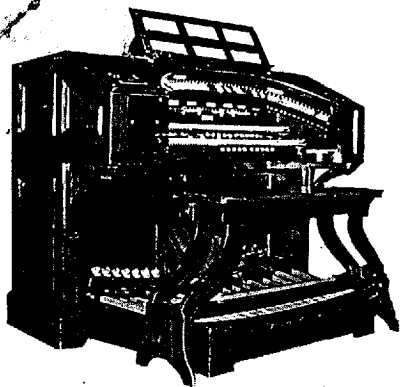


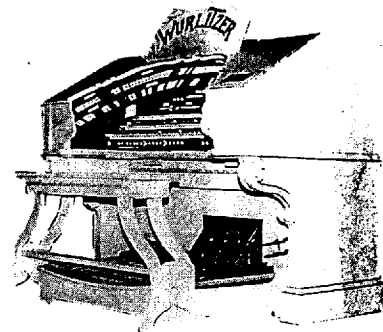
AUGUST, 1997



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

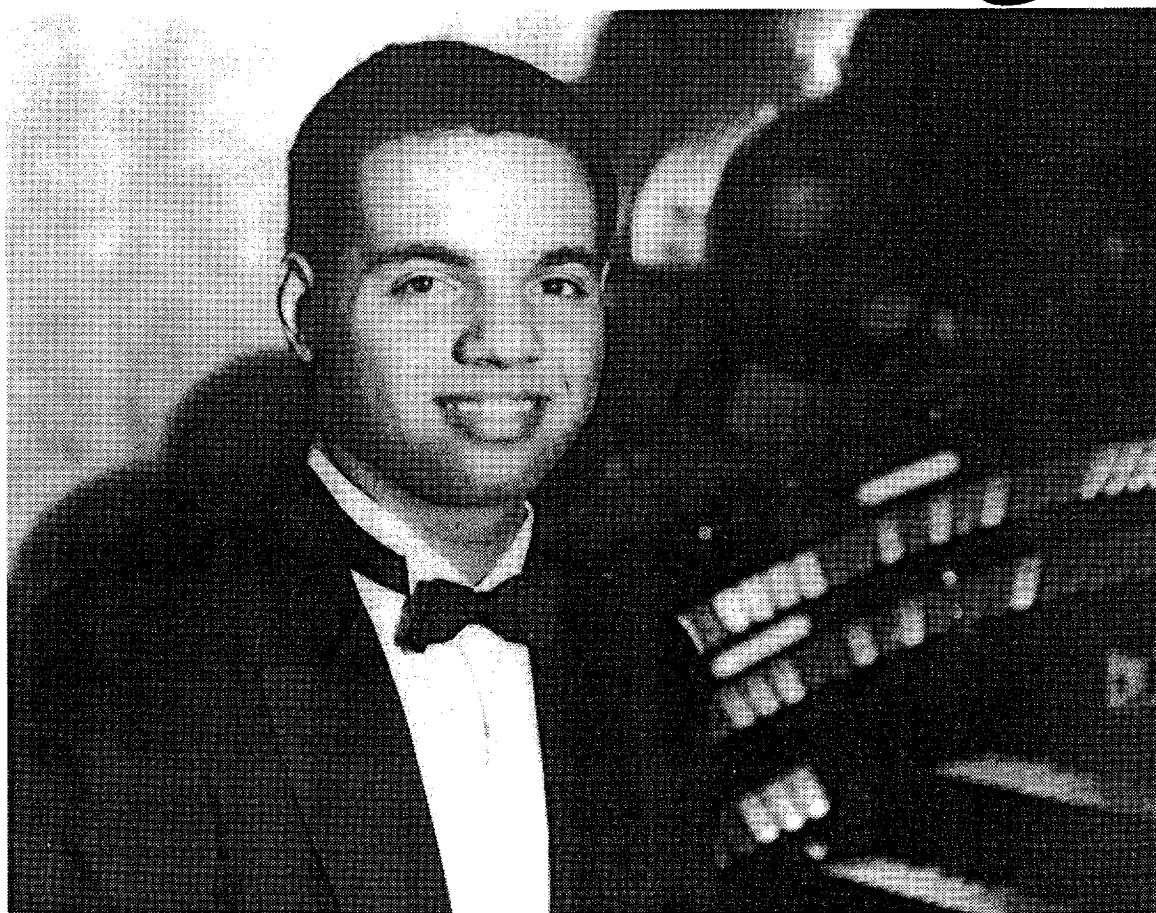
TOSA

NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

The Welcome Return of **Jelani Eddington**



Sunday 17th August at 2pm
Orion Centre Campsie

Volume 36

Issue 8

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TOSA NEWS

AUGUST, 1997

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

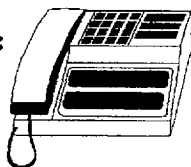
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EVENTS**

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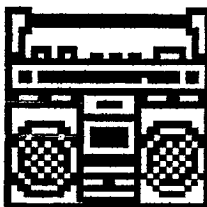
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EVERY MONDAY AT 9.00 pm
For "Theatre Organ Highlights"
Presented by Chris Styles

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

OCTOBER

Monday 13 at 7.30pm **Committee Meeting**
Sunday 26 at 2.00pm **John Giacchi Concert**
Orion Centre Campsie

Fears over Orion's lease

by ANNETTE MADJARIAN

LOCAL theatre groups fear they will lose the Orion Centre, their only performance space, following Canterbury Council's decision to lease it to a private investor.

After almost one year of advertising for tenders, well-known builder and developer Joe Zouki was granted the lease and is due to take over management from mid-July.

Council general manager Jim Montague said the Orion Centre would remain a public venue but would trade as a reception centre for weddings and parties.

But local theatre groups such as the Canterbury Theatre Guild and the Theatre Organ Society of Australia (TOSA) are up in arms, claiming they were not consulted about the change.

TOSA secretary Bill Schumacher said he wrote to council last week requesting an urgent meeting to discuss the future of the centre.

"We heard these stories from other people. Council didn't even have the decency to let us know. It is a civic auditorium and it seems ratepayers will lose access to their one and only hall," Mr Schumacher said.



TOSA committee member and organ restorer and builder John Parker ... 'the centre will be ruined'
PHOTO: Angela Brkic

"We also heard the new person was planning to put carpet through the whole place. That would just totally ruin the acoustics."

Canterbury councillor and patron of both TOSA and the Canterbury Theatre Guild John Gorrie said he was "terribly disappointed" with council's decision.

