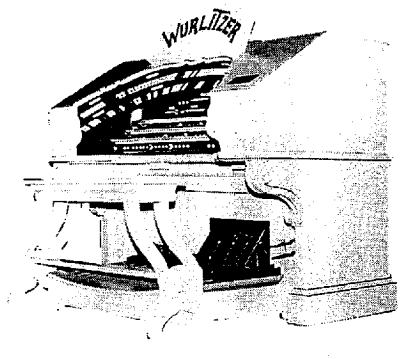


APRIL, 1998

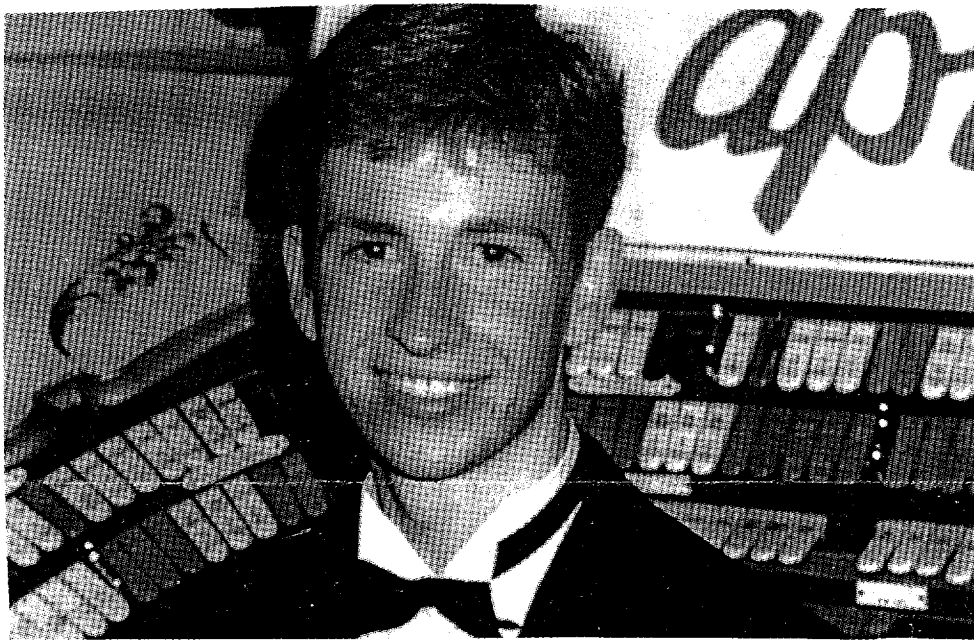
# TOSA NEWS



2/11 Wurlitzer Theatre Pipe Organ  
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ  
Orion Centre Campsie

## The return of popular, young **Adelaide** organist **CHRIS MCPHEE**



with guest appearance by *Ryan Heggie*

**Sunday, 26th April at 2pm**  
**Orion Centre Campsie**

Volume 37  
Issue 3  
PRINTED BY TOSA

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# TOSA NEWS

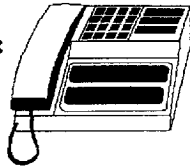
APRIL, 1998

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

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Ticket Bookings - TICKET SECRETARY  
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MEMBERSHIP SECRETARY  
TOSA NEWS Items, Advertisements - EDITOR

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



## COMING EVENTS

### *“Soundsational Pipes in Sensational Adelaide”*

26th National Convention of the  
Theatre Organ Society of Australia  
Friday 10th April - Monday 13th April, 1998

Further information from:

The Convention Secretary,  
Mrs Gail Ward,  
11 Lepena Crescent,  
Hallett Cove,  
South Australia 5158.

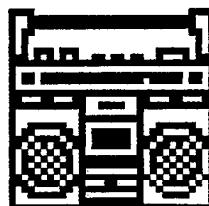
Telephone/Fax: (08) 8387-1554  
International +61-8-8387-1554  
E-mail: [gward@adam.com.au](mailto:gward@adam.com.au)

## APRIL

Monday 6 at 7.30pm Committee Meeting  
Monday 20 at 7.00pm Members' Playing Night  
Orion Centre Campsie  
Sunday 26 at 2.00pm Chris McPhee Concert  
Orion Centre Campsie

## MAY

Monday 4 at 7.30pm Committee Meeting  
Sunday 31 at 2.00pm Tony Fenelon 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

# From The President

Hello again! A bit of a ramble this month.....

If all goes to plan, this edition of *TOSA News* should be on the table at the **Russell Holmes** concert at the **Orion**. Advance bookings were good, so we are looking forward to the enthusiastic support of members in keeping concert attendances up - not to mention the prospect of an entertaining concert from a highly gifted young organist.

It will also be quite an experience to see the progress that has been made with the re-decoration and re-fitting of the **Orion Theatre**. What we saw last night (16th) - at the **Members' Playing Night** - was quite impressive!

I was put off getting to the **Ian Davies** afternoon at **Bondi** on 28th February because of all the closed roads listed in the *Herald* (yes it was the Gay Mardi-Gras), and I had only half an hour to make it from **Ryde** after closing shop. But, glad to say, there was an excellent turn up of members. Thanks again, **Ian**.

Three of your committee had a useful meeting with an executive of **Marrickville Council** this month - agreed to some useful changes in the insurance of the **Marrickville** organ, and communicated on other matters. All very friendly.

**Neil Palmer** tells me he emptied the coin box at **Marrickville** organ the other day and found \$158. That's about 80 hours of playing time - so the members are making good use of the instrument. It will do it good to be played regularly. **Neil** has also programmed five of the toe pistons to give five different non-tremmed "classical" sets of stops. I suspect this was in part prompted by my confessed ineptitude in finding the right sounds. There were still enough pistons over for the bells and whistles. Thank you, **Neil** - from all of us.

Let's fill the **Orion** again on 26th April - **Chris McPhee**. Is he another **Fenelon** in the making? And yes, **Tony** is on again at **Marrickville** on 31st May - don't miss it.



Finally - remember that from April onward, a one-year fee will take new members right through to June, 1999. So now is the time to put the word on your friends to join - up to 15 months for the price of 12. Thank you for watching this space!

**Walter Pearce**  
President

## Members' Playing Nights

On Monday night, 16th March about a dozen members turned up to listen or to play our **Orion WurliTzer** and to marvel at the changes to the appearance of the **Orion** building itself.

On this occasion, to our great relief, the organ's computer gave no trouble whatsoever. The players who entertained us were **Bruce Bisby**, **Wendy Hambly**, **Frank Lewis**, **Jack MacDonald**, **Walter Pearce**, **Peter Held** and 2 members playing for the first time - **David James** and **John Harris**.

With the shared light supper, it was a very pleasant social evening for all those who attended, including probably the representatives of the **Orion's** new management team who were present. We are hoping to arrange more similar evenings for later in the year.

Our next **Members' Playing Night** is scheduled for Monday, 20th April and we hope to get started at 7.00pm for those who can make it a little earlier than before. Bring a little bit of supper to share, some music, your magical flying fingers and feet, and enjoy a relaxing evening around the **WurliTzer**.

