisco" was a highlight for this reviewer - then came a selection of Gershwin melodies, opening with a lesser known Gershwin piece titled "By Strauss" then "They Can't Take That Away From Me", "Embraceable You" and "The Man I Love". So ended an exciting concert by ERIC SMITH - a polished and very engaging artist with a flair for imaginative arrangements that please. MR SMITH donated his fee to our P.E. Organ Fund, and the Society is very appreciative of this gesture and expresses its sincere thanks to him.

--oo0oo--

ORGANIST HAS ADDITION TO FAMILY.

The Society is delighted to congratulate members John and Mrs Congert on the safe arrival of their son christened John James who arrived on 21st July. It is understood that John junior will be introduced to the organ at an early age - well, your Editor thinks so, and why not?

LANCE WELLS SAYS "THANK YOU".

Our member LANCE WELLS former organist of the King's Theatre at Gordon, who recently suffered a heart attack, and was hospitalised for some weeks, is now back at home and on the road to recovery. In a letter to the Society Secretary, LANCE wishes to thank all those who sent him "get well" cards and good wishes. He was most appreciative of the thoughts of members. He hopes to be back amongst us all soon. TOSA News says we all look forward to having this popular member back with us. Your Editor also heard that LANCE is now playing the organ installed in his home again, and to a former theatre organist, this is the best therapy of all. Good luck LANCE.

WELCOME TO NEW MEMBERS.

As each month passes, we seem to be gaining new members at an ever increasing rate, and this is most pleasing to us all. This month's list must be one of the largest ever, so it is with special pride we welcome the following new members. We hope that you will attend every function that you possibly can, and derive the utmost pleasure from your membership in TOSA - the Australia wide Society of folk with the love of theatre organ.

NSW DIVISION

S.J. Berry of Sydney
Terence Cresswell of Sydney
Frederick H. Deal of Sydney
C.L. Paynting of Belmont
Norman F. Tritton of Sydney
Mr & Mrs Joseph Warrilow of Sydney
F.M. Clark of New Lambton
Mr & Mrs W.R. Waite of Warner's Bay
Dr Steve Keister of U.S.A.

STH. AUST. DIVISION

D.V. Williams	William Dillon
Henry Noak	Peter Hale
Brian McLeod	John Thiele
Graham Freund	
R.F. Harrison	
D.C. Burman	
David Comey	
Sydney Barrett	
Colin Smith	

WEST. AUST. DIVISION

Mr W. Twells

QUEENSLAND DIVISION

V.O. Williams
Mr D. Heaney

GOLD COAST CHAPTER OF QLD. DIVISION

Mr J. Barron
Mr C. Richarde
Mr & Mrs G. Lambert
Mr H. Arthur
Mrs Holgaphel
Mr J. Navie

Your Editor is delighted to publish such a wonderful list of new members. This of course means extra circulation for our TOSA News, so naturally I'm very happy. On behalf of all of us in NSW I extend congratulations to all the other Divisions on the continued growth of their membership. Keep up the good work.....let us continue to grow and grow.

ACKNOWLEDGEMENTS OF PRINCE EDWARD ORGAN FUND.

We very sincerely thank the following people for their help to the fund - last month saw a considerable gain and every member of the Society will reap the benefits of owning and operating our own WurliTzer organ in the near future. Proceeds of the organ party at the residence of Mr & Mrs Alf Luckey \$68.80- this amount includes \$14.80 which was the proceeds of a record raffle run at the party. The record raffled was donated by our member JACK LOREN of the U.S.A. JACK is a well known organist in America. \$15 from the sale of three records donated by Mr Ledwon Sen. of USA. Member Russ Evans of USA and DICK SCHRUM (past President of A.T.O.E.) have jointly sent us a parcel of records to be sold or raffled for the Fund. Member Bert Neilson of New Zealand has sent a record to be raffled, and another parcel of records to be sold for the fund has been received from member Mrs Leedom of USA. We thank you all for your help.

WORKING PARTY AT MARRICKVILLE.

The next working party at the Marrickville Town Hall will be on Saturday 7th September. This brings our P.E. WurliTzer organ one stage nearer to its opening day. The October working party will be held on Saturday 5th.

LOCAL NEWS ITEMS.