The heritage-listed Orion Centre has been home to a world-renowned Wurlitzer

pipe organ, formerly in the Capitol Theatre, since 1987. "Council built the organ chambers for us and now its future is in jeopardy," Mr Schumacher said.

It is believed council will receive up to \$100,000 annually for the lease.

"Council has a great drive for money because of funding costs, etc, so everything is profitable," Mr Gorrie said.

Editorial

As you can see from the above item in a local newspaper, things are very much up in the air with the Orion Centre. We have no firm idea at the time of writing if the future arrangements at the Orion will allow us to have proper concerts there or whether the venue will become totally unable to handle large-scale concerts. If even a small number of the rumours about the new leasee's plans for alterations to the venue turn out to be factual, the organ will be unplayable and the auditorium unsuitable for our concert requirements.

Many kind members have written to the Canterbury Council expressing



their concern at the lack of guarantee that organ concerts will be viable under the new management and their worry that their favourite musical pastime will become unavailable at the Orion. We

thank you for your effort in this regard, as often we feel that most Councillors are totally unaware of the presence of the organ and thus have no idea of TOSA's needs. Hopefully the Council will be forced to look a little more closely at the situation after the arrival of the letters expressing concern from ordinary ratepayers, as well as from TOSA. Also we hope that the Council will carefully consider the terms of the leasing of the Orion, so as to protect our access to the organ after the completion of the rumoured changes by the new leasee.

John Parker has promised more news as soon as possible, nothing has come through as yet.

With Best Wishes (and fingers crossed),
Colin Groves

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

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

Membership Notes...

Well, the rush is over for another year - and it's good to have you all on board again.

In fact we have five people who have paid into the next century and four who have paid to June 1999. That's loyalty and optimism!

If you are one of the few who have not renewed for the coming year, then you will have seen the message on the address label of this *TOSA News*. This will be your last copy. We respect your decision, and wish you well in the future. However, if it was only an oversight that left you behind, then act immediately. If we receive your payment within 10 days you need not miss out on the next *TOSA News*.

By the way, you might like to know that of the 705 paying members, there are 75 couples who hold joint membership - that is 150 people. It all helps the funds and it gives full membership rights to both partners,

For now....

Walter Pearce
Membership Secretary

Walter passed on the following letter from Milton Speers :

28th May 1997

I received the ever welcome *TOSA News* for June 1997 recently and was surprised to read the acknowledgment remarks concerning myself in the **Parramatta Astra's Christie** article by **Rod Blackmore**. Truth is I am in good health and am looking forward to my 80th birthday in April 1998, as on that day I will cease paying the premiums on my Life Assurance Policy.

It may be of interest to you to know that the organ stool shown in the photos was not the original that came with the console. **Mr Payne**, the proprietor of the **Astra**, had my friend, **Mr Les Hayden**, who was employed to clean the theatre and switch films, build the stool shown. I look forward to the arrival of the *TOSA News* and its interesting information.

With sincere good wishes,
Milton Speers

Humblest apologies for my offensive mistake and thank you for being so understanding. All the best (Ed.)

Welcome To New Members

TOSA (NSW) is proud to welcome the following new members and to wish them a long and entertaining stay with our Society :

Hedley Allan - South Hurstville
Bransby Byrne - Parramatta
Gloria Nicholls - Northmead
John Shone - Homebush



"At my last concert, which I played in the country, I brought the house down," **Allan** told his friend.

"The audience must have been really happy with your performance then," said **Allan's** friend, impressed.

"Not really," admitted **Allan**, "You see, I was living in a caravan at the time and that was the house that I brought down with me!"

FOR SALE

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Good Condition

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Inspection Invited

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Price : \$4,000 o.n.o.

Phone : (02) 9771 6180

We have been advised by patron, **John Gorrie**, of the passing of long time *TOSA* member **Jim Waters**.

Jim had been associated with the **Marrickville Wurlitzer** over many years. While it was still installed in the **Prince Edward Theatre**, **Jim** performed the tuning and necessary repairs on this instrument for the farewell concert in 1965. He then supervised the removal of the **Wurlitzer** and the re-installation into **Marrickville Town Hall** and continued to be the **Society's** tuner for the **Marrickville** concerts over many years,

As a friend of **John Gorrie's**, **Jim** organised a visit for **John** to see and hear the **Marrickville** installation which no doubt enthused **John** enough to recommend to the other **Canterbury** Councillors that the ex-**Capitol Wurlitzer** be installed in the **Orion Centre**.

TOSA is grateful for his generous assistance and hard work and we send our sincerest condolences to **Jim's** family.

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

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Manning Organ Society

15 Burdett Street,

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NEW TROCADERO DANCE ORCHESTRA

Let's Misbehave

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The New Trocadero Dance Orchestra, formerly known as the Yellow Rolls Royce, is one of Sydney's most popular swing bands. Specialising in the music of the 1920s, 30s and 40s, the NTDO has been bringing nostalgic dance music to Sydney's social scene for 10 years. Since the (then) Yellow Rolls Royce gave its first performance in February 1987, the band has made many memorable events swing, from The Australian Opera Auction, to the Sydney Symphony Orchestra's 60th Anniversary Ball (broadcast nationally on ABC-FM), and the party celebrating Bill Collins' 30 years in television. In addition, the NTDO has lent its rhythmic sway to society weddings, award ceremonies, bar-mitzvahs, and landmark birthdays; and has performed outdoors and indoors, in lofts, in basements, on islands and on board ship.

The CD contains such all-time song favourites as *Stormy Weather*, *They Can't Take That Away From Me*, *Sleepy Lagoon* and *Jeepers Creepers*, in addition to less well-known gems including *Without You*, *Love is Like a Cigarette*, *There Ain't No Maybe in My Baby's Eyes* and the title track, all in lilting rhythms for dancing.

MAIL or FAX ORDER FORM

Mail to: Clouds of Joy, 101 Old Canterbury Rd, Lewisham NSW 2049 or fax: 02 9564 0399

Please supply copies of "Let's Misbehave" as requested below to:

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Ian Roche's Visit to Blackpool !

Ian Roche, longtime TOSA member of Waitara, in conjunction with Margaret Clark of Wahroonga, has supplied the following account of his experiences at a concert earlier this year in the Blackpool Tower Ballroom :

2nd May, 1997

An "Organ-ised" Day Trip to Blackpool

During the early part of April, 1997, myself and Margaret Clark were invited to meet renowned organist **Dr Arnold Loxam** and his wife, **Audrey**, at the **Tower Ballroom, Blackpool**, on the occasion of an afternoon concert by 4 Theatre Organists, including **Arnold**.

