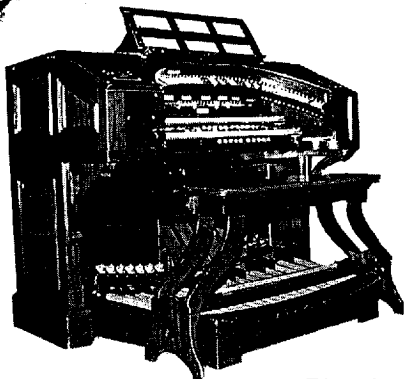
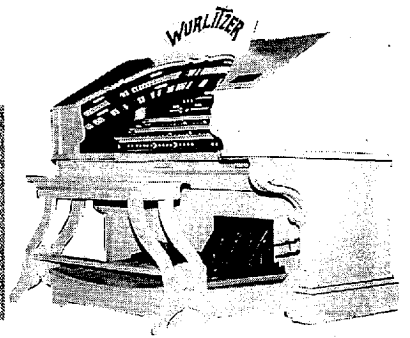


JULY, 1997



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

JOHN LEDWON

returns to entertain us



Sunday, 27th July, 1997
Orion Centre Campsie

Volume 36
Issue 7
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TOSA NEWS

JULY, 1997

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

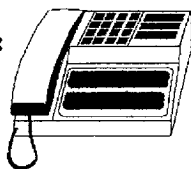
For the smooth running of TOSA, please contact the right person :

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Ticket Bookings - **TICKET SECRETARY**
Membership, Renewals, Change of Address -
MEMBERSHIP SECRETARY
TOSA NEWS Items, Advertisements - **EDITOR**



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WORLD WIDE WEB HOME PAGE - TOSA (NSW)

<http://www-personal.usyd.edu.au/~sgroves/tosa/home>

JULY

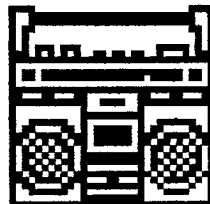
Monday	7	at 7.30pm	Committee Meeting
Wednesday	23	at 7.30pm	Members' Playing Night Orion Centre Campsie
Sunday	27	at 2.00pm	John Ledwon Concert Orion Centre Campsie

AUGUST

Monday	4	at 7.30pm	Committee Meeting
Sunday	17	at 2.00pm	Jelani Eddington Concert Orion Centre Campsie
Wednesday	20	at 7.30pm	Members' Playing Night Orion Centre Campsie

SEPTEMBER

Monday	1	at 7.30pm	Committee Meeting
Wednesday	24	at 7.30pm	Members' Playing Night Orion Centre Campsie
Sunday	28	at 2.00pm	Cliff Bingham and Bill Schumacher Concert Marrickville Town Hall



REMEMBER TO TUNE IN TO
2CBA FM - 103.2

EVERY MONDAY AT 9.00 pm
For "Theatre Organ Highlights"
Presented by Chris Styles

Membership Notes...

Hello again, and thank you to all those people who responded to our request for early subscriptions. Despite having computer trouble (getting ready to deal with dates into next century), we are almost up-to-date in dealing with your letters. About two thirds of members have paid already, and that is very encouraging.

*** If you have yet to pay, please find a renewal form on the inside of the back page of this *TOSA News*.

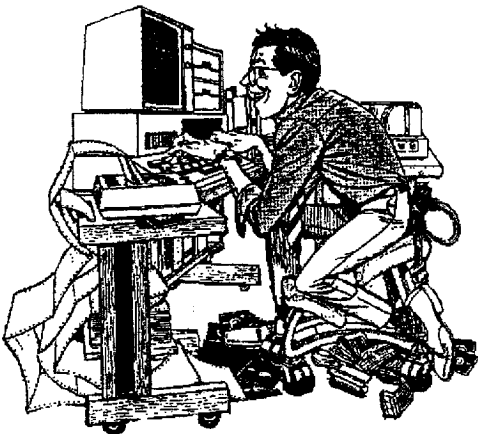
*** Please allow at least a month for your payment to affect the date on the front of your *TOSA News*. It takes time to process your letters, and the labels have to be printed well in advance!

If you have sent your payment, all will be well.

*** To those people who phoned or wrote asking whether we had received their cheque ... We did not spend time chasing up and giving individual replies because there had not yet been time for the processing to take place - and anyway cheques are often not banked for a month or more.

Thank you for your patience.

Walter Pearce



Welcome To New Members

TOSA (NSW) is pleased to welcome the following new members and to wish them a happy and entertaining time with our Society :

Mr C. Cussen - Peshurst

Reginald Down - Kiama
Downs

Marjorie Gately - Punchbowl

Gladys and John Grant -
Woronora

John Howie - Plumpton

Leah Read - St. Ives

Maree Winston - Belfield

Editorial

Further to Walter's Membership comments above, you will find a final renewal/new member form on page 13 of this issue of *TOSA News*. If you have paid recently, please ignore it, or better still give it to a non-member so we can increase our numbers!

By all reports (and I received 2 written reports of this special concert!), the **Selwyn Theatre Home Party** was a very successful and enjoyable event. Thank you to all concerned, and especially to **Ritchie Willis** for so generously organising it for the benefit of TOSA's Building Fund.

Speaking of "buildings" reminds me of the great worries we have with our venues at the moment. Concert-goers no doubt know of the problems we are anticipating with new managers for the **Orion Centre** who seem to have worrying plans to make enormous changes to the hall. **Marrickville Council** also has plans to renovate the heritage **Town Hall**.

Both parties seem to have no knowledge of theatre organs and our requirements to stage successful concerts and other events, like members' playing nights. All of this, of course, gives the committee great fears for the future of our activities.

Best Wishes,
Colin Groves

Notice of motion for the Annual General Meeting (Tuesday, 18th November, 1997)

Moved **Geoff Brimley**,
seconded **Walter Pearce**:

that item 24(1)(b) be deleted from the Society's constitution. Paragraph 24(1) would then read:

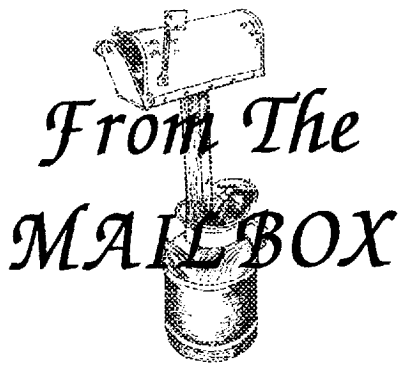
"The committee may, whenever it thinks fit, convene a special meeting of the association."