Our member JEAN PENHALL was featured at the console of a Hammond organ at the Premiere of the film, "Half A Sixpence" on Monday 22nd July. The organ, a C3 Hammond, specially installed in the Paramount Theatre for the occasion, had two PR40 tone cabinets hooked up, and sounded great. The Premiere, specially screened for the radio and TV world, was a full house, and the audience enjoyed 25 minutes of the famed JEAN PENHALL style of theatre organ presentation. Among the audience were Hazel Phillips, Malcolm Searle, Barry Crocker and Don Lane.

Your Editor, together with Secretary John Clancy, paid a visit to the Sutherland District Hospital on Sunday 18th August, to see how famous theatre organist BARRIE BRETTONER was getting along. BARRIE was seriously injured in an accident early in July. We are pleased to let members know that he is making slow but steady progress toward recovery. He was thrilled that we had been to visit him and very appreciative of the many messages of goodwill from our members. Among the many theatre organists who sent greetings to him were DENIS PALMISTRA, CEC CRANFIELD, IAN DAVIES, RUPERT HAYES, and HARRY WELDON.

RECORD REVIEWS.

This month's release from Concert Recording's "Organ Of The Month" Club is "a beauty" and the Alternate disc this month, a privately produced Club record, is also one we can recomend to you.

<u>TITLE OF RECORD</u>	"ITS WONDERFUL" RECORD NUMBER IS CR-0026
<u>THE ORGANIST</u>	RON CURTIS
<u>THE ORGAN</u>	3/7 COMPTON IN THE DAVENPORT THEATRE, STOCKPORT, ENGLAND.
<u>THE PROGRAMME</u>	S'Wonderful - Love Is - A Fine Romance - Garden In The Rain - Button Up Your Overcoat - L'amour Toujour L'amour - There's A Blue Ridge Round My Heart - They Say Its Wonderful - Tangerine - Sleepy Time Gal- Song Of The Tree - Sylvia - Love's Serenade - Tammy - The Party's Over.

Organist RON CURTIS really produces a "big" sound from this Compton instrument of only 7 ranks. He restored this organ to its present top condition, and his playing reflects his confidence that the instrument will do everything that he demands of it. His performance is best summed up as "happy playing" throughout. He brings to a very modern style, a warmth and imagination not often heard, and this approach effectively prevents any criticism of harsh modern chordings, which seldom sound really well on a theatre pipe organ anyway.

Despite his up to the minute interpretations, RON CURTIS clearly demonstrates that he is basically playing the traditional and familiar theatre organ styling. Changes of registration are frequent, widely varied, and carried out crisply and cleanly. The choice of programme is a good one and will find favour with theatre organ record collectors. The organ is fast, responsive, and has the benefit of extremely effective percussions, which cut through the sound of the pipes, much as a knife through butter, but, although clearly audible at all times, they do not sound "larger than life" as sometimes happens, when specially close microphone placement, brings them in much louder than is normal or warranted. Lush, rather throaty Tibias are a feature of the instrument, and the Strings are outstanding. Both voices are effectively used by RON CURTIS who also shows off a fine Tromba.

Highlights of the record are Lamour Toujour Lamour, Song Of The Trees, Sleepy Time Gal and Sylvia. MR CURTIS is the resident organist in the theatre and has frequently played for the Theatre Organ Club in London. To sum up - an enjoyable programme played by a very competent organist, well able to get the best from a small, but very big-hearted organ. I strongly recomend this one to you.