Two years ago **Arnold**, after many years of broadcasting for the **BBC**, was honoured by **Bradford University** with a Doctorate of Music. For many years until 1947, **Arnold's** broadcasts from the **BBC's Leeds** studios were as a pianist, and then as theatre organist broadcasting initially on the (**Reginald Foort**) Moller, and he later spent 21 years broadcasting and recording as Resident Organist on the very large **Wurlitzer** at the **Leeds Paramount/Odeon**.

After lunch, we met **Audrey Loxam** who, like her husband, is an engaging personality. **Audrey** handles the sales of **Arnold's** recordings. On this afternoon, I increased my collection by

4 more CDs, including the **Compton** at **The Guildhall, Southampton** (which, with its dual consoles, each with 4 manuals, was considered as **John Compton's** greatest achievement in Concert and Theatre Organs).

While talking to **Arnold**, a well-known face joined us - **Len Rawle**, who was to be one of the organists for the afternoon concert. From **Len's** wife, I purchased one of **Len's** CDs : *One More Time*, at the **Manchester Free Trades Hall**.

The concert comprised a 40 minute session by each of the 4 artists, starting with the 2 **North of England** organists (one of whom had just returned from a concert tour of **New Zealand**), then thirdly **Len Rawle**, and finally **Arnold**, who was in great style, and very lively, and received sustained applause. Now I have to say - **Arnold** was just short of his 82nd birthday, telling us proudly of his 66 years happily married to **Audrey**.

After the concert, the **Loxams** invited **Margaret** and myself to join them for a meal. This being **Blackpool**, they of course took us to the world-famous **Harry Ramsden's Fish Café**, close to the **Tower**, on the **Blackpool** seafront. **Harry Ramsden's Fish Café** is legendary - it was from **Ramsden's** that a certain wealthy **Australian** ordered fish and chips to be sent to him in **Australia**.

We were enjoying ourselves so much, time passed so quickly that we had to extend our car parking to 8 hours! Then, **Arnold** and **Audrey** departed for **Bradford**, and ourselves to **Nottingham** - after a great day, BY GUM !!

Arnold's vitality belies his years - his schedule for April comprised a concert tour to **Holland**, then the **Blackpool** concert on the 16th, followed on the 19th by a concert on the new installation at **Woking**, and on the 26th a Church Organ recital at **St. Saviour's, Raventhorpe**, and then in the afternoon, on the **Bradford University's** computing organ. Then, before the end of April, he and **Audrey** were due to set off on their annual concert tour of **USA** and **Canada**.

Audrey was undaunted by all the arrangements, the travelling, and the packing she has to do for the happy pair - but for the semi-retired.... Take a breath !!

Arnold was invited to tour Down Under a few years ago, but could not fit it into his even busier schedule at that time. He told me he is now available if his services were to be sought. This is an opportunity to obtain such a wonderfully talented performer, so agile, entertaining, and experienced.

I enclose his address, as he and **Audrey** handle all arrangements and record sales :

Dr Arnold Loxam,
"Sorrento",
7 Moorside Walk,
Drighlington,
Bradford,
West Yorkshire, BD11-1HL

Yours sincerely,

Ian Roche

PS : I have set out some information I have on **Arnold's** recordings, and where they are available.

(Note: # = available from **TOSA Record Bar**)

# Blackpool Magic	1989	74 No.CDGRS 1215 Grosvenor
# The Four Seasons, Blackpool		74 No. CDGRS 1240 Grosvenor
# Tower World Dancetime		74 No. CDGRS 1260 Grosvenor
At The Consoles	1993	7741 No.OS202 Valentine Music GP
Come Dancing	1995	7803 No.OS215 Valentine Music GP
Theatre Organ Time	1997	7543 No.OS227 Valentine Music GP

Ian Roche

Frank Lewis of Pymble makes a point about TOSA's highly successful Barry Baker concert in June :

16/6/97

I was disappointed to hear Barry Baker say at his concert that he had been asked to include a piano segment in his programme.

Piano segments and piano/organ duets have of course been in Orion Centre concerts before, but I would like to put forward the view that an organist something that is advertised as a concert by an organist should be a concert performed on the organ.

This is no reflection on the attraction of a piano or on the competence of organists who are also pianists. However, piano recitals are available for those who desire them, and organ enthusiasts should not, I suggest, have organ performances cut short by non-organ intrusions.

If other members share this view, might I suggest that they too write to you.

Yours truly,
Frank Lewis

Thank you, Frank, for passing on your point of view, but I would have to say that this is more properly a Committee matter than a "Letters to the Editor" discussion. Also, quite recently TOSA concert audiences were asked for their opinion about non-organ items as part of our concerts and the results, reported in the April, 1997 issue of TOSA News, showed that over half the audience voted for occasional associate artists, which seems similar to me to an organist playing some piano items. From what I've heard, it is, more often than not, the artists themselves who ask to play the piano, rather than TOSA asking them to include a piano segment, and that is why it cannot be advertised in advance. Personally, I enjoy a short break from organ when the artist's piano skills are internationally recognised.

Judging by the usually increased applause, most of our audience members seem to enjoy a short piano segment, but people who wish to register strong views should write to the Committee for their consideration. We try to please as many people as possible with our concerts and I can assure you that this issue has often been raised before and is constantly under consideration. (Ed.)



A letter from John Potter in the UK with a variety of interesting information and comments :

12th June, 1997

I find the TOSA News of interest and it is passed on to the other members of the Trust Committee. In particular the recent articles on Christie organs merit some comment. I had always known that there were Christie organs in Australia from the enclosed list published in the now rare Theatre Organ World in 1946, but had assumed that these were imported from the U.K. That is until the recent editions of the News, and Rod Blackmore's list. I had also thought that illuminated consoles were the preserve of the U.K. but not so - a pity that the photo of the Astra Theatre Parramatta does not allow the style of console to be deciphered.

Theatre Organ World published a list of Christie organs in the U.K. and I am also enclosing a copy of this. Only two remain in situ, one of these being unplayable but several are in preservation including our own 3/7 dual console job installed in the Blue Coat School in Oldham, Manchester. This, along with the 4/14 WurliTzer in Granada Studios Tour, are available to any of your members coming to the U.K., subject to availability of the buildings. Our 4/20 Publix One WurliTzer is still in the Free Trade Hall and playable but this is now a day to day affair. We want to start on the removal but have become the middle-man in a battle between the City Council in Manchester who are planning to develop the Hall into a hotel, and a group of heritage preservationists who want to keep the Hall, as it is a 1950's listed building. Watch this space as they say!