# Editorial

After quite a long break **TOSA** is now back into the concert business and we certainly have a wonderful line-up of popular organists for the start of this new season.

(i) **Russell Holmes** is an outstanding young, award-winning artist from the **UK**, making his debut appearance in **Sydney**.

(ii) The popular **Chris McPhee** is next and he is going to introduce us briefly to **Ryan Heggie**, also from **Adelaide** and already with a great reputation as a young organist.

(iii) Then we have the inimitable **Tony Fenelon** at **Marrickville** in May.

(iv) June brings us the wonderful talents of our own **Margaret Hall**.

I'm sure you'll agree that this a hugely talented line-up that we bring pleasure to those present. This is certainly the committee's aim!

The second half of the year is looking good as well with tentative bookings of **Ken Double** from the **USA**, **Ray Thornley** from **Melbourne**, **Neil Jensen** from **Sydney's Cremorne Orpheum** and a duo-concert with **John Atwell** and **Tony Fenelon**. We hope to see you at all of these events if possible! It looks like being a great year for the theatre organ in **Sydney** through **TOSA (NSW)**.

Best Wishes,  
**Colin Groves**

### With Sympathy

**Olive Russell** of **Port Macquarie** died on 13th March, 1998. Dearly loved wife of **Des** (deceased) and much loved mother of **Ian**. **Olive** was a longtime member of **TOSA** and will be remembered by many members.

Articles in this journal need not represent the views of the committee nor the editor

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

# WARRINGAH ORGAN SOCIETY

presents

A Musical Evening with  
Celebrated, Internationally-known Organist

## Max Takano

featuring the all new **Yamaha AR100** Organ  
at  
**Long Reef Golf Club, Collaroy**  
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**Monday, 11th May at 7.30pm**

**Max** has performed in 29 countries  
His repertoire spans a wide variety of styles from  
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*Don't Miss This Outstanding Artist*

Entrance : \$6 per eprsom - light supper provided  
Enquirties : **9451 3686** or **9913 1079**

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## FOR SALE

**Yamaha Electone Organ**

**Model E3**

Excellent Condition

Price : \$600.00 o.n.o.

Phone Jan : **9579 4909** a.h.

## Librarian

### Needed

TOSA owns a small number of books and some sheet music which need to be organised, with a view to making these items available for easy loan to members. If there is anyone, preferably in the **Sydney** area, who would be prepared to undertake this little job, would you please contact our Secretary, **Bill Schumacher** on : **9985 7318**

## Help Wanted!

**Ritchie Willis**, our transport officer, has received a request for help from **Harry Lehane**, who is blind and lives at 22 Charles Court in **North Rocks**. **Harry** would like help to attend some TOSA concerts, being picked up and delivered home. If you could help, please ring him on - **9683 4273**.

## For Sale

2 Electronic Organs  
(Surplus to Church needs)

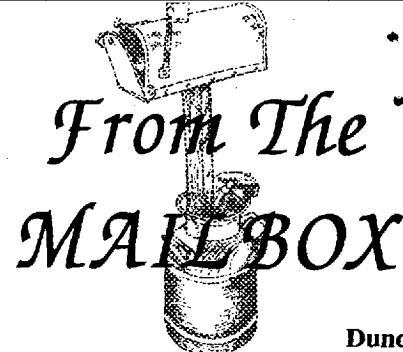
**A: Thomas Monticello 370**

Includes Handbooks and  
Training Manuals  
Auto and Jazz Rhythm

**B: WurliTzer 555D**

Export Model  
Rhythm Facilities  
Training Manuals

To inspect and play, Phone :  
**9709 6060**



Dundas  
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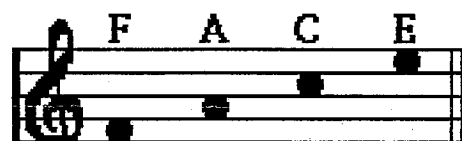
Last Friday night two of my friends and myself attended the **Margaret Hall** concert in **Willoughby Civic Centre, Chatswood**.

It is a number of years since we have heard **Margaret Hall** play on one of the **WurliTzers** in **Sydney** and this young lady has improved her style of playing 100%. **Margaret** played numbers like **Bing Crosby** hits, romantic ballads from **Rodgers and Hart**, popular marches, etc.

The associate artists were **Leslie Martin**, soprano, and **Dean Sinclair**, tenor. They sang such evergreen numbers as *Indian Love Call*, *I'll See You Again*, *Song of Love*, *Wanting You*, etc. Accompanist was **Ron Sinclair** on the **WurliTzer** and also on piano.

To us, it was an excellent concert and we feel the variety was a very good mix and such a change from when only the mighty **WurliTzer** is played. Perhaps **TOSA** could engage these artists for a concert at **Marrickville** or **Campsie** one time. We feel **TOSA** could hold two concerts a year along similar lines, as many a younger person has said to us that they do not know the words to the music which is being played.

Your sincerely,  
**Peter Henry**



THE MUSIC  
With **Allan Tassaker**

"The conductor told me I was such a natural musician that he wanted me to look up my family tree to find out why," says **Allan**.

"Did you do it, and what did you find?" asked a friend. "I did it," said **Allan**, "... but all I found was a couple of magpies and a pigeon!"

# Del Castillo's Alphabetical

## Primer of ORGAN STOPS

# M

**MELOPHONE.** Originally I planned to inform an expectant waiting world of the **Melodia**. I will say this. The **Melodia** is nice to listen to, as its name implies. My grandfather, who was a postman, liked to come home, take his shoes off, and settle down to a session with his wooden flute. In those days flutes were made of wood. The **Melodia** is such a sound - a mellow flute stop made of wood. So much for the **Melodia**, which I now dedicate to my grandfather.

The **Melophone** (no relation to the **Mellophone**) is also a *Flute* stop. It is more brilliant, with a rich silvery quality, and is made of metal. Today flutes have a silvery quality and are made of metal. A symphony flute player showing up with a wooden flute would be drummed out of the corps. I guess they sound better. Personally I thought my grandfather's wooden flute sounded fine. But we have to progress, so now we have metal flutes. They look prettier, and they shine. I suppose it is only a question of time before we have metal clarinets, oboes and bassoons. But so far violins, violas, cellos, basses, xylophones, marimbas and batons are still made of wood. This is all pretty useful information which you ought to know about.

Now we come to the **Mellophone** with two ells. The **Mellophone** is made of metal. It is loud and brassy and it doesn't sound at all like a flute. In a brass band, euphoniums are sometimes called **Mellophones**. Semantically this is a euphemism. What I mean is, if I can just quit using hard words I just looked up, words that suggest sweet sounds are always being used to name organ stops or musical instruments. Look at **Aeoline Celeste**, **Clarabella**, **Flute d'Amour**, **Dulciana**, **Vox Angelica**, **Unda Maris**, **Harmonia Aetheria**, to name just a few. And look at the way instrument makers take a row of nasal sounding reeds hitched together so they can be blown through, and then sweeten them up with names like **Harmonica**, **Melodeon** and **Harmonium**.