The intention is to avoid the necessity of holding **Half Yearly Meetings** which in recent years have often failed to reach a quorum.

This motion was unanimously approved by the committee on 2nd June, 1997.

Articles in this journal do not necessarily represent the views of the committee or the editor

The deadline for each edition of TOSA News is the 12th of the preceding month



Walter Pearce, our Membership Secretary, recently received this interesting letter from Edna Gibbins of Cronulla :

23rd May, 1997

It is with a sad heart that I send this letter to you, informing you that, regretfully, I will be withdrawing my membership with the Theatre Organ Society. I have been a member for a number of years, and have looked forward to, and so thoroughly enjoyed, every performance.

I have now reached the great age of 90 years, and for almost 70 of these years I have been an organist - mostly a church organist.

When I was about 17 years old, my teacher encouraged me to fill in at different churches when a substitute was needed - thus I received experience and confidence. My first appointment was at Christ Church, Enmore, as organist and choirmistress. From there I went to Holy Trinity, Dulwich Hill and enjoyed six happy years there. Having moved to Cronulla, joining St Andrew's Church, I was appointed organist and choirmistress, a position I held for 25 years. Thus I can look back upon a wonderful life of church music.

During visits to England, I had the pleasure of playing services in many country villages, but my proudest moment was when I played for two services at Sydney's St Andrew's Cathedral and also, for a special occasion of the Order of the Eastern Star, I was privileged to play the wonderful Town Hall Organ.

I now look back with a thankful heart for being blessed with this gift, with so many happy memories.

I bought myself a Kawai Organ which gives me joy and brings back happy memories.

You will now understand my reluctance of having to resign from your wonderful Society, and my wishes for you are that it will continue to progress and give pleasure to so many music loving folk.

With thanks for the memories.

Yours sincerely,
(Mrs) Edna Gibbins

HELP WANTED !

TOSA member Norm Clapham of Carlton writes :

6/6/97

On a recent visit to the Mary Andrews Retirement Village at 857 King Georges Road, Hurstville South, I noticed in the large lounge room a big Thomas organ (a Celebrity model, I think) with full pedal board and 2 full manuals.

The manager, Veronica Hunter, told me that it had been donated to the village and she was looking for someone who could entertain the folks there occasionally with some light, bright music.

Is there someone amongst our members or friends who could spare an hour or so, perhaps once a month? If so, would you kindly contact Veronica on 9547 2054. Any assistance would be greatly appreciated.

Norm Clapham

Somebody who would like to practise on a larger organ could perhaps make a mutually beneficial arrangement with the village.(Ed.)

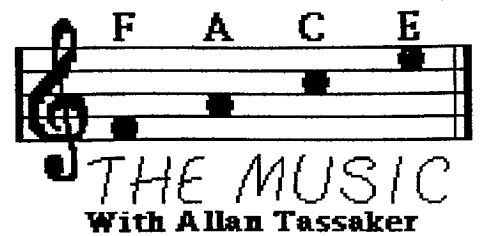
INVITATION

Hammond Organ Club

Meets 2nd Tuesday
of each month, 8 pm
at Community Centre Hall,
Warwick Ave, Cammeray
Come along and play or
listen to the Hammond
Enquiries (02) 9489 5521
or (02) 9436 2198

IF YOU WANT TO BUY OR SELL
A THEATRE, CONSOLE, OR
SPINET ORGAN OR EVEN
ANTIQUUE MODELS, CONTACT :
MANNING ORGAN SOCIETY
ORGAN SEARCH FIRST.
WE CAN HELP

Phone/Fax (065) 531 431
Manning Organ Society
15 Burdett Street,
Tinonee 2430



"Have you ever had a job other than in music during your life, Allan?" asked the conductor.

"Definitely," replied Allan. "Because I had a twin brother, we both wanted to find a job where we could work together."

"Did you find one?" the conductor enquired.

"Yes," nodded Allan. "The local newspaper finally gave us both a job as.....copy boys!"

FOR SALE

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9332 5324

FOR SALE

John Ledwon CD - \$17.00
20 LP Cinema Organ records - \$100
(or may be sold separately)
For details, phone Stephen between
7 pm and 11 pm on 94841116.

The *SHRINE* AUDITORIUM in Los Angeles

The Internet can be a fabulous source of information about anything and everything!

Having seen the Academy Awards telecast from the Shrine Auditorium, Jim Lokken was prompted to suggest on the Internet that the Shrine Auditorium in Los Angeles was a venue that cried out for a good theatre pipe organ :

"It's a really big old house, and there appeared to be grilles for organ chambers on either side of the proscenium, and perhaps at the top as well. A big, loud **Wurlitzer** would sound great in that space. Does anyone happen to know if the **Shrine Auditorium** has or did have a pipe organ?"

"Of course, that poses the question, "How would it be used?" Probably not much. But imagine the **Academy Awards** show including a clip from an old silent film, with live organ accompaniment! It would put the stage band to shame.

"The **Shrine Auditorium** is spacious enough to be considered as a potential home for any of the grand-scaled pipe organs that are now silent, homeless and in storage, such as the 1915 **Austin Op. 500** from the **San Francisco Civic Auditorium**, or the 1920's 5-manual **Kimball** from the **Minneapolis Auditorium**. Practically, it's not going to happen unless someone figures out how to make money with it."

Charlie Lester answered with some good (and bad news) for pipe organ lovers :

"Yes, the **Shrine Auditorium** has an organ. Or, as is so often the case these days, what's left of one. The last time I was in there, 8-9 years ago, it was barely playable. And, not having heard via the grapevine of any work having been done since then, one can only assume it is even worse, now. The entire Solo division ciphred the day I was there, so all those stops were unusable.

"When I was there, someone had

just carved crude holes down through the key cheeks to run cables and stuff. It looked like the holes had been made with a hatchet! And this was a lovely, massive, solid oak console. The combination action also was not working. Chunks of the decorative woodwork from the console shell had been lopped off."