ALTERNATE RECORD. There is no Alternate Record this month from Concert Recording, due to its non arrival. However we have received from America a parcel of records pressed by Relay Records in Seattle. These are of American theatre organist DICK SCHRUM at the console of the 4/20 WurliTzer organ of the Paramount Theatre in the city of Seattle. This is the first recording that has ever been made of this wonderful organ - and it can be said that it truly is a lovely instrument with a full rich tone. DICK SCHRUM is a fine organist who plays in the true theatre style throwing in a subtle modern touch here and there for good measure. Although only available in MONO, this record is one you will play again and again. It is also an opportunity for you to have in your record collection, the sound of a particularly nice WurliTzer. A SPECIAL PRICE of ONLY \$3.80 is being charged for this record and the price includes postage. The programme is a very good one and includes, How About You - Second Hand Rose - When I Lost You - Satin Doll - Blue Moon - Climb Every Mountain - Rum & Coca Cola - Polka Dots And Moonbeams - Cross Your Heart - Deep Night - You're Nobody Till Somebody Loves You and Don't Worry About Me. I particularly like Second Hand Rose, Rumm & Coca Cola, Polka Dots And Moonbeams, which are all very excellently done. The only thing I liked not, was Climb Every Mountain, not because of the playing - DICK plays it expertly but because I personally have had too large a helping of this song over the last few years - for me it has become very, very, hackneyed. For a mere \$3.80 I would suggest that you add the sound of the Seattle Paramount Theatre's WurliTzer to your collection. It is well worth while.

CONGRATULATIONS to Victorian member of the "Organ Of The Month" Club, Leon Beech, who, in a recent drawing of the Club in America, won himself three free records. Nice to think that you don't have to pay for the next three month's releases Leon. Every member of the "Organ Of The Month" Club is in the running to win himself a batch of free records, in the monthly draw conducted by Concert Recording. Any member of TOSA can join the record Club - it costs nothing to join and you are under no compulsion to take each month's records - you take only those of your choice. The Club produces top quality full Stereo recordings of famous theatre organs played by the leading theatre organists. It is the only Record Company in the world specialising in records of the theatre organ exclusively. WHY NOT JOIN THE RECORD CLUB NOW???????????

QUEENSLAND DIVISION NEWS. (Reported by President Bob Smith)

The July meeting of the Queensland Division was held at the Blind Welfare Hall at Woolloongabba. This was the first opportunity members had been afforded to see and hear the "Thomas" range of organs, and it was made possible by new member John Spall who is the Queensland distributor for the Thomas. Don Stretten, who incidentally, was one of our first members before the Division was formed, demonstrated the "Celebrity" the largest model on show, as well as other models. Don was followed by Stan Parker who rendered classical items on the same model, the Celbrity. Later, members and their friends were invited to try their skill, and as usual, many took advantage of the invitation. The Blind Hall is an excellent location for our functions, and a splendid supper was served by the Guild

As the Division is growing, it is difficult to accomodate members in private homes, and as about 120 attended this meeting, the Blind Welfare Hall could become an ideal venue on future occasions. The posting of the Victorian Division's Vox magazine to the Executive of the Queensland Division is a much appreciated gesture as it contains news of the Society's activities in that State. It was interesting to read in the Vox, news of where organs are being used in restaurants and clubs etc. Our member Peter Johnstone is at present being featured at the King-do Restaurant in Brisbane.

Within a day of receiving last month's TOSA News, which mentioned I had purchased a Leslie Tone Cabinet, I received a letter of inquiry from a fellow member in N.S.W. This interchange of inquiries is something that should be welcomed and encouraged by all members, but the pleasing thing in this case was the fact that TOSA News, I feel sure, was read as soon as it was received by my NSW friend, and this should be enough to please any Editor. (It pleases me muchly thank you Bob - the production of TOSA News is rapidly approaching the stage where I should give up work and concentrate full time on it, so its nice to know that it is being read. Editor)

The Merry-go-round organ (mentioned recently) was delivered to its owner, Les Short ad did yeoman service at the Brisbane Exhibition. President Bob Smith sent a most interesting history of this merry-go-round organ, but due to the lack of space this month, it will have to be held over until the October issue.

SOUTH AUSTRALIAN DIVISION NEWS.

On Sunday 28th July last, an outstandingly successful theatre organ concert was presented by the South Australian Division in the Ascot Cinema, Kadina before an audience of over 300 people. A full report by the Maitland Watch newspaper has arrived at TOSA News and it is very obvious that there will be more such functions in the Ascot Cinema if the one in question is any criterion. Among those playing the Conn organs on stage were Rev. Anthony Taylor, Bernard Clark, Brian Richardson and John Attwill.

NSW ANNUAL CONVENTION -----

The Annual Convention, normally held around October each year, has been postponed. The Committee decided on this course of action, because of the approaching opening of the Prince Edward Wurlitzer organ in the Marrickville Town Hall, and the possibility that these two functions would be programmed too close together.