It's an easy out to make up names that

are based on "melody". And inevitable, probably. So we have **Melodia**, **Melophone**, **Mellophone**, **Melodica**, **Melodeon**, **Melodicon**, and **Melophiano**, all Hail, — **Melody**.

# N

**NINETEENTH** — No, Virginia, that isn't the day of the month. And no, Virginia, that isn't the number of this article in the series, which begins to seem to me more like the **Ninetieth**. What it is, is the name of an organ stop, one in the long parade of harmonic pitches which go to re-enforce the natural overtones. To list all of these brings us into higher mathematics, calculus, trigonometry and hysteria ultimately leading to schizophrenia. But here goes.

The fundamental pitch on an organ is 8', that being the length of low C. This is also the first in the lengthy series of harmonics or overtones or upper partials (begins to sound like dentistry), of successively higher pitches which are what combine in different proportions (now it sounds like cooking) to make up the quality of a tone. These overtones come in even octaves like 4', 2' and 1', which are respectively one, two and three octaves above the fundamental. But they also come in off-pitch harmonics or mutation pitches like the **Twelfth** (an octave and a fifth higher), the **Seventeenth** (two octaves and a third), and the **Nineteenth** (two octaves and a fifth).

If you've stayed with me this far, take heart, the end is in sight. The **Nineteenth**, a metal pipe with a hard shrill tone of **Diapason** quality, will make your dog's hair bristle and his ears ring. Like all harmonic stops, it has presumably been sealed in proper proportion to the fundamental to build up the full **Diapason** chorus at all pitches to the heavy, brilliant, sonorous sound known as **Plein Jeu**.

But don't count on it. These mutations are tricky. They need to be custom built, which means that they should vary according to the stop specifications. By the time you get 'em all together — the **Sesquialteras**, the **Cornets**, the **Ximbels**, the **Mixtures**, the **Carillon**, the **Scharf**, the **Fournitures** — you may have a fine big organ sound or you may have a raucous, cacophonous, screeching bedlam. If this all sounds as though you had read it before, you're right. You have. For the **Nineteenth** is the **Larigot**, which appeared in the alphabetical line-up last month. Well, I guess now you know what the **Larigot-Nineteenth** is.

# O

**OPHICLEIDE** (Off it, Clyde). It has been left to the pipe organ to keep this prehistoric monster alive. Long before you were born, it was one of the gang in the musical rat pack along with the **Serpent**, the **Zinke**, the **Sarrusophone**, the **Russian Bassoon** (which was neither **Russian** nor a **Bassoon**), and the **Oliphant Horn** (would you believe from an Oliphant's tusk, no kidding). Like so many organ stops, **Ophicleide** is a made-up word. Comes from the two **Greek** words for Snake and Key: in other words, a *Keyed Serpent*.

Ever see an orchestral serpent? Enough to give you the screaming meanies. It winds back and forth like a lady boa constrictor in labour, and it bellows like a wounded cow. **Berlioz** refers somewhere to its "frigid and abominable blaring". The hapless musician trying to play it in a marching band had a task equivalent to a fireman trying to coil a length of high pressure hose someone had forgotten to turn the water off from which. No wonder it's found only in museums.

Anyhow, from that comes the **Ophicleide**, which looks like a tube seen in a Fun House mirror, all skinny and elongated, with a long shank to the mouth-piece that coils around in a circle that comes out here. Or there. Or somewhere. But wherever, it cooked up quite a storm. Its roar could be heard twenty miles away on a clear day, and would put an air raid siren to shame. **Berlioz**, whose life-long ambition was to write the loudest music ever heard, used two in *Faust*, and **Mendelssohn** found a comic use for it with the clown's theme from *Midsummer Night's Dream*.

This is a long way around to the **Ophicleide** as an organ stop, but it gives you some idea as to what to be prepared for. It's a Gasser, it's a Juggernaut, it's a Tornado. At 8' pitch it assaults the ear drum, at 16' it makes your toenails quiver, and at 32' it shakes you right out of your seat. It goes along with the **Posthorn**, **Tuba Mirabilis**, **English Horn**, **Trombone**, **Diaphone**, and **Bombarde** as the Cellar Gang of the Stop Rail. They even make it of spotted metal so it will look like a hyena.

**Ophicleides** have been installed up to 100" pressure, where they classify as the Big Wind. The **Ophicleide** is generally the final step on the *Crescendo* pedal, tho' sometimes it doesn't even show up there but is reserved for the *Sforzando*, where it hits you in the stomach like a medicine ball.

Beware of the **Ophicleide**. Its bark is as bad as its bite.

# Early Cinema Advertising, Using Live Music\*

*Paul Ballard, a member from Cootamundra has sent in the following item with a covering letter in which he asks for help from some of our members with specialised knowledge of early picture theatre terminology and practice.*

As one of the Society's country members, one finds it difficult to share in all the activities that one would like to, but perhaps the following information and my related questions may be of interest, at least to those as uneducated in theatre organ history as I.

Attached are photocopies of a few pages from a 1915 American book I acquired recently (at a Car Club "Swap Meet" of all places). I have no idea whether the book is rare or if very other member has read it. Entitled *Picture Theatre Advertising*, the inside front cover is stamped with a very faded "The Paramount Co" and also hand written - in quite neat copperplate, but mirror reversed (!) - what I think says "Mr R J Pollard with F W Smith' Compliments 25/1/34".

Ignoring that little oddity, Chapter V ("*Music as an Advertisement*") is most intriguing, at least to me. The full text is attached. First, it refers to "the Australian idea of making music a co-attraction with the pictures instead of merely an accessory". Can someone explain this to me please - were we really ahead of the rest of the world, as this could imply, or were Australian operators still in transition from vaudeville to film entertainment a decade or more after all others, as I had previously understood?

The following pages seem to list four solutions to the need for music:

- Full orchestra
- Mechanical orchestra
- Pipe organ
- Piano (solo or in combination)

It is fairly obvious what is meant by the first and last on this list, but I am having trouble with the middle two. Is "mechanical orchestra" another term for "unit orchestra" or "theatre organ", or is there some clear difference between two or all three of these terms? "Pipe organ" must mean something quite different to "mechanical orchestra", so were there a significant number of theatres (at least in the U.S.A.) equipped with concert organs - or something even more unusual?

I would be interested in any comments which the Society's well informed members might be able to make on both subjects.

Regards,  
Paul Ballard

## PICTURE THEATRE ADVERTISING

By

EPES WINTHROP SARGENT

PUBLISHED BY

THE MOVING PICTURE WORLD  
CHALMERS PUBLISHING COMPANY  
17 MADISON AVENUE, NEW YORK CITY

### CHAPTER V.

#### MUSIC AS AN ADVERTISEMENT

**Music makes for business—value of music as a talking point—best musicians not always the best picture players—credit the house and not the leader—making music help dull days.**

Music—the best you can afford—is a distinct and valuable advertisement. More than one house has been raised from failure to success through a change in the music, and many Exhibitors have found that it pays to adopt the Australian idea of making music a co-attraction with the pictures instead of merely an accessory.

If you can get a good one, an orchestra is the best form of music, but there are very few really good orchestras in motion picture theatres. In this sense "good" means not alone competent players but musicians competent to play the pictures. Above a certain point the skilled musician is not well fitted to become a picture player. This does not mean, of course, that the worst musicians make the best picture players.