"What kind of organ? A very unusual **Moller**. I just happen to have the original factory specs for the organ, dated 1925, Opus 4446, for the **Al Malaikah Auditorium, Los Angeles**.

"This is neither a "church" nor "theatre" organ, rather a "concert" organ in the style of the big **Robert Morton** at the **Park Plaza Hotel in Los Angeles** (formerly the world headquarters for the **Elks Lodge**). These two organs, in fact, are quite similar both in size and tonal nature. Big, massive foundational tone, upperwork fluty rather than "diapason-ish" — lots of orchestral stops and percussions.

"It is not a horseshoe console; rather, it has stop tongues in "wings" on either side of the keyboards, and I think the Solo stops (or was it the couplers?) are above the keyboards. The stop tablets are coloured, I think it was: Flutes / Diapasons = White; Strings = Light Blue; Reeds = Red. It seems, also, that there were some Purple stop tabs but can't say that for sure. It's been a long time. Oh, and I think the Couplers were Black with White lettering."

Then followed the original factory specifications, too long to list here.

However, even better news was to come from John Ledwon (who is to play for us in Sydney later this month). He has recently been involved in the refurbishing of this instrument. John wrote :

"**Jim Lokken** mentioned the **Shrine Auditorium** as a good venue for a theatre organ. Actually there is a 4 manual 69 rank theatre/concert **Moller** in the building. The organ has just undergone an extensive \$150,000+ rebuild by the **Crome Organ Company**

of **Reno**. The console has been completely electrified and a Peterson relay/combo system installed.

"Being on ventel chests, the instrument is not at all well unified. Originally only the Solo Tuba was unified and then only on the Solo at 16', 8' and 4'. In the rebuild we did unify the Swell Tibia Clausa by adding a unit chest but were limited by the fact that the **Shrine Organization** did not want to modify the physical appearance of the console at all, so we were unable to add stop keys and had to work within the parameters of the original number of stop keys.

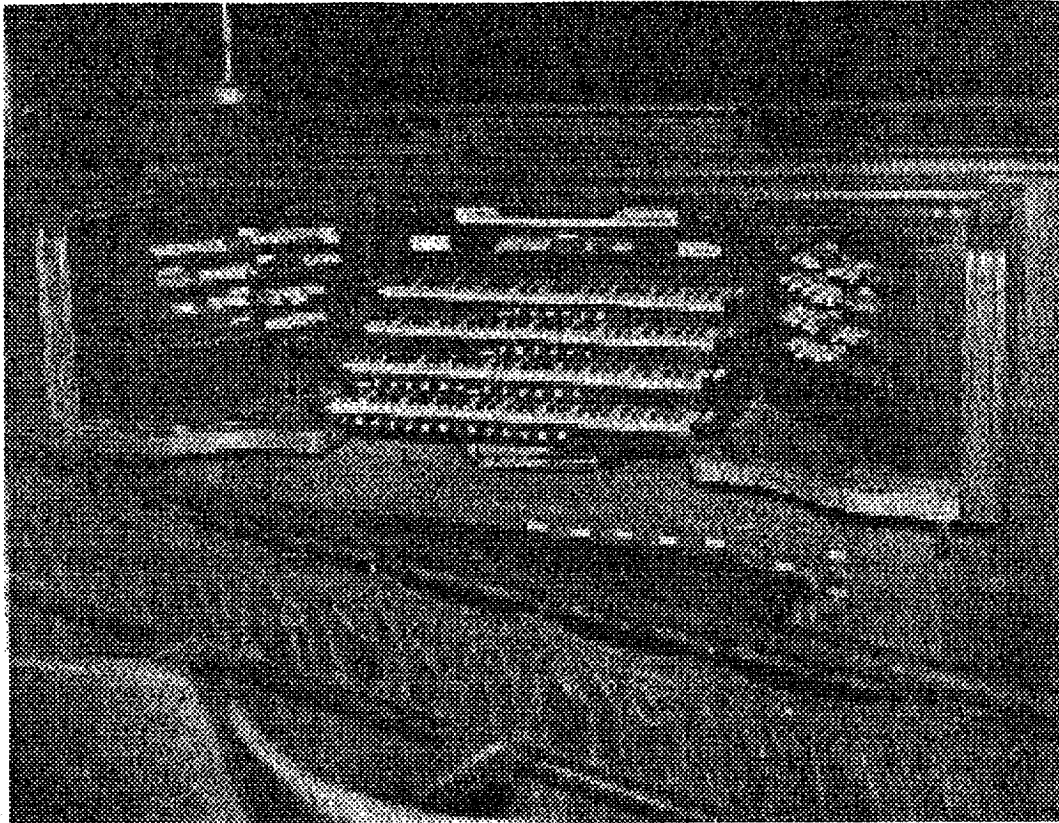
"A solo scale **Wurlitzer** Tibia Clausa complete with **Wurlitzer** regulator and trem were added. The original swell Tibia will replace the Tibia Plena in the solo division. This rank was of such large scale that the smaller wooden pipes were just about cubeular. Unfortunately the tonal quality of the huge rank was extremely "hooty" with virtually no overtones at all.

"The organ had duplex ventel chest action on the swell and great manual chests originally in order to provide second touch on those two manuals. We did reverse the chambers of the second touch-activated stops and put them on first touch so now a small portion of the swell plays on the great and a portion of the great division plays on the swell - certainly not a good solution but the only one available. Other than these ranks, the organ is completely divisional.

"The organ has a full compliment of tuned percussions (Glockenspiel, Xylophone, Wood Bar Harp/Marimba, Celeste, Chimes) and traps, plus two 32's. While not a theatre organ, and with only 6 tremms on the entire instrument, it does have a magnificent sound in that cavernous auditorium.

"The **Shrine Auditorium** is the largest proscenium theatre in the **United States** and has one of the largest stages in the world (90' deep and 240' wing wall to wing wall, I believe). The great/choir organs are located on the

L.A.'s SHRINE AUDITORIUM (cont'd)



*4/67 Moller concert organ in the Shrine Auditorium, Los Angeles, California.
The Shrine is the largest "theatre" in the country, originally seating 6,700 persons.
(Photo from Encyclopedia of American Theatre Organ)*

stage right side of the auditorium while the swell/solo organs are on the stage left side of the auditorium with the console located on the stage right side of the orchestra pit. This resulted in about a half second delay for the swell/solo side of the organ.