We recently had a visit from David Parsons and his wife and he spent several hours on both WurliTzers finding them very much to his taste! We hope he might accept your invitation to submit some details of his organ-related travels as we pointed him in the direction of the Tower Ballroom in Blackpool only 50 miles from Manchester.

It is nice to know that the Compton from the Ritz Warrington is playing away in Ballarat. I spent many hours sitting at the console around 1950 with the resident

organist, Ray Wright, who used to occasionally give proper "up on the lift" intervals but more often played for ice creams down in the pit. This was one of the best Comptons with a wooden Tibia and chambers in the left hand wall and I believe that it had WurliTzer-style shutters in that they opened in sequence, but I may be wrong. The organ sang out well.

Finally I am enclosing details of our bi-annual Trust Weekend when enthusiasts from all over the country and abroad join us just in case any members are in the U.K. at this time (12th - 14th September, 1997).

With kind regards,
Yours Sincerely,
John Potter

List of UK Christies, name of cinema, location and no. of manuals:

Regal Marble Arch (4), Pavilion Marble Arch (3), Elephant & Castle London (3), Kinema Kensington (3), Pavilion Shaftesbury (2), Regal, Norwood (3), Queen's Hall Cricklewood (2), Mayfair Upper Tooting (2), Lido Islington (2), Lido Golders Green (2), Elite Picture Playhouse Wimbledon (3), Globe Old Kent Road (2), New Empire Edmonton (2), Rialto Enfield (2), Olympia Shoreditch (2), Empire Willesden (2), Kinema West Ham (2), Picture House Balham (2), Pavilion Poplar (2), Palladium Mile End Road (2), Queen's Forest Gate (2), Granada Walthamstow (3), Sheen Cinema East Sheen (3), Ideal Lambeth (2), Garon's Southend (2), Rivoli Southend (2), Granada Dover (2), Corona Leigh-on-Sea (2), Capitol Tonbridge (2), Regent Chatham (2), Regal Eastleigh (2), Regent Portsmouth (2), Electric Bournemouth (2), Regent Poole (2), New Palace Bristol (3), Palladium Paignton (2), Wordsley Manor Stourbridge (2), Plaza Rugby (3), Central Kidderminster (3), Wylde Green Pavilion Birmingham (2), Stirchley Pavilion Birmingham (2), Majestic Cradley Heath (2), Victoria Cambridge (2), Tower Hull (2), Regent Hull (2), Capitol Didsbury (3), Broadway Eccles (3), Carlton Liverpool (3), Theatre Royal Preston (2), County Playhouse Wigan (2), Palace Lancaster (2), Palladium Blackpool (2), Rivoli St. Helens (2), Lonsdale Carlisle (3), Castle Super Merthyr Tydfil (3), Plaza Swansea (3), Empire Neath (2), Tivoli Partick (2), Pavilion Hoddesdon (2), Regal Edmonton (3), New Cinema Durham (2), Winter Gardens Theatre Llandudno (3), Waverley Glasgow (2), Rosevale Glasgow (2), La Scala Glasgow (2), B.B. Cinerama Glasgow (2), Regent Perth (2), Savoy Burnt Oak (2), Lido Bolton (3), Carlton Salford (3), 20th Century Clacton (3), Granada Maidstone (3), Court Berkhamstead (2), Regent Horley (2).

ENTRY FOR YOUNG ORGANISTS' CONCERT

During the 1998 Convention in Adelaide, we want to give young theatre organists an opportunity to show their skills to an audience who will encourage and appreciate their musical talent. We would like every young organist to have a chance to be considered for inclusion in this concert. Musicians may have played for an audience before, but this is not a prerequisite.

Interested musicians are asked to submit a taped recording showing their talent. The people selected will be given the opportunity to play the 4/29 Capri organ in the Young Organists' Concert on Saturday 11th April, 1998. Those taking part will be asked to play for around 15 minutes. Each artist will be given a full convention package plus an honorarium of \$100 as an encouragement to continue with their theatre pipe organ studies.

The following guidelines should be followed when submitting an entry:

1. Entry will be by an audition tape to be sent to the Convention Secretary by 31th October, 1997.
2. Musicians who wish to apply must be under 25 years as of Easter 1998.
3. Entries must be presented on a cassette tape.
4. The entry should be made on a theatre pipe organ.
5. The entry should include two different styles of music - e.g. bright opener, ballad, or a selection from a musical - and should run between 10 and 15 minutes in total length.
6. Entries should accompany an application form (available from the Convention Secretary).
7. Artists who are selected should be able to be in Adelaide by the morning of Friday 10th April 1998 to allow time for practice.

Every effort will be made to assist artists. Requests for application forms and any enquiries should be directed to the Convention Secretary. Entries to:

Mrs Gall Ward, Convention Secretary, TOSA (SA Division) Inc.,
11 Lepena Crescent, HALLETT COVE SA 5158



GEORGE WRIGHT
AT THE FOX Vol. 1

One foggy San Francisco night in February 1956, George Wright walked into the Fox Theatre for the first of a two night recording session on the 4/36 Wurlitzer for High Fidelity Recordings Inc. The end result was the release of three LP records: *Showtime*, *Have Organ Will Travel* and *The Roaring 20's*. To be more impressive to the budding audiophile hobby, bass and treble were boosted on the production masters that were then aggravated in the disc mastering process.

Several years ago, Bob Power, a trusted friend, acquired all known tapes recorded by George Wright on the HIFI label for safe keeping. Sensing the time was right, Mr Power handed the tapes to another George Wright admirer, Terry Cutshall. Terry gently

examined every reel of tape using sophisticated Sony equipment. To his astonishment, the absolute master tapes were there. Even George Wright had never heard these tapes. He didn't even know they existed! Upon hearing the DAT transfers, George agreed to releasing the best of the Fox material in two volumes in the CD format.

Enjoy now for the first time the way it was originally recorded, Volume One of *George Wright at the Fox Theatre*. (From the CD inlay notes with additions). The Fox Theatre was demolished in 1963.