A really high class musician, particularly a leader, is apt to regard playing the pictures as beneath the dignity of his professional standing. He may consider the pictures to be of vastly inferior importance to the work of his band and will build a musicianly program and adhere to it through the thunders of Wagner's mightiest moments disturb the death bed of the heroine and the lilting measures of Mendelssohn's Spring Song fill the house while battle rages. The picture is not overdrawn. It has happened and is happening daily.

On the other hand, an effort to strictly play the pictures with an orchestra will be equally futile. The rapid changes in the tempo of the story would require an abrupt shifting of the selections that would be quite as disturbing to the patrons. The aim should be to establish in

the leader's chair a man familiar with the library of good music. Let him see a rehearsal of the pictures before the regular performance opens, selecting then a program that will be in general accord with the pictures to be shown, not playing entire selections through, but not changing with each shift of scene.

Where they can be had, men who have played vaudeville of burlesque houses are better suited to the work than men from the dramatic houses, for they are more used to quick shifts and changes and to "following the act." Most orchestras are led by the first violin, but the Turner and Dahnken houses report excellent results with their leaders at the drums; these players having less to do. A system of lights at each desk is employed instead of baton signals.

Where possible, the orchestra pit should be sunken, not alone because the glare of light on the white music sheets fights the screen, but because music from an unseen source is more in accord with the general idea of picture presentation.

As a reward for playing the pictures properly, and for other practical reasons, a short selection should be played as a number between subjects. This not only gratifies and appeases the vanity of the players, but it serves as a break between stories, enables the lights to be thrown on that the house may clear without confusion and rests tired eyes.

These musical interludes may be made a distinct asset. Flash a slide to the effect that Mr. Chopin will be glad to play request selections. Ask the patrons to write the names of desired selections on cards to be had at the rear of the house, as in Figure 6.

I should like to have Prof. Chopin play  
 Name of title.....  
 Name of patron.....  
 Address .....

We make every effort to obtain the desired music, but cannot promise definitely that this selection will be played.

Figure 6.—Request card for musical selection.

If the selection can be played, notify the patron by a form post card filled in with the address from the request card. The form in Figure 7 is recommended. The cards should be filled in with the name of the selection and the day and date. By assigning request selections to dull days, some extra business may be created.

Dear Patron,

The selection.....  
 requested by you will be played by Professor Chopin  
 next ..... We hope that it will be  
 convenient for you to be present on that day.

The Real Theatre,  
 (Ink signature here)  
 Manager.

Figure 7.—Notification card for musical selection.

Feature your orchestra in the advertising. Play them up, but before you start tactfully explain to "Professor Chopin" that you are going to do some press work for him that must not be taken by him too seriously. He is liable to acquire too good an opinion of himself and want more money. In the same way it is better to feature the house orchestra than the leader and his band. If he resigns, or is dismissed, you still have the attraction.

Next to an orchestra, the better class of mechanical orchestras are best. For some reasons a device of this sort is to be preferred to a band, since the music is handled by one man and changes can be more evenly made than when there are many players, some of whom think more slowly than others and always are a little late in changing over. Another advantage is that part of the musical appropriation may be diverted to paying for the instrument and at the same time more money can be paid the operator and better results had.

Third in value comes the pipe organ. This is not as flexible as the orchestral device, but on the other hand it can give the sustained note that is the best form of accompaniment and can be swelled in tonal volume for the big scenes. The best accompaniment is never intrusive, and the aim of the players should be to supplement the effects on the screen instead of sharing the honors.

With all of these forms of music it is possible to work direct advertising. Give morning musicales or Sunday afternoon performances in towns where pictures may not be run on that day. Concerts at an admission price may be countenanced where pictures will not be. If no fees are permitted, make them invitation affairs without charge, getting your tickets, where possible, into the hands of the better class of your patrons and giving programs that will appeal to them. Do not confine your efforts to the patrons. Reach out for the people you are not getting. They may come to a concert where the pictures will not attract, and once they get to know your house, they will be more apt to form a habit of coming.

Do not let your programs be too heavy, nor yet permit them to become cheap, and give the program with as much style as possible. If you introduce vocal numbers do not use stuff of the illustrated song type. Perhaps the local music teacher can help you to get some good talent cheaply in return for advertisement for herself. Get up the sort of concert that will create a demand for more. Work the local papers for special mention. If there is a musical club in town enlist their interest. Make the scheme work in as many ways as possible.

At the regular performances give the same prominence to the music. Have a program printed for the day or print a list of selections for the week and announce that the daily program will be taken from these, the selection being shown by card or program letter or number. This should be done only with selections presented as such and not while the picture is running on the screen.

Failing even an organ, recourse must be had to piano either alone or in combination with other instruments. The once popular combination of piano and drums was a hideous thing that has been outgrown. The drummer was handy to work his traps, but today it is the picture that counts and not the sound effects. Piano and cornet lacks the balance of piano and strings. The second instrument should be strings, and a cello rather than a violin, if possible. If a third player can be added a saxophone will give the combined tone of brass and wood. If this may not be had use a clarinet. If piano alone is used, it is a good plan to have some relieving novelty, such as a chime of bells or a xylophone. These should not be used while a picture is on the the screen, but for a brief interlude.

Because you can afford only a piano is no reason why you should not give proper care to your music. Indeed it will pay to be even more careful, since you have so little to offer. The smaller the volume of tone the better it should be.

No matter what form of music you employ, be willing to spend money for a musical library. Get the new selections and see that these are played; not the jingly stuff from the cheap houses, but the hits from the musical comedies, good marches and the like. Of course you

will need the product of the popular song publishing houses, but set apart some of the dull nights as "popular" nights and use them then.

Though it is contrary to accepted belief, NEVER permit a popular song hit to be played during a drama, and in a comedy only when it fits in. Consciously or otherwise, the patrons will mentally repeat the words of the song and interest will be divided between music and the screen. This is one of the little things, seldom noticed but always important.

Trade slides should be discouraged, but there is no objection to a slide stating that "all of the music played at this theatre may be had at Jones' Music Store, Holton Block." If Jones is a live wire he will see that you get the newest and best, either free or at reduced cost.

There are three kinds of music. One kind keeps patrons away, a second is barely good enough to pass, and a third makes business. The latter means constant alertness, some expense and a lot of worry—but it is worth it.