"A new scissors lift has been installed in the centre of the orchestra pit so the instrument should have considerable less delay now. The 4 large chambers start about 40' above the stage floor and rise about 25'.

"Everything in the building is massive. That chandelier shown in the **Academy Show** is 30' across and has catwalks and ladders inside it for relamping. I'm told there are over a 1,000 bulbs in the chandelier itself as it has 4 colours of bulbs. The chandelier can produce quite a light show on its own.

"I have also been told that the balcony is supported by an steel beam that has large rollers at the ends as its length increases several inches with a full audience load (don't know if that fact is true or not!). This was done so that the walls are not displaced with

the changing length of the balcony main beam.

"The organ is used quite a bit for various functions but the use of the organ as a solo instrument is limited due to the extensive use the television industry gives the building. The **Academy** began setting up in the auditorium about 6 weeks ago for last evening's show. During that time they have exclusive right to the building - nothing else can occur, including work on the organ. Add several other awards shows and the building is in use a goodly portion of the time."

These postings brought forward a couple of people reminiscing about the Shrine Auditorium's shows of the past, including the Ringling Bros Circus on stage with elephants and all, and opera companies that used only about half of the stage because it was so huge!

Finally on the Internet, came an announcement by Shirley Obert of the re-opening concert :

"**Francis Atkinson**, resident organist at the **Shrine Auditorium in Los Angeles**, invites anyone who will

be in the area on July 20th to the reopening of the **4/67 Moller** pipe organ. The program will begin at 2:00pm with **John Ledwon** at the console. There will be no admission charge, and parking will also be free!! The organ just recently underwent a \$250,000 rebuild.

"For those unfamiliar with the **Los Angeles Shrine Auditorium**, this is the largest proscenium theatre in the country, seating over 6,300 people, and has one of the largest stages in the world!

"The organ resides in four chambers located above the boxes on either side of the 180 foot wide proscenium arch. The chambers start approximately 40 feet above the orchestra floor and rise about 30 feet, still allowing plenty of head room as the ceiling is 100 feet above the orchestra floor.

"The main auditorium chandelier is over 30 feet in diameter, has over 5,000 bulbs, and contains ladders and catwalks to service it.

"Remember, July 20th, 2:00 PM at the **Los Angeles Shrine Auditorium**. FREE admission and parking!!"

Convention Highlights

Friday April 10th

2.00pm. Registration at the Capri Theatre
Wandering minstrels will entertain you on arrival.
Take the opportunity to visit the Souvenir and Record Bar at this time.

3.30pm. Welcome Sounds
Concert featuring young organist Ryan Heggie and the Headlines Dixieland Jazz Band, Margaret Hollis and Kylie Mallett playing the Capri 4/29.

Evening meal at the Capri Theatre
7.45pm. Dimensions with Sound
With organist Chris McPhee, pianist Malcolm Ross and soprano Rosemary Boyle.
See scenic Australia in 3D with a slide show by John Thiele and enjoy a short featurette 3D movie as well.

Saturday April 11th

9.30am. Young Soundsations
Entertainment at the Capri Theatre with young musicians of Australia.

Lunch at Wyatt Hall
2.30pm. Dynamic Sounds
Concert with John Giacchi at the delightful 2/12 Wurlitzer in Wyatt Hall. Pianist Anthony Hunt will perform a solo cameo segment.

7.00pm. Sights, Bites and Sounds
Traditional convention dinner and dance at the Adelaide International Hotel.
Enjoy dinner with music by Barry Hall at the piano.
View Adelaide by night and dance to the exciting Glenn Miller style of the Bay Big Band.

Sunday April 12th

9.00am. Sounds Nostalgic
Meet at Adelaide's Regent Theatre to celebrate the 70th birthday of The Regent and its former 3/15 Wurlitzer.

10.30am. Surprising Sounds
TOSA welcomes conventioners to Wyatt Hall to play our 2/12 Wurlitzer during Open Console.

Lunch at Wyatt Hall
2.00pm. Sound Celebration
Variety concert at Memorial Hall. Featuring the 3/19 Wurlitzer and the Kensington and Norwood City Band.

8.00pm. The Ultimate Sounds
The main concert with our special guest artist Lew Williams playing our mighty 4/29 Capri organ.

Monday April 13th

8.30am. Sounds at Sunrise
Play the Capri 4/29 organ at the second of our Open Console sessions.

10.30am. Exploring Sounds
Meet the artist - Lew Williams conducts an informal program on the Capri 4/29 organ.

Lunch at the Capri Theatre
1.30pm. Sizzling Sounds
Jam Session by invited concert artists at the Capri.

7.00pm. Sounds of Silents
The inimitable David Johnston at the Capri organ console accompanying silent movies.

Two convention packages will be available in 1998:

1. The full package includes entry to all concerts and other events, plus four professionally catered meals and the convention dinner.
2. A second package for all concerts and other events, excluding meals and the dinner, will be offered.

* Buses will provide a service between convention hotels / motels and venues at an additional cost.*

A choice of several afterglow tours will be offered for Tuesday April 14th.

Our official airline carrier for the convention is Qantas.

Registration forms will be sent to TOSA divisions in August 1997.

**Further information from: Mrs Gail Ward, Convention Secretary,
11 Lepena Crescent, Hallett Cove, South Australia 5158.
Telephone / Fax: (08) 8387 1554 or International +61 8 8387 1554
E-mail: gward@adam.com.au**

JOHN GIACCHI

Many thanks to the South Australian Division of TOSA, and in particular Gail Ward, Graham Ward and Brian Pearson for permission to print the following comments about John's recent concert on the Capri and other news, including John's invitation to play at this year's ATOS convention, replacing a sadly ailing Jim Riggs:

Adversity and Triumphs

A week is a long time in politics, or so the pundits say. It is certainly true that a lot can happen in that time and May 25th to June 1st has been very memorable for John Giacchi.

On Sunday 25th May John was in Adelaide for his much awaited first appearance at the 4/29 Capri organ. The practice time had gone very well, with John becoming familiar with the instrument and setting his piston combinations for the programme.