The following list of functions for the South Australian Division is published for the information of their members.
September 7th. Demonstration by L.S. Wise Pty Ltd, at the Theosophical Hall in King William Street Adelaide at 8pm.
September 22nd. Demonstration by the Stradivarius Company, at the St. James Hall, Mile End.
November 13th at 8pm. Annual General Meeting to be held at the Theosophical Hall King William St., Adelaide.

With the list of new members to the South Australian Division this month, it is obvious that there is a lot of enthusiasm in Adelaide.

WESTERN AUSTRALIAN DIVISION NEWS. (Reported by Ray Clements)

The August meeting was held on the 6th at the residence of Max Bell. The main and most important event of the evening was the formation of our new Division. It was felt that a small Committee would suffice for the present, and a Committee of four was duly appointed to look after the Division's needs for the remainder of the year. The elected members are :- Mr Frank Robinson, Mr J. Thompson, Ray Clements and Max Bell. Ray was elected to carry on the secretarial work. A telegram of congratulations from the South Australian Division was read out. The nice gesture from Sth Aust. was well received and much appreciated. At the close of the rather lengthy business session, our host took his seat at the Conn and started the entertainment. (continued on page 9)

APOLOGY.

To our readers who noticed that pages 7 and 8 were missing from last month's TOSA News, we offer our apologies. The pages in question, contained a full report of the first Technical Lecture presented by the Electronic Organ Sub. Committee, and were to be printed separately by another source. They were then to be stapled together with the other pages. Due to unavoidable circumstances, this did not eventuate in time. Accordingly, they are hereunder presented - a little late perhaps, but better late than never.

T.O.S.A. ELECTRONICS DIVISIONREPORT ON TECHNICAL LECTURE

by

ERIC MIROVITCH.

On Saturday 13th July, the Electronics Division held its first, in a series of lecture-demonstrations, at the home of member ARTHUR SPRING. The function was considered most successful, and, we trust, a pattern for the future. Credit is due to the Committee members for the organisation of the function, but the lion's share goes to Arthur, especially as the lecture was prepared at short notice. Last (but by no means least), we are indebted to Mrs Spring, who very graciously prepared supper for the twenty five members present.

Arthur's subject was ELECTRONIC PERCUSSION and it was soon obvious to those present that he had carried out some extensive work in this field. In the use of large scale diagrams and a very satisfying demonstration of his prototype percussion units, Arthur has set a standard for future lectures. The technical matters covered were the generation and control of sounds to simulate percussion instruments.

For the benefit of experimenters, circuit details were produced for drums, castanets, chimes, cymbals, brush drum, wood block and even the triangle. Here are some of the important topics Arthur discussed:-

(1) The necessity for adequate audio power/capabilities of the amplifier and the speaker system to satisfactorily reproduce the thud of a bass drum. As much as 50 watts may be required in an ordinary room if other organ voices are not to be distorted when using a common audio channel.

(2) The use of wideband noise sources which, when filtered into narrower bands, simulate the rattles of the snare drum, and the splash of the cymbal etc. A true cymbal radiates a great deal of energy at around 11 to 12 KHz.

(3) The tuning of the drum when altered, will very dramatically modify the sound to that of the tenor drum, snare drum and tom-tom. Castanets were very effectively simulated by the use of two alternate tones of the correct fundamental frequencies.

(4) The need to maintain low distortion during the decay period of the sound. Normal organ voices are not so critical in this respect when subjected to sustain effects.

(5) Satisfactory control methods for ease of use by the organist.

A very lively discussion followed, during which this writer was nearly thrown from the room (and the Committee) for asking whether a genuine percussion unit would not fit into a small cabinet thus negating the requirement for complex electronic circuits to simulate something so basically simple.....? Other members discussed the means of performer control, power levels, and the possibilities of employing unique electronic percussion effects as alternatives to the traditional instrumental sounds. This suggestion triggered Arthur into playing a record of electronically derived 'music' (in drumnastic fashion) which was very close to 'live' instrumentation.

During supper we were entertained by the playing of Arthur's much admired organ (the Spring Thing) by PETER HELD, GEORGE McNEIL, DAVID PARSONS and others until the early hours of Sunday morning.