*Thank you, Paul, for an interesting insight into the past from that old book. If anyone can answer Paul's questions I would be happy to publish them in TOSA News, as the answers would also be of interest to a lot of members. If you wish to contact Paul Ballard personally, his address is 75 Adams St, Cootamundra, 2590.*

## ORION Choice For Competition Entrant

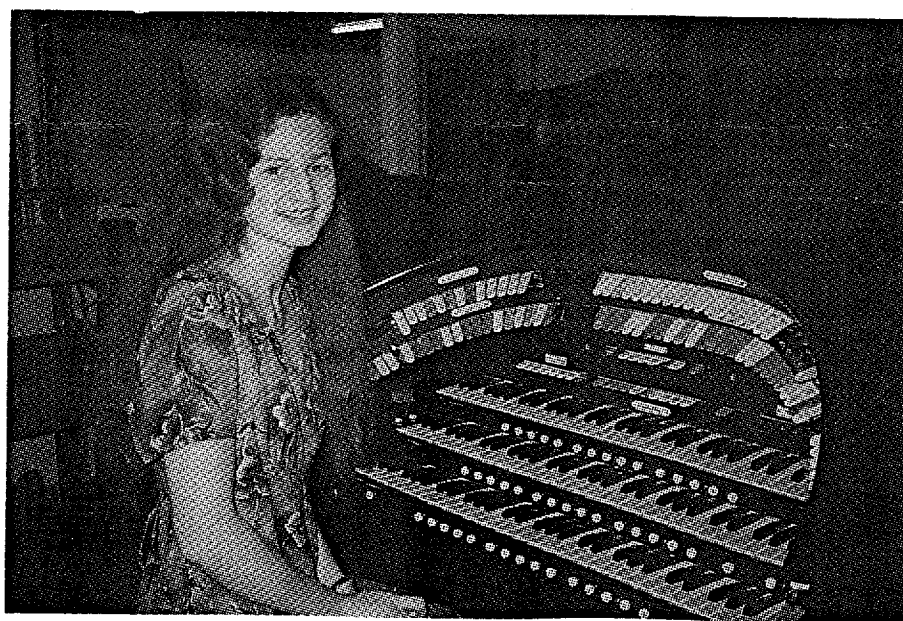
TOSA's Orion Centre *WurliTzer* played host to 19 year old New Zealander, **Veronica Dillon**, in Sydney to play and record her entry in this years **ATOS Young Organist of the Year Competition**.

**Veronica** had not played a keyboard instrument up until 18 months ago but, when attending a concert by **Phil Kelsall** at **Auckland's Hollywood Theatre**, she "got the bug!". Lessons from UK organist **Chris Powell** - at that time doing a resident stint at **Tauranga's Baycourt 2/10 WurliTzer**, began her love of the theatre organ.

Her most fortunate experience was to have two months lesson time with **Jelani Eddington** while he was in **Auckland** working with a law firm. **Jelani** has brought her on to great heights and it was at his suggestion that **Veronica** entered this year's competition.

The decision to use the **Orion WurliTzer** was made easier by the fact that last month the **Hollywood WurliTzer** was decommissioned prior to its upgrading with a solid state relay and new 3-manual console. NSW TOSA committee kindly granted permission for the use of the **Orion** organ and **Veronica** and her family were in **Sydney** for a fortnight - four days of which were spent at the **Orion**.

Thanks must go to the committee for their provision of the organ, and to **Joe Zoukie** and his staff at the **Orion** for being most accommodating during practice and recording sessions.



*Veronica at the new Hollywood console in John Parker's Sydney workshop*



**Ryan Heggie** who will play a short bracket at **Chris McPhee's** April concert as an introduction to **Sydney** audiences, was invited to play at the 1997 ATOS Convention. In this item from SA TOSA NEWS, **Ryan** tells of his trip to the USA.

## Ryan Heggie's Trip

Why can't life be a continuous holiday? That's what my mother and I have been struggling to come to terms with for the last six weeks or so. Why can't everyday life be so much fun?! As you can gather, we both had a great time over in the US of A, accompanied by TOSA (SA) member **Peter Beames**, and for some of the time, hon. member **Graham Ward**.

We left **Australia** at about 2pm and arrived in **Los Angeles** at about 9am the same day (work that one out!) From here we boarded a connecting flight straight to **San Francisco**, and were greeted at the airport by **Rudy Frey**, our host in **San Francisco** and **Peter Beames**, who had already been in the States for a week or so. Unfortunately though, we were not greeted by our luggage, which came 3 flights later - just what we needed after a plane flight which seemed so long the pilot must have flown via the Moon!

**San Francisco** was great. In the 3 days we were in this beautiful city, we saw, heard or played a good selection of theatre organs, as well as seeing most of the famous sights, such as the **Cable Car Museum**, **Fisherman's Wharf**, **Golden Gate** and **Oakland Bay Bridges**. In a Chinatown street, we tasted the best cherries we had ever eaten, we ate them until they were coming out of our ears. Boy, were they good!

Organs/Theatres visited included the **Grand Lake**, **Castro**, **Stanford**, and **Berkeley**, all with fine examples of **Wurlitzer** Theatre Organs. The highlight for me was the opportunity to play the **Berkeley Community Theatre's** four manual **Wurlitzer**, with its 3,500 seat auditorium, lavishly decorated console, overhead chambers (speaking down through the proscenium), tremmed post horn, 'heavenly' vibraphone and 'earthquake-simulating' 32's! It is almost impossible to make this organ sound bad! Our hosts in **San Francisco**, **Rudy** and **Gail Frey**, did a superb job of showing us around in a **Cadillac Eldorado!**, making us feel like family even though we had only known them a few days.

After our all-too-short stay in **San Francisco**, **Peter**, **Katrina** and I drove up the coast to **Portland, Oregon**, in our brand new **Volvo S70** hire car. I'd like to say I enjoyed the scenery, but must admit that I spent most of the time examining the insides of my eyelids! Once in **Portland**, we went straight to the **Olsen Residence**, home of a 2/11 **Wurlitzer** where I played for the **CROC (Columbia River Organ Club)** picnic. That night our **Portland** hosts, **Jim** and **Shirley Clausen**, took us to "**Uncle Milt's Pipe Organ Pizza Co.**" where I took the opportunity to 'try my luck' at a Pizza Parlour-style organ, while customers were eating their pizza. This **Wurlitzer** has a mechanical rhythm unit, an endless



array of traps, and more than enough power to be heard over a crowd of people! I soon learnt to be wary of pizza parlour post horns - they breathe fire!

Whilst in **Portland**, we also travelled up to **Tacoma** to see and have a meal at another pizza parlour, "**Tacoma Pizza & Pipes**". The **Wurlitzer** organ here features two bubble machines, and a set of mechanical dolls which dance in time to the music! Other activities in **Portland** included a visit to a chocolate factory (Yum!), a visit to the fascinating **Elsinore Theatre** for an open console on the **Wurlitzer**, and a trip to **Mount St Helens**, which unfortunately was encased in fog, but still very interesting all the same. Thanks to **Jim** and **Shirley**, who, like **Gail** and **Rudy**, went out of their way to make us feel at home.

Next it was off to **Indianapolis, Indiana**, where the annual **ATOS (American Theatre Organ Society) Convention** was to be held. The atmosphere at the convention was great, with people from all around the US (and a considerable number from overseas) present. All were friendly, and we were made to feel very welcome. The convention hotel was the **Hyatt**, which is situated right in the heart of **Indianapolis**. Convention artists included **Ron Rhode**, **Simon Gledhill**, **Mark Hawn**, **Clark Wilson**, **Jelani Eddington**, **Dwight Thomas**, **Walt Strony**, **Donna Parker**, **Lee Erwin**, **Ken Double** and our own **John Giacchi**. Every concert was of such a high standard that it really was hard to pick a single fault! The convention venues, too, were stunning, they were entertainment enough without the music! Highlights for me were the **Paramount Theatre, Anderson**, where **Clark Wilson** played the 3/12 **Page**, and the **Embassy Theatre, Fort Wayne**, in which **Simon Gledhill** and **John Giacchi** presented individual programs on the 4/16 **Page**.