When the organ rose from the pit all seemed fine to most of us, but John and several others knew that there was a problem. Something was amiss with some of the piston settings. Despite a subtle offer to check out the problem, John chose to continue with the programme until interval, displaying an amazing skill in hand-registering some of the settings.

The audience was largely unaware of any difficulty and the music sounded exciting, clean and oh so smooth.

John completed the first half with a full orchestral overture of *Orpheus in the Underworld* without missing a beat and performing wonders at the keyboard.

During interval Graham Ward located and fixed the fault in a few moments, allowing John to really fly in the second half. The following quotes from a review by Brian Pearson tell it: "the organ behaved with contrite perfection for the remainder of the concert. In one selection from the works of Harry Warren, one of John's favourite composers, he must have made a hundred changes of registration, many of them only for a phrase. There were delightful little counter-melodies, second-touch accents, tremulants-off passages, a diminuendo, with the chambers already whispering behind tightly closed shutters by shedding stops, that was as smooth as honey...."

"We were all appreciative of his superb



musicianship which imbued his final item, *Ponchinelli's Dance of the Hours* with all the scintillating colour, delicacy and, when needed, power and drama that only a fine theatre organ can impart to orchestral music.

"John showed that he is indeed a master of the console. He won very many new fans. A lawyer by profession, an educated gentleman by nature and nurture, a musician by a combination of God-given talent and hard work, he will be welcome here at any time."

What had started in adversity had become a triumph for John. He has been invited to return to the Capri in a year or so and we hope a lot more of our members will be able to come for that event.

Ironically, we heard later in the week that Tony Fenelon had some combination problems before his Moorabbin concert which was played at exactly the same time as John was in Adelaide. The two consoles involved were together at the State Theatre in Melbourne many years ago - did they 'talk' to each other before the 25th May?

A few days after the concert John received an offer to play a full concert at the forthcoming ATOS Convention in Indianapolis in July. John will be playing the 4/16 Page theatre organ at the Embassy Theatre in Fort Wayne, Indiana. This is a unique offer - John being the first Australian ever asked to play a full concert at an ATOS convention.

John was also Australia's first Young Theatre Organist winner, awarded the Senior Section prize at the last Indianapolis convention in 1990.

I am sure that our members will join with me in congratulating John on his much deserved success and wishing him further triumphs at the convention in Indianapolis. Our next chance to hear John

in Adelaide will be at the 2/12 WurliTzer in Wyatt Hall during the TOSA National Convention next Easter. Don't miss it!

Gail Ward

We hope that John Giacchi will be playing for us later this year at the Orion on the 26th October. (Ed.)

RYAN HEGGIE

President of the Australia Felix Chapter of ATOS, Brian Pearson, reports in the ATOS Newsletter:

"ATOS YOUNG ORGANISTS' COMPETITION: Great news! Adelaide's 17 year old Ryan Heggie has won the Intermediate division award for 1997. He submitted a tape made on TOSA (SA)'s Capri 4/29 organ.

"Ryan's award includes an expenses-paid trip to the ATOS convention in Indianapolis, a plaque and an honorarium of US\$300. Australia Felix has presented him with \$200 ... as a token of our support.

"Ryan's mother, Katrina, will accompany him. Other chapter members attending the convention include Simon Moran, Graham Ward and Peter Beames, who will continue his excellent work of publicising the Australian Theatre Organ scene as he has done at several recent ATOS conventions.

"... John Giacchi, the Sydney-born (now Melbourne-resident), first Australian winner of this competition, has been invited to give a full concert at the convention. As John appeared at the last Indianapolis convention seven years ago as the Senior winner, it is most fitting that he should appear again this year as the first Australian who has ever been asked to give a full convention concert. Our good wishes will go with both Ryan and John.

"... Paul Forte of Ballarat was placed second in the Hobbyists' Division, and will receive his award shortly."

Brian Pearson

COLIN ADAMSON

TOSA member, Colin Adamson, will be presenting another free, lunchtime, pipe organ recital at the historic St John's Anglican Cathedral, Parramatta, on Wednesday, 9th July, 1997 from 12.30 to 1.10pm.

All are welcome. Come along and enjoy a varied programme of light organ music.

PRINCE EDWARD THEATRE "GHOST"



ABOVE: Mr A. T. Halloran, president of the Theatre Organ Society, points out some intricacies of the console of the Prince Edward Theatre organ



RIGHT: As Mr Halloran supervises installation of the console, Ald J. Carr, Marrickville's Mayor (far right), watches

Restored organ will play again in local Town Hall

After three years' work the Wurlitzer organ which was once the pride of the demolished Prince Edward Theatre will again delight enthusiasts in its new home at Marrickville Town Hall.

To commemorate its restoration by the Theatre Organ Society, a concert will be held in Marrickville Town Hall next Wednesday.

The president of the society, Mr A. T. Halloran, said that it had been the society's aim for a long time to do this, and the concert would be the fulfilment of their dreams.

"The organ," he said, "will fill a utility purpose and bring this kind of music to people who have not heard it before."

"Many teenagers today have never heard a theatre organ. This is a

shame, because on account of its flexibility it can be used for any function."

Big task

Mr Halloran said that Marrickville Town Hall was acoustically very good, as the Sydney Symphony Orchestra used to play there some years ago.

The task of restoring the organ to its 1924 glory was a monumental task, said Mr. F. Ellis, vice-president of the society.

Wurlitzers began to go

out with the advent of talking pictures and parts were no longer available. But with hand-fashioned replacements and 80 miles of wiring: "She's as good as gold," he said.

Organs, like the Prince Edward organ, are now quite rare as the company stopped manufacturing them in the 1930s when they cost from \$40,000 to \$60,000 each.

To build the organ today would cost about \$100,000, but the Theatre Organ Society paid only \$2000 for this one in 1965.

The concert on Wednesday will be in aid of the Children's Medical Research Foundation.

Noreen Hennessy, for many years the Prince Edward Theatre's singing organist, and Ian Davies, last resident organist of Melbourne's Capital Theatre, will play the Wurlitzer on Wednesday.

The concert will consist of a popular programme of music taken from shows and light classics.

About 900 people are expected to attend the recital, which will be the first of its kind for several years.

Amongst the official guests will be the Mayor of Marrickville, Alderman J. F. Carr.

Tickets are available at MacFarland's piano showrooms in Marrickville Rd.

Does anyone remember the old "Local News"?