TRACKS: *There's No Business Like Show Business; A Foggy Day; Istanbul; The Man I Love; That's A-Plenty; Little Girl Blue; One Of Those Things; April in Portugal; Mississippi Mud; Laugh Clown Laugh; You Do Something to Me; My Funny Valentine; I Wanna be Loved by You; You Were Meant For Me; The Lady Is A Tramp; It Happened in Monterey; Varsity Drag; Far Away Places; I Love Paris; Granada.*

COMPACT DISC : \$25.00

GEORGE WRIGHT
"CHICAGO" VOL 1

In November 1977, two Neumann cutting lathes were set up in the Chicago Theatre to capture, direct-to-disc, the sounds of the 4/29 Wurlitzer

under the capable hands of George Wright. These performances were saved on 30 ips analog master tapes made for review of performances, since the LP lacquer masters could not be played without damage.

Here, then, is Volume One of *George Wright at the Chicago Theatre Organ*. The theatre still exists complete with organ.

TRACKS: *Bojangles of Harlem; Yesterdays; The Way You Look Tonight; Liza; Where the Blue of the Night Meets the Gold of the Day; Veradero; Paradise; Roller Coaster; Blue Twilight; Night and Day; You're Mine, You; When Day Is Done; In the Still of the Night; Truckin'; You and the Night and the Music; Wrapup.*

COMPACT DISC \$25.00

Available at TOSA Concerts,
or by Mail Order from :
TOSA (NSW Division) Inc.
304 Parramatta Rd
ASHFIELD NSW 2131

Pack & Post \$3.15 per CD

When ordering by mail, please write clearly and include an after-hours phone number in case of supply difficulties. Items subject to availability.

A Review of the TOSA HOME ORGAN PARTY

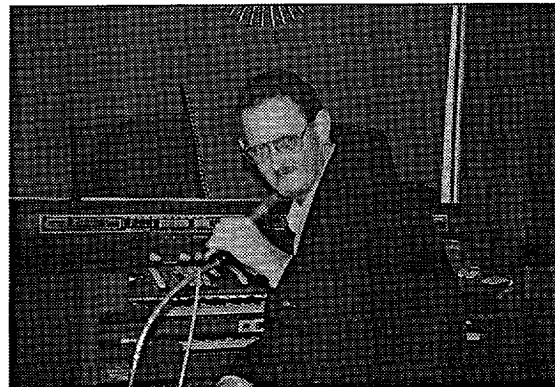
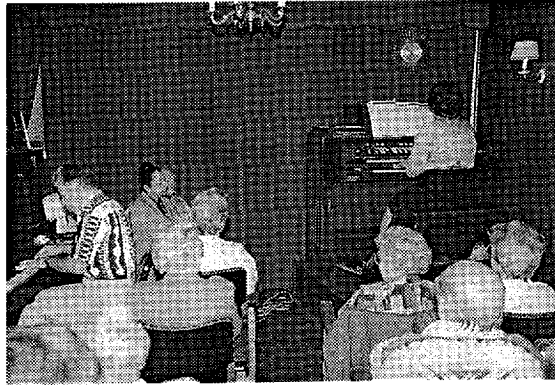
Selwyn Theatre by Wendy Hambly Sunday, 25th May

Around 57 people enjoyed a great musical afternoon with proceeds of around \$500 going to TOSA's Building Fund.

Chris Styles commenced the programme on the **Thomas Celebrity** organ with *Paramount on Parade*. An excellent rendition of this piece, to set the mood for the afternoon's entertainment. Next came *Blaze Away* - making great use of the rhythm section on this organ. Also *Polka Dots and Moonbeams*; *Elmer's Tune*, *I Won't Dance*; *Can't Help Lovin' dat Man*, *My Blue Heaven*. **Chris** played *Rubber Ducky* for us as a novelty number - complete with toy duck. As he couldn't find a duck which 'quacked' he improvised by using a rabbit(!?!?) and asking members of the audience to hold up the duck and to squeeze the rabbit at the appropriate time. I'm pleased to say that the audience members were very good with their timing and everyone had a great laugh. Next came a very bright and cheery rendition of *Good Ol' Bad Ol' Days*. This is the theme song **Chris** uses on our 2CBA-FM radio Monday night programme, so it was a very appropriate way to conclude his portion of the programme.

Bill Schumacher (right) was next to play, commencing with *It's Alright With Me*. It's certainly alright with me to listen to **Bill** - he plays this style of music to perfection using differing solo stops to bring out a melody line, or perhaps full Tibia chorus to give a beautiful rich sound. We also heard *More Than You Know*, *Stairway to the Stars*, *Serenade in Blue*, a New York selection including *Manhattan*, *Eastside West Side*, *Autumn in New York*. A very up-tempo selection using the brighter stops on the organ, which I enjoyed very much.

Next artist was **Cliff Bingham** (right) opening his part of the programme with *Stein Song*. I heard many key changes in this piece - all very smoothly done too. Next came *Tea for Two*, making good use of the rhythm section available on the organ. Then a selection from *42nd Street*. Next was *Elizabethan Serenade* - a favourite of mine. Next we heard the honky-tonk piano with *Thoroughly Modern Millie*. Back to march-time now with *Princeton*



Royalty with a Reed middle section, right hand and underlying melody with left hand.

After a delicious afternoon tea, we returned to enjoy an old time singalong with **David Devenport**

and **Bill Schumacher**.

John Shaw was next to entertain us on the piano. As **John** correctly put things - "When you play last, everyone else has played half of what you would have played, so I feel relatively safe in presenting some **Beatles'** ballads". These included *Hey Jude*, *Something*, and *Yesterday* with a change of style to the second verse, executed with much feeling. I liked **John's** idea of presenting something a little more modern, and presented with good musical style. Moving along to light classical, **John** played *Dream of Olwyn* from the film *While I Live*. I know this piece is a favourite of **John's** and I very much enjoyed his well thought-out arrangement. I then joined **John** (top photo) to play *A Nightingale Sang in Berkeley Square* as a preview to our duo concert at the Selwyn Theatre on 1-6-97.

David Devenport (left) was next to entertain us on organ. Included in his programme was *Magiland*, *When I'm 64* (the audience enjoyed singing along with this one), *Singin' in the Rain* - untremmed section with sustain gave good raindrop effect. Also *Laura*, with all those lovely soft Tibias with some fractionals for shimmer. Next came *Jesu*, *Joy of Man's Desiring*, untremmed with light Reed, and *On Wings of Song*, with soft Tibias and Strings.

We are fortunate indeed to have such fine artists to entertain us. I have heard each one play many times, but I never tire of listening to their differing styles and interpretations. I always seem to find something new to learn, or a different interpretation to try myself. As you can see from the list of songs which were presented to us, these professional musicians certainly know how to please their audience. Thank you sincerely to **Chris, Bill, Cliff, John and David** for giving of your time to entertain us. The response from the audience certainly means that you are welcome back any time.