Wednesday morning 16th July was the concert we had come all this way for. This was in the **Emmerich Manual High School**

**Auditorium**, home of a 4/26 **Wurlitzer**. The weather was HOT (!), as it had been for most of the convention, and **Manual High School** was the only non air-conditioned venue. Not quite what I was used to, coming from the depths of winter in **Australia!** The concert went well, and I was able to win the overall division of the competition. This means I'll 'need to' return to **San Francisco** next year to present a program at the **Berkeley Community Theatre** at the 1998 convention. But, as **John Seng** would say, "Life is bad and then you die!" What a shame...

The convention afterglow was in **Cincinnati, Ohio**, which included a dinner cruise on the **Ohio River**, and a visit to the stunning **Wehmeier** residence, with its 4/36 **Wurlitzer**. Another very enjoyable day.

After the convention it was off to **Milwaukee, Wisconsin**, to yet another **Pizza Parlour**, this one comprises a **Kimball** console (but **Wurlitzer** organ), and features quacking ducks, a roll up **American** flag, a doll which performs somersaults when switched on, all sorts of lighting effects and an unenclosed **Marimba Harp** which towers above one of the tables! Very interesting, and very fun.

The next day's activity, a trip to the **Sanfilippo** residence, near **Chicago**, was the highlight of the whole trip. No amount of photos or description can fully emulate the experience of seeing this place in real life. It is simply incredible. Crystal chandeliers, gold leaf and bevelled glass abound, surrounding one of the finest collections of mechanical instruments in the world, not to mention the biggest theatre pipe organ in the world. And **Lyn Larsen** to play it!! Now, I finally know why they call it 'Paradise'!

By this stage we were nearing the end of our trip (drats!) and we were off to **Los Angeles** for the final stage of our journey before returning home. On our final day, we hired a car and drove around **Los Angeles**. The pizza we had for lunch is definitely the best I have ever tasted - I have to say it was better than the pizza I had in any of the pizza parlours! Also, on this last day, we went to the opening of the **Moller** organ in the **Shrine Auditorium**, which was played by **John Ledwon**. This Auditorium seats 6,500 people, and has a chandelier 30 feet in diameter (with over 5000 light bulbs, and ladders and catwalks to service them). One word to describe it? BIG! In a manner consistent with the whole trip, this was a very memorable experience.

By the end of our holiday, we were exhausted. But we had a fantastic time. On the plane on the way home, I began watching the first movie, blinked (a long, heavy blink), opened my eyes again, and the third movie had finished. Eight hours straight! But hang on, I never sleep on planes....!

# Manchester Free Trade Hall's *WurliTzer* On the Move

Once again, **John Potter** of the **UK's Lancastrian Theatre Organ Trust**, has sent us news of their activities which currently include the removal of the **Manchester Free Trade Hall's WurliTzer** and its re-installation in the **Stockport Town Hall**. This *WurliTzer* is a sister of the organ in the **State Theatre, Sydney**, which we would all like to see restored to its former glory. **John** has also sent some great colour photos of the move, reproduced here in glorious black and white!

On Tuesday 19th August 1997 the first pipe was removed from the *Solo Chamber* of the *WurliTzer Publix No 1* theatre organ, **Opus 2120**, in the **Free Trade Hall, Manchester**. By Friday 3rd October the parts of this world-recognised instrument had left the building on their way to different locations in **England** for restoration.

This *WurliTzer* originally installed in the **Paramount/Odeon Theatre** in **Manchester** in October 1930, was saved for preservation in 1973 by **The Lancastrian Theatre Organ Trust**. They removed it from the cinema and during the next four years voluntarily refurbished the organ as it was re-installed in the **Free Trade Hall, Manchester**. The *WurliTzer* remained there in regular use until the hall closed for re-development in August 1996. During these 20 years (it was re-opened in 1977), the organ was in constant use for concerts of all kinds, broadcasts and recordings, being played by many famous organists from **Britain** and overseas.

The removal of the organ demanded a lot of planning as the chambers were 60ft above the orchestra platform and an electric hoist had to be used to bring down the major components to stage level. Apart from the very biggest ones, the majority of the 1,400 pipes in the organ came down the way they went up in 1973, via 79 steps!

As negotiations with **Manchester** failed to produce any positive suggestions for a new home in that city, an approach was made to **Stockport Metropolitan Borough Council** to see if they would be interested in providing a home for this well-known *WurliTzer* in the **Great Hall/Ballroom** of their **Town Hall**. Subject to a grant being obtained from the **National Lottery** for the building work required, the answer was yes, the project being given the go-ahead by the full council.

**Stockport** is a town in its own right just eight miles from **Manchester** and with excellent access. The **Ballroom** was built as part of the 140-room **Town Hall** between 1904 and 1908 with an official opening by the then **Prince Of Wales**, the **Town Hall** being designed in Renaissance style.

The **Ballroom** has a barrel-vaulted ceiling and seats 700 people. It is reminiscent of the **Blackpool** ballrooms, having rich carvings, ornamentation and stained glass windows, the latter all dedicated to the **Earls of Chester**. It has been used for some years for dancing several times a week with an electronic organ played by **Eric Barrow**. Current events, to give some idea of the uses to which the building is put, include **Elgar's Dream Of Gerontius**, **The Memphis Belle Swing Orchestra**, **The Treorchy Male Voice Choir**, and regular programmes by **The Stockport Symphony Orchestra** whose programmes include items that could well make use of the *WurliTzer*.

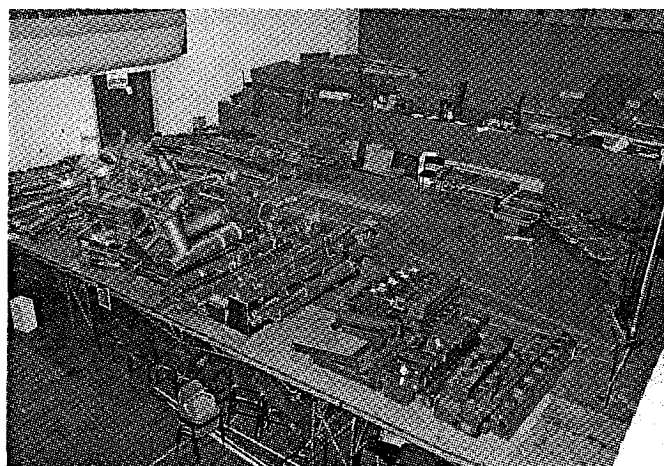
The console will be on a lift just offset to centre stage and the pipes will be in side-by-side chambers, as in the **Free Trade Hall**, in a disused balcony at the rear of the ballroom,