=====

SOME THOUGHTS ON ELECTRONIC MUSICAL INSTRUMENTS

by

DES RUSSELL.

Electronic tone producers of the keyboard variety, generally produce steady sounds, that is, after the key or other control is operated, no significant modification of the sound occurs in conventional instruments of the organ type. Many people claim that the instrument becomes uninteresting after a short period of time. The situation is partly relieved by the use of tremulant and/or the variation of stop combinations etc. Generally the Theatre pipe organ does not suffer from this deficiency (in contrast to its electronic counterpart) due to the combined effect of more individual voicing of the ranks plus the availability of numerous percussion instruments.

When thinking about which characteristic of a musical sound that really gives it appeal, the shape of the envelope containing the waveform provides the most important contribution to the sound. However, for conventional organ tones, it is not necessary to take this greatly into account for, if the start of the sound is delayed for a few milliseconds and carefully mixed with wide-band noise, then it will agree reasonably well with pipes. Although the sound from electronic organs ceases more rapidly than that from pipes (a resonator does not release its energy immediately) the envelope problem is assisted by artificial reverberation and/or sustain. In an instrument using an airstream the rate of attack is usually quite slow. This is the characteristic so often set aside by electronic organ designers as of no importance, but it is one of the reasons why the electronic instrument may sound hard and unreal. Of course this does not apply to all organ sounds for it is known that the string tones require a more rapid attack in order to be realistic. Deprived of attack, it is often very difficult to identify the kind of instrument producing the sound, and although the rate of decay also contributes to the tonal character, it is the initiation of the tone which is very important.

An interesting recording of a piano with its attack electronically removed by a group of audio researchers was demonstrated a few years back. The effect was most remarkable and the broad evaluation by a group of interested listeners agreed that the instrument to which they had listened was definitely an organ! They found it almost impossible to believe that the instrument used was a piano. However this does not mean that a determined attack on the disused family piano (soldering iron + two or three transistors) will produce a satisfactory substitute for an organ. During the doctored piano experiment, the researchers pointed out that if they had not kept from the group of listeners the true identity of the instrument used in the recording, several of the group would certainly have stated that the instrument was easily recognizable as a piano. Their true judgement of the sound would therefore have been clouded and consequently of little value. The researchers saw fit to call this state of affairs 'psycho-acoustic-phenomena'.

Unknowingly a TOSA member provided a rather interesting example of the theory of psycho-acoustic-phenomena during discussion time at Arthur Spring's technical lecture. The member drew an interesting comparison between an electronically synthesised bass drum as heard on an electronic organ, and a real bass drum recorded and replayed over a radiogram or tape recorder. The member then went on to point out that he considered that the electronic bass drum was not realistic but that the recorded bass drum was. Given that the audio amplifiers were common to both tests and therefore above suspicion, this would leave only the origin of the sound for evaluation. One would naturally conclude that the deficiency belongs to the electronically synthesised bass drum; this may well be correct, but adherents to the theory of psycho-acoustic-phenomena would perhaps not agree.

The application of the theory suggests the following reason:- The listener actually knew beforehand that it was a bass drum used in the recording and his senses therefore accepted the sound as authentic even though it may have emanated from the lowest 'fi' transistor radio which was incapable of producing either the fundamental frequency or the transient sounds of the original instrument.

Conversely, when a listener knows that a sound is synthesised (here we consider it in the category of a fake) where we search and condemn for the smallest deficiency. Perhaps our ears can be fickle after all? What then do we use for our standard of judgement? Waveforms, as observed on the cathode ray oscilloscope can only at best be considered as a guide to the ultimate sound, for two main reasons:-

- (a) small amounts of the various harmonics which, when present with the fundamental, are not readily observable by eye.
- (b) colouration by the speaker system would not normally be included in the wave-form being observed.

It must be agreed then, that for the most of us, evaluations of sounds by ear can only be subjective - very subjective. Audio engineers overcome this problem by the use of quite elaborate waveform analysers connected to microphones installed in specially constructed echo-free rooms

=====

TOSA members who are prepared to write a technical article or offer some technical comment for TOSA News, please write to Des Russell, 20 Coolaroo Road, Lane Cove, Post-code 2066 NSW.