The caretaker at Marrickville Town Hall passed this interesting, historical item to Neil Palmer recently. It announces the opening of our Wurlitzer in the Town Hall.

GUARANTEED CIRCULATION
30,000

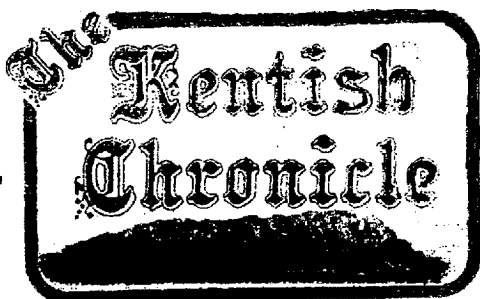
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Notice the date
- Wednesday,
20th November,
1968



The KENTISH CHRONICLE

When sight-seeing in Tasmania at the time of the Easter Convention in Hobart earlier this year, member **Betty Bruderlin** picked up a local newspaper, **The Kentish Chronicle**, in the town of Sheffield and found it full of interesting and entertaining items which she brought back to share with TOSA News readers.

This poignant poem (unknown author) was printed in a State Rural Youth Newsletter with the request that it be forwarded to as many people as possible - around the world - in the hope that it will make people understand that drinking and driving don't mix.

WARNING - I find this poem very touching and even upsetting - but if only every drink-driver could be similarly touched by this poem and be persuaded never do it again, the world would be a safer place for everyone.

DEATH OF AN INNOCENT

I went to a party, Mum, I remembered what you said
You told me not to drink, Mum, so I drank soda instead.
I really felt proud inside, Mum, the way you said I would.
I didn't drink and drive, Mum, even though the others said I should.

I know I did the right thing, Mum, I know you are always right.
Now the party was finally ending, Mum, and everyone was
driving out of sight.

As I got into my car, Mum, I knew I'd get home in one piece,
Because of the way you raised me, so responsible and sweet.

I started to drive away, Mum but as I pulled out into the road,
The other car didn't see me, Mum, and hit me like a load.
As I lay here on the pavement, Mum, I hear the policeman say
The other guy is drunk, Mum, now I'm the one to pay.

I'm lying here dying, Mum, I wish you'd get here soon.
How could this happen to me, Mum? My life just burst like a balloon.
There is blood all around me, Mum, and most of it is mine.
I hear the medic say, Mum, I'll die in a short time.

I just wanted to tell you, Mum, I swear I didn't drink.
It was the others, Mum. The others didn't think.
He was probably at the same party as I,
The only difference is, he drank and I will die.

Why do people drink, Mum? It can ruin your whole life
I'm feeling sharp pains now. Pains just like a knife.
The guy who hit me is walking, Mum, and I don't think it's fair.
I'm lying here dying and all he can do is stare.

Someone should have told him, Mum, not to drink and drive.
if only they had told him, Mum, I would still, be alive.
Tell my brother not to cry, Mum. Tell Daddy to be brave.
And when I go heaven, Mum, put "Daddy's Girl" on my grave.

My breath is getting shorter, Mum, I'm becoming very scared.
Please don't cry for me, Mum. When I needed you, you were always
there.

I have one last question, Mum, before I say goodbye.
I didn't drink and drive, so why am I the one to die?

I'M ON A COMMITTEE

Oh, give me some pity, I'm on a committee,
Which means that from morning to night
We attend, and contend, and defend
Without a conclusion in sight.

We confer and concur, we defer and demur,
And re-iterate all of our thoughts.
We revise the agenda with frequent addenda,
And consider a load of reports.

We compose and propose, we suppose and
oppose,
And, the points of procedure are fun!!
But though various notions are brought up as
motions,
There's terribly little gets done.

We resolve and absolve, but we never dissolve,
Since it's out of the question for us.
What a shattering pity to end our committee,
Where else could we make so much fuss???

WHY ARE BLONDE JOKES SO SIMPLE? SO MEN CAN UNDERSTAND THEM.

TO CHURCH or TO FISH

The lads had arranged to go fishing on Sunday morning. All turned up on time except Fred. He finally arrived ten minutes late.

"What kept you?" they asked.

"It was a toss up if I went to church or joined you blokes fishing."

"Well, that shouldn't have taken you long."

"I had to toss up 23 times."

**SMILE!
AND MAKE THE WRINKLES OF
LIFE WORK FOR YOU.**

OUR NEXT ARTIST

Direct From The USA

JOHN LEDWON

John Ledwon, a native of **California, USA**, has been playing the organ since he was 12 years old. His parents purchased him a 3-manual, 11-rank **Wurlitzer** when he was 15, and he has been associated with the theatre pipe organ ever since then.

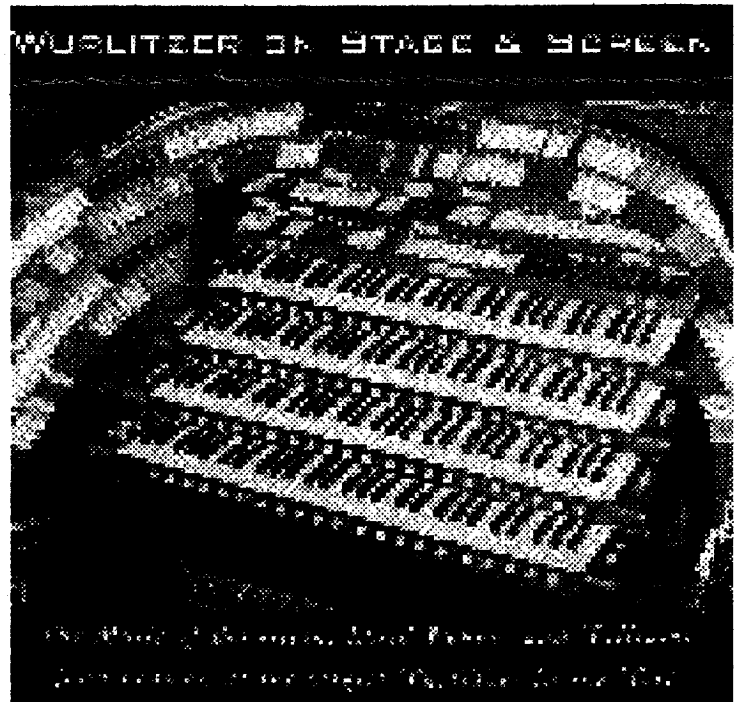
John has toured the **United States** and **Europe** on several occasions as a concert artist and at one time had his own weekly radio show where he played the 4-manual, 61-rank **Robert Morton Theatre/Concert Organ** in the old **Elks Temple**. After a 15 year hiatus from the concert circuit during which he

pursued his career in education and served both as Director and National President of the **American Theatre Organ Society**, **John** has now returned to the concert and recording field.