*19th August, 1997 - the first pipe is removed from the Solo Chamber*



*Later in the day the Main Chamber at the Free Trade Hall is empty*

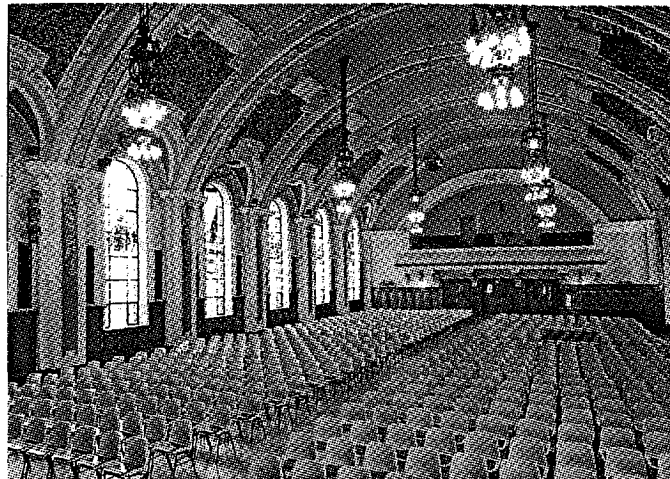


*Parts of the WurliTzer spread across the stage of the Free Trade Hall*

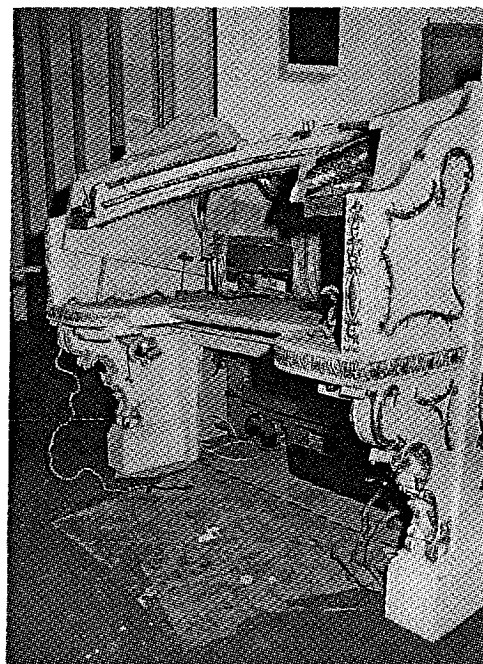
with the piano and master xylophone unenclosed in front of them. Unfortunately space precludes the re-use of the very bulky original relays so the organ will be computerised, and the relays, which will not be sold so as to keep the organ complete, will be kept in store by **Stockport Museum Services**.

However, behind the chambers is a disused rotunda above the entrance foyer and it is planned to make this into the **Robert Hope-Jones Room**. **Robert Hope-Jones** was a **Cheshireman**, born not many miles from **Stockport**, which is also in **Cheshire**. Many of his inventions in the world of organ building were incorporated in the **Wurlitzer** when he moved to **America**, early models being known as the **Wurlitzer Hope-Jones Unit Orchestra**. Part of the original relays will be exhibited in this room along with other memorabilia and there will be windows installed in the room giving an interior view of the chambers.

Thanks to grants from **The Foundation for Sport and the Arts** and the **Lottery**, the **Wurlitzer** will be re-installed in an as-new condition, but the reservoir weights bearing the words "**Hope-Jones**" will again be in the organ, as will the swell shutter motors autographed by many well-known organists. By the time you read this, work will be well under way in the ballroom and on the organ. It is intended that by mid-1999 the **Wurlitzer** will once more be sounding out in its new home. Give it time to settle down and **The Lancastrian Theatre Organ Trust** should be in a position to announce a series of opening concerts under the title "**WURLITZER 2000**". Like a passenger trip to the moon, enquiries for tickets will be accepted now!



*Stockport Town Hall Ballroom, showing the disused balcony where the Chambers will be situated*



*The console of the Wurlitzer after dismantling for removal*

*Stockport Town Hall Ballroom, looking towards the stage - the console will be to the left of the steps*



## BLACKETT & HOWDEN Organ Plays Again in Melbourne

The 2/9 Christie/Blackett & Howden Theatre Pipe Organ, formerly installed at Cinema North in the Melbourne suburb of Reservoir, has recently been re-installed in the Coburg City Hall and is now once again playing.

The larger and more reverberant auditorium has enhanced the sound of this quite historic organ, and the installation team is excited at its future concert prospects. It will, again, be the only theatre organ north of the city of Melbourne, and is the third in the stable of organs owned and operated by the Theatre Organ Society of Australia (Vic. Division). It complements existing organs at the Dendy Theatre in Brighton, (3/15 WurliTzer), and the Compton organ at Malvern Town Hall, (3/15 hybrid). This venue is now called Stonnington Town Hall following some Council amalgamations.

The instrument at Coburg is primarily 8 ranks of Blackett & Howden pipework, chests, tremulants and regulators, plus an additional wooden Tibia Clausa rank by WurliTzer. The organ is controlled by an off-white Christie console mounted on a screw type lift, (as is the case at the Regent), and uses Christie electro-pneumatic relays and switches, making it one of only a few here still using such original technology.

Because of building constraints the chambers are situated one above the other on the right side of the auditorium's large stage, reminiscent of the famous English Christies at Marble Arch and Edmonton. The sound does not seem to have been compromised by this arrangement, albeit that no 'stereo' effect is present. A split organ would have posed a significant problem at Coburg since the hall is 70' wide.

This 1928 instrument represents the last, and the only unitised, organ ever built by the firm of Blackett & Howden, (Newcastle Upon Tyne), although they installed seven other organs in theatres and cinemas in the North of England, Scotland, and Wales but they were essentially classical instruments fitted with some traps and effects.

The sound is typically English, having very refined flues giving results similar to Christie, but not identical. The organ has four 16' registers, and is equipped with two Xylophones plus the usual percussions, traps, and effects.

A 61-note Aeolian Harp and a Piano will hopefully be added in the future. Final voicing, regulation, and tonal finishing is expected to be carried out early in 1998 followed by an official "Opening" concert. The Coburg B & H will also be featured at the TOSA Convention to be held at Easter, 1999. From Bill Worley.

When Chris McPhee released his Orion-recorded CD, *Concert Hits*, ATOS' magazine *Theatre Organ of November/December, 1996*, contained this review :

### Concert Hits — Chris McPhee



In 1993 Chris was Overall Winner of the ATOS Young Organists Competition and within the year he released his first album, *Polished Pipes*, recorded on the 4/24 Capri WurliTzer.

On this new album, Chris is heard on an equally fine WurliTzer, the former Capitol Theatre instrument now installed in the Orion (Theatre) Centre in 1988. It's Opus #1813, a Style 260 (with its original 32' Diaphone) now increased to 17 ranks with an added *English Horn* and *Solo String Celeste*. Back in the late 60s, Concert Records issued an LP by Ian Davies (*Australian Style*, #CR0015) while the organ was in its original home and, since its installation in the Orion,

another young Australian organist, John Giacchi, has released *Night Moods*.

Being an under-the-stage installation, unique for a WurliTzer, its bright sound is perfect for Chris' selections, arrangements, and registrations. Just 21 years old when this recording was made in late 1995, Chris has included on this 68-minute album his most requested hits and presents them in excellent concert sequence.