Thank you also to **Ritchie Willis** and **Norm Read** for allowing TOSA members to visit the Selwyn Theatre on this occasion. We do hope you will be able to hold a similar function in the future.

Many years ago, our well-known and long-serving member, Frank Ellis, was sent a copy of a little booklet, *Del Castillo's Alphabetical Primer of Organ Stops*, by the author, US theatre organist Lloyd G. Del Castillo. "Del" graduated from Harvard in 1914 and was solo organist at the Boston Fenway Theatre during the 1920's, before opening a theatre organ school. The school was disbanded with the arrival of sound films and Del went into radio as a producer and director. During the Second World War he wrote and produced service programs and concentrated on radio and television programs in the fifties, also writing some motion picture scenarios. Later headed the organ department at the Sherman School of Music in Hollywood.

The booklet attempts to explain in an amusing way some of the terms commonly heard in theatre pipe organ circles. The introduction was written by another famous US organist, Gaylord Carter, who is now in his 90's and still playing.

Frank has kindly passed the booklet on to TOSA News for all of us to enjoy over the coming issues.

PREFACE

By Gaylord B. Carter

An *Alphabetical Primer of Organ Stops* like a simple cook book can provide you with the means for some mighty stimulating experimentation. But you must be careful how you combine the ingredients. The results can be disastrous. Too much mustard in the soup, like too much *Trompette en Chamade* in the coda, can give you a deep sense of ill feeling and you'll know full well you've done something wrong.

Lloyd G. Del Castillo in this delightful little treatise takes us through the organ stop by stop and rank by rank and in jolly little tone pictures lets us know what they do and how they got that way.

Imagine yourself seated at the console of a four-manual, one hundred-stop pipe organ - one that is completely new to you. What a thrill to try out the wondrous possibilities. But in doing this it's nice to know that a *Rohrflote*

Del Castillo's Alphabetical

Primer of ORGAN STOPS

doesn't roar and that a *Spitzprinzipal* doesn't spit. And it's good to be sure that when you pull out a *Regal* you know just what you are getting into! And it's helpful too to know that a *Choralbass* won't sing unless you want it to.

Here is a world of strange names and strange sounds. Yet all can be fabulously beautiful if you know what you are doing - if you know how the flutes and strings and diapasons and reeds can be combined to give the creative or interpretive effects you want. **Del Castillo** starts us off in this direction.

Just as it is sometimes hard to see the forest for the trees, so likewise it is hard to hear the ensemble for the individual stops if they are not balanced as to pitch, tone colour or intensity. **Del Castillo** calls this a *Primer*. Well you have to start somewhere - and this kind of start is great fun.

A

AEOLINE (a-o-leen), the littsiest bittsiest stop on the organ making the tiniest sound; the closest thing to a dead stop. Also called the *Aeolina*. Its origin, according to **Baker**, was a set of small reeds bound together like a shepherd's pipe and played by mouth. He says it was invented in **England** by the **Wheatstone Brothers** in 1829. (This looks to me like a sneaky attempt by an **Englishman** to make it an **English** invention, like the **Russians** saying they invented electricity). Because the **Germans** claim it was

invented by **Eschenbach** of **Hamburg** in 1800. Personally I think it was invented by **Pan** in 5000 B.C. Who it was not invented by, was the **Aeolians**, an ancient **Greek** tribe in **Asia Minor**. Or by the **Casavant** brothers, for that matter.

But the subject is not yet exhausted, even if I am. **Aeoline** is **Greek** for wind, and you'd be surprised how its uses multiplied. There's the *Aeolian Harp* (strings set in a resonance box and hung in a window), the *Aelodican* (working up to the melodian), the *Aelomelodican* (adding brass tubes to the reeds), the *Aelopantalon* (which hooked it to the piano), the *Aerophon* (harmonium), the *Aeolharmonica* (didn't last, too harsh), and the *Aeolian Piano Attachment* (blowing against the strings so they'd vibrate longer). All these have nothing to do with the **Aeolian** mode, which is just the melodic minor scale. Now aren't you sorry you know me?

B

BOMBARDE (bum-bard) If you jump to the conclusion that the Bum Bard is a slam at **Shakespeare**, you'd better un-jump. What it has to do with is a great big hunk of Pedal pipes that like to blow you out of your seat. A full scale *Bombarde* will make your false teeth rattle and maybe jar loose your good ones. Organists holding low C, on the *Bombarde* too long have been known to lose all their loose change down in the Pedal keys.

Originally the *Bombarde* was the lowest and biggest of the *Shawm* family. Surely you remember the **Shawm** family. They lived way down by the railroad tracks. A lot of them were *Oboes*. Then there was the **British** branch, the *English Horns*, and the *Bassoons*, the *Hecklephones*, and the *Sarrusophones*. Honest!

Well, the *Shawms* are mostly all gone now - just a bunch of broken reeds. The ones that are left have gone respectable, joined the clarinets and flutes to become good little woodwinds. But the *Bombarde*, like the *Oboe*, remains, in the words of an anonymous critic, "The ill wind that nobody blows good." (Continued next month)

MANNING ORGAN SOCIETY

The idea and formation of the Manning Organ Society began in 1992 after a visit to Bert Chamberlain, a TOSA member. Bert is also a member of an organ society on the South Coast. I have since found out there are many such satellite groups, but from speaking to people, there should and could be many more.

Our format, which we have found to be a success (members of other groups have various formats) is that we do not have annual elections or committee meetings. When we get together we play music (organ only).

The formation of a group in your area can be stimulating and rewarding in many ways, not the least being that your enthusiasm and playing ability will improve and you can, as we have done, gone as a group to TOSA concerts - some may even wish to join TOSA, which itself is a plus.

If any TOSA members would like to form local groups, phone or fax us on (065) 531 431, if we can help. In country areas your local newspaper and radio stations will give a lot of assistance, as you are promoting a community activity. Accept input from all members.

We have meetings every second Tuesday afternoon, starting at 1pm, at a member's house - one of 11 venues. This gives us a wide range of organs to play, from spinets to theatre organs, which we use on a rostered, rotational basis. Usually between 14 - 20 players attend, and we stop for afternoon tea (more like an afternoon banquet!) after all players have played 3 pieces. After that we loosen the formality and have a workshop and pick each others' brains or pinch their music.

From time to time we have a theme day, usually on a Saturday. Our next one is a Chinese Day where everyone has to bring a Chinese dish for lunch, which forms a great buffet lunch and dinner.