In recent years, he has released five recordings from his personally-designed 4-manual 52-rank **Wurlitzer Theatre Organ** installed in his **Agoura (California)** home. Three of these recordings are a set of cassettes containing Christian music and the fourth is a CD entitled **Wurlitzer on Stage and Screen** and consists of music by **Andrew Lloyd Webber**, **John Williams** and **Leonard**

Bernstein. **John** now has a fifth recording entitled **Sounds of Love** which was released late in July 1995. This CD includes the most requested love songs in **John's** 30 year tenure as principal organist at a popular **Southern Californian Wedding Chapel**. He calculates he has played for over 2,000 weddings to date, having started working there when he was 14.

While **John** plays pop music from all periods, he favours music that has been composed in the past 30 years. His program will be varied with selections from the 1920's onward to current pop tunes.



Review of *John Atwell's Concert*

Marrickville Town Hall by *Wendy Hambly* **Sunday 18th May 1997**

How good it was to return to **Marrickville Town Hall** to hear **John** play for us!

After a warm welcome by **Cliff Bingham**, **John** commenced his concert with *It's a Good Day*. An appropriate choice, as it's always a good day when you're listening to a **Wurlitzer** organ. Trill to start, with a build-up to full organ; then an improvisation section with Glock and untremmed Diapason and Tibias - very well executed. Then back to full Tibias. **John** then played a section at half speed with a return to normal speed and a full theatre ending.

Next we marched *Down the Mall* with trumpet to start, then full chorus with counter-melody - good use of second touch here. I could hear some underlying melodies with untremmed Brass using the statement/response mechanism. Full organ and Cymbal to finish.

Now to a more reflective style, **Anderson's First Day of Spring**. 10th progressions were used in this piece. Also Clarinet then building up with Tibias, Flutes and full chords, coming back to single note melody - very effective, with excellent phrasing, fading away to harp finish. A very well thought-out arrangement.

Next came *Mountain Greenery* with Reeds to set melody, then Glock improvisation section with good use of Reeds/Brass. Also use of solo instruments to add character.

Then came *Bewitched, Bothered and Bewildered* - very laid back with excellent chord structure and good clean runs, fading out to a soft finish.

Then *The Most Beautiful Girl in the World* with full chords with Strings and clean runs. Next came *A Star Fell From Heaven* - tasteful use of various solo voices to set melody, then full Tibia chorus; good use of second touch for underlying melody.

This Is the Happiest Day of My Life was next - bright and breezy, with a slower middle section with Vox and then back to bright and breezy with build-up to finish. I very much enjoy pieces such as these, as there's always plenty of scope for imagination on the part of the artist.

Some **Gershwin** now from *Porgy and Bess - Bess, You is My Woman* - single note Tibia melody line to start, then untremmed Reed section; light Flute, then add Strings

with excellent technique to bring feel to piece. A very emotional piece presented with expert 'feel'. Also from *Porgy and Bess, I'm On My Way* - lots of life; did you hear those fragment chords and beautiful colour tones; drum roll to finish. These two pieces were a highlight of **John's** concert for me.

Waltz time now - from *Faust* - full organ and Reeds, then dropping back to Tibias with a very exacting right hand - lots of runs using solo instruments with a build-up to full organ; finish with drum roll. Fingering must be precise when playing this sort of number, or the whole thing will just fall apart.

To open the second half of the programme, **John** played a number used at the opening of **Radio City Music Hall**, *Hey Young Fella, Better Close That Umbrella, It Ain't Gonna Rain No More* - a novelty tune using Glock with Tibias and light Reed with a build-up to full organ. I thought this number was great fun.

Now from the swing era, **Duke Ellington's Don't Get Around Much Anymore**. Tibias with untremmed, single-note melody and full chords underneath. Then add soft Reed chorus with Brass fills and return to original registration.

Two **Edwardian** pieces now from **English** composer, **Archibald Joyce**. The first one was *Dreaming*, a hesitation waltz which sold over 1 million copies between 1911 and 1920! Full Tibia chorus with use of all families of sound to make the listeners feel they had returned to a grand ballroom - an excellent arrangement. Then came *Brighton Hike*. A very energetic piece - lots of strong chords with Brass and Reeds. I thoroughly enjoyed this piece and wouldn't mind adding it to my repertoire.

Time for **Bach** now with *The Song of Love*. This number was written for his children, probably for harpsichord. Soft Tibias to start, with light Reed to enhance melody, adding fractional Tibias to give shimmer - important chord structure here with Reed melody line speaking above other instruments. Just shows you what a versatile instrument we have, not to mention **John's** ability to present this type of piece.

Coming forward in time now to 1926, **John** played *I Can't Believe that You're in Love with Me*. A jolly, rollicking number with all those great theatre sounds; a piece with lots of character and sections moving

in contrary motion. Just loved this number.

As **John** has so capably shown us, you are limited only by your imagination on this instrument. **John's** arrangement of *Fly me To the Moon* was superb. **John** played this piece in styles vastly different from the one intended by the composer, and very effectively too. I heard untremmed Diapason and then add trem and light Reed and fractional Tibias with a change of beat - very up-tempo. Then no trem, **Bach**-style, with improvisation section. Add trem and return to very laid-back style, full theatre organ registration. A very attention-grabbing way of doing things.

Leroy Anderson's Phantom Regiment was next. Right hand provides melody with untremmed Tibias while left hand provides 'tramping' sound which gets closer and closer; then add instruments to the registration as the 'regiment' gets closer - especially untremmed Brass; then sound fades away again as 'regiment' marches into the distance. **John's** interpretation of this descriptive piece was excellent.