WANTED....Two manual console, tab stops, horseshoe type preferred 61/32 for member building home theatre pipe organ. Need not be in perfect condition. Will go anywhere, even interstate. Phone 750-0362.

THANK YOU DEPARTMENT. Our thanks to Rev. Anthony Taylor for writing an article for The Diaphone, and also to Stu Green of America for a report on the recent A.T.O.E. Convention. Thank you both, gentlemen.

WESTERN AUSTRALIAN DIVISION NEWS (Cont. from page 6)

Max was disappointed that his new Leslie Tone Cabinet couldn't be obtained until the day after our meeting. Thanks are extended to Mrs Bell for the beaut supper which was enjoyed by one and all. The September meeting will be held on Tuesday 17th at 9 Cowrie Crescent, Mt Pleasant.

Tosa News, on behalf of the NSW Division, extends its congratulations to the newly elected Committee of the Western Australian Division, and wishes them the best of luck in this, the most important stage of their development - "the beginnings".

FACING A DILEMMA.

In the July TOSA News, your Editor posed the question, should the organist play "to the theatre" or "to the record" ??? Member John L. Watsford of Lindfield, sends in the following very interesting letter. Thank you John for your interest, and comment.

Dear Editor,

Theatre organ music is rich in harmonics, overtones and fundamental frequencies of the organ pipes, and if several chords are played simultaneously, many additional frequencies are produced which may or may not harmonise. The power range of all the notes is also very large, and if this information is fed to a record track, a very complicated groove will result. This occurs particularly when an organ is played "to the theatre". To reproduce this groove faithfully, a most expensive record player would be required. The average radiogram-stereogram pick-up is not capable of following correctly the highly complex pattern which is on the record. The signal thus produced by the pick-up will not be as the original, and after being amplified and fed to the loudspeakers, discords and unpleasant sounds will result. The overall effect is called Intermodulation distortion.

If the organist uses mainly solo stops, as in "playing to the record", the resultant record groove will not be so complicated, and a reasonably faithful sound will be reproduced by the loudspeakers. For this reason the organist should play "to the record" and not "to the theatre". In regard to the placing of microphones, as one moves away from a source of sound, the high frequencies alternate. To overcome this, the microphones should be placed very near to the source so that all frequencies may be recorded. Then, if a listener cares to simulate a sound from a particular part of a theatre, he merely has to boost or reduce an appropriate frequency range, with the treble and bass controls of his amplifier. However, a compromise as to the placing of microphones must be reached, as shutter and air noises could also be recorded which would detract from the listeners enjoyment of the record. Above all though, the organist should play "to the record".

Yours faithfully, John L. Watsford.

OVERSEAS ITEMS.

A new member of TOSA, Dr Keister of America writes to say that he was fortunate enough to be able to attend the recently held A.T.O.E. Convention in Los Angeles. He reports having had a wonderful time, and concludes his letter with greetings and best wishes to members of TOSA. He also sent regards to John Clancy.

Famous theatre organist, BILLY NALLE who recently became a member of the NSW Division wrote to us to express his pleasure at being received into membership of our Society. He is shortly to open the new Link 3/17 theatre organ in the Roberson Center for the Arts and Sciences at Binghampton. This is the first theatre pipe organ to be opened in any USA Cultural Center, thus making it all the more exciting and promising for the future. He goes on to tell us of a church in Florida which has installed a 3/18 Wurlitzer Theatre organ, which he is to play in concert soon. A schedule of ten such concerts has been programmed. The instrument has been completely restored and the console re-polished.

PHOTOS. On our page of photos in last month's TOSA News, the names Mr & Mrs David Pitt were incorrectly given under one of the pictures. It should have read Mr & Mrs Don Tyler of Warner's Bay.

FOR SALE.... Member George Walker has for sale a copy of the music book "1001 Tunes", the price is \$12 Phone George at 86-5871

WANTED..... A competent church organist is required to give a classical recital on a church organ. Contact the Secretary.

ORGANICALLY YOURS, THE EDITOR.

ANNOUNCEMENT.

Letters have been written to The Bombarde and The Console Theatre Organ magazines in America correcting certain misleading statements which have appeared in their pages, and which were alleged to have originated in TOSA News.