The prerequisites for membership in our society are that you have to be between 50 and dead, will not discuss religion, politics or sing, but must play the organ (level of skill is not a factor). The only non-playing members are the spouses of players. We have no annual fees. Our youngest member is 57, our



eldest 88, and current active membership is 27. New members and guests are always given a warm welcome.

Some 3 years ago we formed a service called **Organ Search**. The idea behind it being that for many reasons there were organs out there not being played that could be relocated and give the joy of organ music to others. This has expanded so much that now other societies, groups and teachers, as well as individuals, contact us to either buy or sell organs right throughout NSW and even Victoria and Queensland. The selling fee of \$10 is not for profit but covers our advertising, postage and phone costs and has proven a great way for organs to find a new home and establish contacts with people we would otherwise never know. We even get calls from people seeking a hard-to-find piece of music.

Regards,
Max Allen

News of some long-time TOSA members, from a local St George area newspaper, found by Betty Bruderlin :

DIAMOND WEDDING FOR ARTHUR AND DOROTHY

A FAMILY gathering was held to celebrate the diamond wedding of Mr and Mrs Arthur Cammell, of Peakhurst. Dorothy and Arthur Cammell were married in England on March 31, 1937.

During World War II Mr Cammell served with the RAN in the North Sea and Mrs Cammell was a nurse in London.

Since coming to Australia in 1948 they have lived in Peakhurst where they set up Hillview Tennis Courts on Johnstone Street about 1958-60 and later added three more courts.

Mrs Cammell coached there for many years and when they retired in 1989 they built their present home next door. For many years Mr Cammell worked in several Sydney restaurants including the Carlton-Rex and The Australia.

Each week Mr and Mrs Cammell enjoy a visit to Carinya seniors citizens group in Hurstville where they also participate in bus trips and organ recitals.

Their family now includes son Michael who lives in Canberra, seven grandchildren and 13 great-grandchildren aged from 16 years to 10 weeks.

Congratulations to you both from all of TOSA's members!

BOMBALA ORGAN FESTIVAL

Maureen Peisley of the Bombala Fairground Organ Festival Committee to tell us about their forthcoming Festival on 15th and 16th November, 1997. The major event will be an Old Time Fair on Sunday, 16th. They are hoping to have at least 20 Fairground Organs on display. Enquiries may be made to Derek Deane on (064) 583 034 or correspondence to 21 Caveat St, Bombala, 1632.

WILLOUGHBY WURLITZER

We hear that the Willoughby Symphony Orchestra used the Wurlitzer to replace an ailing oboe player at a recent concert. A musician using the oboe stop on the Wurlitzer provided an agreeable (and well-appreciated) replacement sound!

Congratulations

to TOSA member and
Returning Officer
who became a Member of the
Order of Australia in the
Queen's Birthday Awards
in June, 1997.

A Report on Barry Baker's Concert

Orion Centre Campsie by Cliff Bingham Sunday, 15th June, 1997

"The best theatre organ concert I have ever heard"; "Marvellous technique"; "What an imagination". These were just some of the audience comments overheard at the conclusion of a superb concert from this talented young man. Since his very successful appearance at the **National Convention** last year, **Barry** has grown significantly both as a musician and as a person. We saw a new **Barry Baker** radiating new levels of confidence and personality, all of which were reflected in his playing. From the console-raiser, **Barry** established a warm and close relationship with members of the audience which had them eating out of his hand.

Highlights of the first half included *Nanette* with lots of piano and percussion, a beautiful treatment of *If I Loved You* from *Carousel*, **Cole Porter's** *Get Outta Town* in a lively 4-in-the-

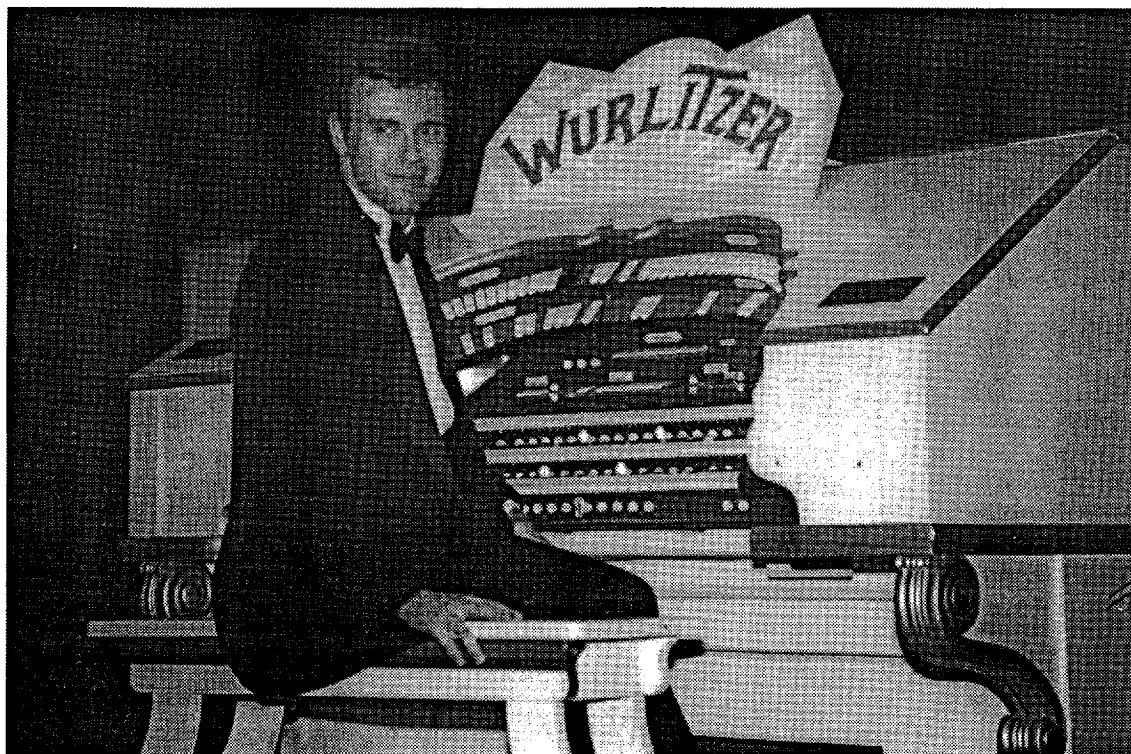
bar jazz style, **Fats Waller's** *Ain't Misbehavin'* with a mixture of piano and 'dirty' tibia/sax combinations, selections from the movie *The Bandwagon* and finishing with a rollicking *Boogie Woogie Bugle Boy*. A real highlight was when **Barry** vacated the organ console (which sank down to floor level) for the grand piano and played two superb piano solos, the *Black and White Étude* by **Debussy** and the *Scherzo* from **Chopin's** piano sonata.