Chris opens with the new Walt Disney theme song - and a great console riser - *Be Our Guest*. In the first chorus of his second piece, *Chelsea*, you might not realise Thomas Wright Waller was the composer. The second chorus gives it away as pure "Fats" (it's one of six titles from his wonderful 1939 *London Suite*)

A bouncing *Baby's Birthday Party* is next. Note the great string bass in the pedal. Richard Rodger romantic *If I Loved You* is one of several marvellous ballads on this album; the others being Romberg's *Serenade* from *The Student Prince*, the brooding theme music of *Schindler's List* and a mellow *Old Fashion Garden*.

Chris features two out-of-the-ordinary marches in his program: -a light-hearted *March of the Cards* and a rather percussive *Fire Drill March*. In a salute to one of the organ's early resident artists, Knight Barnett, Chris plays his arrangements of *Memory Lane* and *Chloe. I'm Forever Blowing Bubbles, I Don't Want to Set the World on Fire*, and a fun-filled *Bei Mir Bist Du Schoen* are all light, breezy delights.

A 10-minute selection of tunes from the musical *Annie* includes *It's A Hard Knock Life, Maybe, I Don't Need Anything But You, You're Never Fully Dressed Without a Smile, I Think I'm Going to Like it Here*, and, of course, *Tomorrow*.

Midway in the album, Chris has a rather up-tempo, up-beat *In A Persian Market* which breathes new life into that old chestnut and his "closer" is an equally sparkling arrangement of *Slaughter on 10th Avenue*. The final number, which surely serves as his encore, is *I'll Be Seeing You*.

Congratulations to John Parker and his TOSA organ crew for a superb organ and to Graham Ward for capturing its sounds so well. Everything about this album is fresh and spirited and, as Dan Bellomy said in his review, "Try it, you'll like it!" Amen!!

# OUR NEXT ARTIST

## CHRIS McPHEE

Chris McPhee began learning electronic organ in Adelaide at the age of 9, studying through the Australian Guild of Music and Speech.

His natural ability combined with hard work and enthusiasm gained him the Associate Diploma of Electronic Organ with Honours, as well as places in many competitions, talent quests and National Awards from AGMS. In 1990 he achieved full marks for his Matriculation Music (Performance and Theory) and in 1992 was the winner of the Royal School of Church Music's Scholarship.

He is a church organist as well as a rostered house organist for film shows at Adelaide's Capri Theatre, and a part time organist for a commercial undertaking. Last year he released his first commercial tape, *Introducing Chris McPhee*, recorded on a Lowrey Heritage electronic organ and his efforts were widely acclaimed.

Chris is in the enviable position of having the Wurlitzer in the Capri Theatre, Goodwood, S.A., as his home-base instrument. The availability of such a fine instrument and the opportunity to play it regularly for film shows has done much to aid Chris' development. Chris also has the honour of being the Vice-Patron of the Electronic Organ Club of South Australia.

In 1992 he visited the USA on a concert and study trip, where he spent a month under the tutelage of the

brilliant musician, organist and teacher, Jonas Nordwell.

Probably his greatest achievement so far is the winning of the senior section of the 1993 Young Theatre Organist Competition conducted by the American Theatre Organ Society, as well as being declared the Overall Winner of the whole competition, which includes entrants from England, Canada, America and Australia. His \$3,000 prize included a trip to the USA in July, 1993, to play at the ATOS Convention in Chicago, where he took part in a concert at the 3/17 Barton organ in Chicago's Patio Theatre and was presented with his award. He was invited back last year to play at their 1994 Convention, which was held in Fresno, California.

In the last 5 years of the ATOS Young Organist Competition, Australian entrants, sponsored by the Australia Felix Chapter of ATOS, have been awarded several scholarships and secured winning places on no less than 4 occasions - John Giacchi in 1990 (Senior), Sean Henderson in 1992 (Junior), Chris in 1993 (Senior), Heath Wooster in 1994 (Intermediate) and Ryan Heggie in 1997 (Intermediate and Overall). This is certainly a great achievement for our young organists and a compliment to their teachers, especially since there is so much competition which appears to be getting stronger every year. Chris was the first Australian to be chosen as the Overall Winner, as well as winning his age-

group

Chris has recently played in Brisbane, Melbourne, Adelaide, Ballarat and Sydney. Avid TOSA Conventioneers will have heard Chris at the 1989 Perth Convention, when as a 15 year old he shared the stage with Ballarat's Sean Dunwoodie, and at the 1993 Adelaide Convention, when this 19 year old's brilliant technique and sensitive interpretation were the exciting surprise of the whole Convention.

In September 1993, Chris joined the ranks of duettists privileged to perform in tandem with the piano talents of Tony Fenelon at the Capri, Adelaide. They played to an ecstatic full house there and received a similar welcome at the Orion in December, 1993, when Tony introduced Chris to Sydney audiences for the first time. In the same way, this year Chris introduces his young, fellow award-winning, South Australian theatre organist, Ryan Heggie

These achievements and his stunning ability, combined with the warm, engaging personality which Chris unassumingly displays during his performances, provide the ingredients for a truly superb concert from this young star, whose concert in February last year was a rousing success.

Chris has recently become engaged to Katrina Polglase and their marriage is set for September this year. Congratulations to both of them!

### With Special Guest Appearance by :

## RYAN HEGGIE

was the 1997 Over-All Winner and Winner of the Intermediate Division sponsored by the Australia Felix Chapter of ATOS. Ryan is 18 years of age.

His introduction to music came at the age of seven when he began learning recorder and violin at school. Two years later, he took up electronic organ and in 1991 auditioned for a position in one of Adelaide's four special-interest, music schools. Last year he completed his final (matriculation) year at this school, receiving perfect scores for two

music subjects - solo performance and musicianship.

He received an Associate Diploma in the Yamaha Music Foundation. Playing the piano, he is a member of a Dixieland jazz band, which last year released its first CD. This year, he is studying classical pipe organ at the Adelaide Conservatorium of Music as well as studying Dentistry at Adelaide University.

His introduction to theatre organ came in 1992. After playing at a few club nights, he was asked to play at a Young Organist Concert at the 1993 National

TOSA Convention, held in Adelaide. Later that year, he was awarded a ROTOSA Youth Music Scholarship for theatre organ, and in 1994 was a recipient of an ATOS Scholarship. Since then he has been invited to play at many club nights and concerts, and often plays at theatre film sessions on the 4/29 Wurlitzer at the Capri Theatre, Goodwood where he recorded his entry pieces for the ATOS Competition. As well as performing, Ryan is interested in becoming involved with the maintenance aspect of theatre organs.



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**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.

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**ORION CENTRE CAMPSIE.**  
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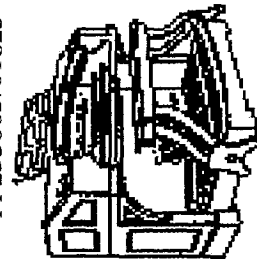
# TOSA NEWS

# APRIL, 1998

Theatre Organ Society of Australia  
(NSW Division) Inc.

# TOSA NEWS

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