All too soon we came to the final number in this concert, **Tchaikovsky's Waltz of the Villagers**. Soft organ build-up to full organ. I thoroughly enjoyed this rendition. Although melody is simple, there is a lot happening underneath, with counter-melody using second touch. Also an untremmed trumpet section with build-up to a faster finish.

Strong applause brought **John** back for a well deserved encore. *In the Still of the Night* was a lovely way to finish a delightful concert. Soft beginning, with right hand arpeggios building to full organ; slow return to original registration with Glock to finish.

From his first number, **John** had the full attention of his audience. He is an excellent 'all-rounder'. He is able to give us a well thought out programme with an expert ability to play many styles of music in a very professional fashion. I know that **John** arranges all his pieces for us and his musical knowledge and 'feel' for his music is exceptional.

Each time **John** plays for us he challenges me to be more in-depth in my arrangements and to use all my musical knowledge to portray as much emotion as possible in my playing. I hope everyone in the audience enjoyed this concert as much as I did. Thank you for a great day, **John**. I will look forward to your return.

Half Yearly Reports on TOSA (NSW Div.) Inc.

TREASURER'S REPORT

Treasurer's Report for the Six Months ending 31st December, 1996. A full report of trading has not been prepared as it does entail considerable work for several people and a complete stocktake would be necessary for such a report. However I can assure you that as of 31st December last we were in a good financial position.

In this abbreviated report I would like to advise members of the following facts as at the end of the half year:

*Total funds held in bank accounts amounted to \$52,782.58. Of this, total funds designated "Building Fund" are \$7,230.39

*Concert attendances totalled 2,022 or an average of 404 per concert.

*Ticket Sales totalled \$21,003.00 and, after deducting directly associated expenditure, Concert profits amounted to \$4,789.12.

*Additional pipes and sirens were purchased for the Orion organ at a cost of \$3,519.80

*Financial members totalled 687. This number has increased to 711 as at 5th May.

Should any member desire further information, please enquire. If a satisfactory answer cannot be provided immediately, every endeavour will be made to provide you with the information within 48 hours.

Geoff Brimley
Treasurer

Marrickville Wurlitzer since the rebuild has stated that it is one of the great Wurlitzers in this country and let us not forget that without **Marrickville TOSA** would never had the finances to buy the **Capitol Wurlitzer**. So it would be nice to see our members support the concerts that are staged at **Marrickville Town Hall**.

Bill Schumacher
Secretary

SECRETARY'S REPORT

Where has this year gone? We have staged four concerts so far and more great organists to come.

The **John Atwell** concert last Sunday on the **Marrickville Wurlitzer** was another great afternoon of music. The organ sounded great and John was in top form, but where were the members? The roll-up was very poor. Have our members forgotten about **Marrickville** or have they been spoilt by the facilities of the **Orion Centre**?

Each organist who has played the

MARRICKVILLE ORGAN REPORT

Since my last report of November 1996, the following work has been completed on the **Marrickville** installation in general:

Power supplies have now been permanently installed together with their associated wiring. The temporary arrangement of starting the instrument has now been rectified which includes the reinstatement of the coin operated timer, and the Marimba Harp percussion has received attention in regards to adjustment and regulation.

Neil Palmer

Final reminder! Please, check your address label on the back page. Have you renewed your subscription for 1997-98?

TOSA - APPLICATION FOR RENEWAL [] or NEW MEMBERSHIP []

Full Name -
Mr/Mrs/Miss/MS.....

MEMBERSHIP NUMBER OR FULL DETAILS:-
Members please also give details of any changes:-

Address POST CODE

Occupation/Previous Occupation

Phone No. Pension No. (if applicable)

Name of Spouse (if required) Memb No.

I/we hereby apply to become/remain a member/members of the Theatre Organ Society of Australia (NSW Division) Inc. In the event of admission, I/we agree to be bound by the rules of the Society for the time being in force.

Signature of applicant(s)..... Date.....

New Membership requires the following.....

..... a member of the Society, nominate the applicant(s), for membership.

Signature of Proposer Date

..... a member of the Society, second the applicant(s), for membership.

Signature of Seconder Date

If you are willing, in what capacity could you help the Society ?

FEES: \$20 Full Membership for one person for the year July to June.

\$12 Country, Interstate or Overseas (in Australian \$) for one person.

\$10 Pensioner membership for one person.

NOTES: Membership allows discount concert tickets to be purchased for self and spouse, even if spouse is not a member.

Add 50% to fee if membership is required for spouse. This provides your husband/wife with membership card and voting rights, and helps TOSA funds. Only one copy of TOSA NEWS is sent per household in this case.

Half year membership available January to June at half above rates. After 1st April the above rates take a person right through until 30th June of the following year.

Enclosed is Cheque/Money Order payable to TOSA \$ (Sorry no credit cards)

SEND TO: TOSA MEMBERSHIP SECRETARY

PO Box 243
BURWOOD NSW 2134

Phone enquiries
(02) 716 0151
.....after 7pm

APP937

BOOKING FORM

Post to: **The Ticket Secretary**
18 Dudley Street,
PUNCHBOWL
NSW 2196

Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office.

JOHN LEDWON CONCERT
ORION CENTRE CAMPSIE.
SUNDAY, 27th July, 1997 at 2.00pm

Phone Enquiries & Bookings: **George Newell (02) 9750 0362**
Between 10.00 am & 6.00 pm. Mon. - Fri. only

Cheques & Money Orders should be made payable to:
TOSA. (NSW Div.) Inc.
(Sorry no refunds after purchase)

Please send me:

_____ Adult tickets @ \$12-00 each Total \$ _____

_____ Concession tickets @ \$10-00 each Total \$ _____
(This includes Members and Pensioners)

_____ Family tickets @ \$25-00 each Total \$ _____
(Covers 2 Adults & 2 children who are non-members under 15 years)

_____ Child tickets @ \$5-00 each Total \$ _____
(non-members under 15 years)

Total this order \$ _____

I enclose a cheque [] or money order [] for \$ _____

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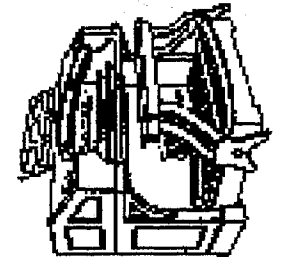
TOSA NEWS

JULY, 1997

Theatre Organ Society of Australia
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TOSA NEWS

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