Following the customary refreshing interval and the mandatory raffle draw (many thanks to **Frank Ellis** who had a nostalgic trip back on stage again), **Barry** reappeared to the strains of *Beyond The Blue Horizon*. A wonderful piece of whimsy followed with variations on that funny little duet that we all played on the piano as kids, *Heart and Soul*. The rest of the

program included a **South American** selection, *God Help the Outcasts* from the **Disney** animated feature *The Hunchback of Notre Dame* and an off-the-wall jazz arrangement of *How High the Moon* that had the writer and the rest of the audience) gasping and howling for more. A "free-floating **Cole Porter** montage" (**Barry's** own words) concluded the program. But not quite!

In response to the loud and prolonged applause, **Barry** responded with a wonderful **English** march, *With Sword and Lance* and followed up with a slightly tongue-in-cheek version of *Goodnight Sweetheart*.

For this writer, this was the most exciting, breathtaking and above all, enjoyable concert I have been to in many years. I feel genuinely sorry for those of you who could not be there.



JELANI EDDINGTON

A Word About the Artist

By Timothy Needler

If talent, dedication, and hard work are the ingredients for sure success, then **Jelani Eddington** has no worries, as he possesses all three in depth. Ever since I met **Jelani** when he was twelve, I have been sincerely impressed with his industry and his ability to focus on a goal and work steadily toward it until he conquers it. That he has talent was always recognized, but many people have talent and do little with it. **Jelani** took the gift God gave him and made sure it did not lie fallow.

Born in **Muncie, Indiana**, on June 20, 1974, the son of **Louise Eddington** and the late **Robert Eddington**, **Jelani** began on piano at the early age of four and studied ten years with his grandmother, **Florence Arnold**, a well-known piano teacher in **Muncie**. When he was ten, he also began studying the organ with instructors at **Ball State University** in his home town. Shortly thereafter, he discovered theatre organ, and he and his mother joined the **American Theatre Organ Society** and began coming to meetings of the **Central Indiana Chapter** of **ATOS** in **Indianapolis, Indiana**. It is in this capacity that I met **Jelani** and well recall his eagerness to participate in "open console" sessions, in which members and guests are welcome to play theatre pipe organs for other members. **Jelani** had no stagefright or shyness, and it was soon apparent to all that he possessed a great gift and was working hard to acquire a solid foundation in musical knowledge.

He began studying theatre pipe organ with one of the leading teachers of this instrument, **John Ferguson**, who was a resident of **Indianapolis, Indiana**, at the time. With **John's** assistance and **Jelani's** hard work, he entered the **Young Organist Competition** - an international theatre organ competition, sponsored by **ATOS**, for young organists between the ages of 13 and 21. After winning the local chapter's competition, he was eligible to compete on a national level which he did and won at the age of 13, the youngest contestant to ever have done so, before or since! Along with the first-place cash prize, **Jelani** presented a cameo concert at the following national **ATOS** convention, which took place in **Portland, Oregon**, in July of 1988. **Jelani's** concert was a smash success, and his career blossomed as he began giving concerts on theatre organs around the country.

Jelani did not neglect his scholastic studies and graduated from high school as Salutatorian in a class of 272. He won a four-year, full-ride scholarship to **Indiana University** where he majored in Political Science and French with a minor in Russian Translation. While in college, he studied for a year in **Strasbourg, France** (in conjunction with the Intensive Study Abroad program of **Indiana University**) and also spent most of one summer abroad studying Russian Language and Literature in **St. Petersburg, Russia**. In June of 1996, **Jelani** graduated from **Indiana University** with Highest Distinction, having received numerous awards and honours, including Phi Beta Kappa.

Jelani continued to concertize on theatre pipe organs around the **United States**. He has also performed many concerts overseas, including appearances in **England, France, Germany, the Netherlands, Australia** and **New Zealand**. In addition to these performances, **Jelani** has released two highly acclaimed recordings: *Here's Jelani!* in July of 1992, recorded on the **3/26 WurliTzer** at **Manual High School** in **Indianapolis**; and *Jelani Eddington in Concert* in November of 1994, recorded on the **3/28 WurliTzer/ Kimball** at the **Organ Piper Music Palace** in **Greenfield, WI**. **Jelani** is also equally adept in popular and classical piano repertoire.

At the time of this new recording, *Rhapsody*, **Jelani** is enrolled in **Yale Law School** pursuing a Juris Doctor degree. While other esteemed institutions offered him full-ride scholarships, **Jelani** chose **Yale**, which is recognized by many as the nation's leading school for the study of law. Because of his love of foreign languages and his studies in political science, **Jelani** will devote a significant portion of his legal education to the study of international law. His plans for the future including combining a passionate interest in theatre organ with a career in the legal profession.

I have no doubts that he will achieve exactly this as he continues to apply himself diligently to the goals he constantly sets for himself. He is gifted with numerous talents; he works very hard and achieves much. In addition, he is one fine musician and, perhaps more importantly, a very nice down-to-earth guy!

During his college years,

Jelani's Newest Recording

"Rhapsody" is **Jelani Eddington's** latest recording, recorded on the **Dr. Karl Saunders Residence 3/31 WurliTzer, Zanesville, Ohio**. Two organs form the basis for the instrument. First, a 1925 **Wurlitzer Style 260** complete with Piano and 32' Diaphone from the **Kansas City Newman Theatre** (later **Paramount**) identified as **Opus 1173**. Secondly, a 1927 **WurliTzer Style H, Opus 1677** from the **New Haven Paramount Theatre** in **New Haven, CT**.

Selections include: *That's Entertainment*, *Something's Gotta Give*, *What Are You Doing the Rest of Your Life?*, *La Danza*, *George Gershwin Remembered: Love is Sweeping the Country*; *Nice Work If You Can Get It*; *Embraceable You*; *Rhapsody In Blue*; *I Got Rhythm*; *The Man I Love*, *Speak Low*, *Penny Whistle Song*, *The Nearness of You*, *Medley from "Top Hat": Top Hat, White Tie, and Tails*; *Isn't This a Lovely Day?*; *Cheek to Cheek*; *The Piccolino*, *Since I Fell For You*, *Hungarian Rhapsody #2 in C# Minor*



