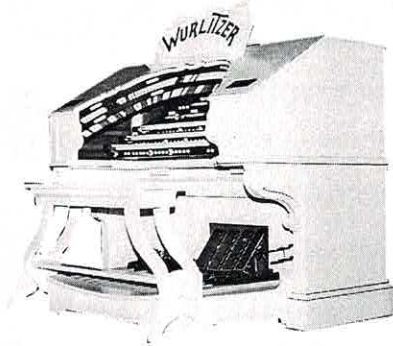
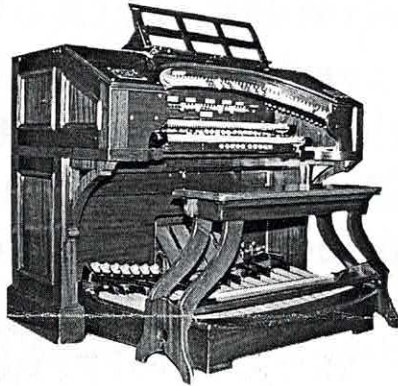


JULY, 1993

TOSA

Marrickville Town Hall



Orion Centre Campsie

NEWS

Direct from the UK

NICHOLAS MARTIN



BLACKPOOL SUPPER DANCE
Friday, 30th July

IN CONCERT
Sunday, 1st August

ORION CENTRE CAMPSIE

Volume 32
Issue 6
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TOSA NEWS

JULY, 1993

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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Mayor of Canterbury, Ald. John Gorrie

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STOP PRESS

Monday, 14th June

I have just learnt that our President and his wife, Jack and Pearl Lawson, have both resigned from their elected positions in TOSA-NSW and from the Society, effective immediately.



COMING EVENTS

JULY

Monday 5 at 7.30 pm Committee Meeting
Friday 30 at 8.00 pm BLACKPOOL DANCE NIGHT with
NICHOLAS MARTIN
Orion Centre, Campsie

AUGUST

Sunday 1 at 2.00 pm NICHOLAS MARTIN
Concert
Orion Centre, Campsie
Monday 2 at 7.30 pm Committee Meeting

SEPTEMBER

Monday 6 at 7.30 pm Committee Meeting
Wednesday 15 at 7.30 pm Members' Night
Orion Centre, Campsie

OCTOBER

Monday 4 at 7.30 pm Committee Meeting
Sunday 24 at 2.00 pm JIM RIGGS
Concert
Orion Centre, Campsie



REMEMBER TO TUNE IN TO
2CBA-FM 103.2

ALSO, SEE
PAGE 10

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

Editorial

The Member's Club Nights are always interesting, and the last one included some wonderful playing by Margaret Hall, who was also kind enough to help other less experienced players perform more expertly on the mighty Orion WurliTzer. (Incidentally, Margaret asked me to mention that in her review of "Pipe'Em In" in last month's TOSA NEWS it was Malcolm Ross and not Malcolm Patterson who played) Even if you don't want to play, the evening is still entertaining, as it is like a free mini-concert, under very relaxed conditions which allows you to get to know other members of our Society. Do try and come to our next Club Night (Wednesday, 15th September at 7.30pm), as it is sure to be an enjoyable experience.

Ed Wharton is kindly continuing as Ticket Secretary until someone can take over the position, but it is a tiring and time-consuming task that, as a sick man, he should not be doing. We do appreciate his fidelity to the Society and all the wonderful work he does as the front-man of the Society's public relations.

Since Ed is the person in the Society who is contacted the most by members, he often knows a lot more than other committee members about the feelings, illnesses and problems, etc., of the general membership and he passes this information on to committee members for their consideration. For example, it is through Ed that we learnt that long-time member and regular concert-goer, Morrie Dickens of Mortdale, sadly passed away recently while on holiday in Queensland. It is one of the many invaluable services Ed renders so ably to the Society and its members, and we are very grateful for his friendly contact with members and his assistance with the human side of the Society.

Ed has asked me to thank all the people who have rung and enquired sympathetically about his health - he has been very touched by the concern of these thoughtful members, and of course we can thank them in part for Ed's selfless decision to continue a little longer in the position, just to help the Society through this difficulty.

Bob Staunton, our immediate past President, has also served the Society faithfully for many years and has, sadly for us, decided to relinquish his current position as Practice Convenor. We are sorry to lose him as he has done a marvellous job of organising the practice sessions - to a point where the system seems almost to run itself, but this is due to Bob's ability to organise and to his administrative efficiency.

Please don't forget to renew your membership - see page 13.

Best Wishes
Colin Groves



WELCOME TO NEW MEMBERS

A warm welcome to the following, recent additions to our illustrious cast list. We hope your time with the society will be long and enjoyable :

- J.A. and A. Healy - Campsie
- T. Barber - Kellyville
- F.A. Wood - Winston Hills
- R.A. Gardiner - North Rocks
- A. Gleeson - Lane Cove
- M.F. Holland - Ryde
- B. Willis - Oyster Bay
- B.R. Bailey - Milperra
- W. Pearce - Croydon
- G. Janod - Sanary (France)

Members Playing Night

On Wednesday, 2nd June, we had the pleasure of hearing the following members play a short bracket of numbers on the Orion WurliTzer :

- Col Tringham
- Jack McDonald
- Ron Ivan
- Paul Luci
- Tom Barber
- Amy Caldwell
- Heather Finch
- Howard Emerson
- Chris Styles
- and
- Margaret Hall

From The President

Well another month has gone past and one worries that Christmas is just around the corner!

We had a great concert with Cliff Bingham last month and fortunately only 2 people turned up at Marrickville Town Hall, but one of our members kindly drove over to meet them and bring them to the Orion in time for the concert. So no inconvenience was caused.

It is disappointing that we only get small attendances at a concert played by one of our local artists, because we do have a lot of good talent which does not get the support that it deserves.

The half-yearly meeting was attended by just 34 members, but I guess this was to be expected on a cold, winter's night. After much discussion all the notices of motion that were advertised were defeated. Following supper, our member, Peter Bidencope, showed a short movie that he had brought along and this made a nice finish to the evening.

Don't forget on Friday night, 30th July it is your chance to get out your dancing pumps, as we are having a supper dance at the Orion with Nicholas Martin at the WurliTzer. Nicholas previously played at the Blackpool Tower Ballroom, so this should be a great night. It is suggested that you book early as the hall is limited to 350 places and you must book and pay by 16th July, as we have to give the numbers to the caterer. PLEASE NOTE, there will be no door sales on this occasion. Even though this is a night function, your cars will be protected in the carpark, as we will have security guards in attendance, the same as for our afternoon concerts.

The Friday dance night will be followed by Nicholas Martin in concert on Sunday, 1st August At 2.00pm at the Orion Centre.

That's all from me for this month.

Jack Lawson

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

MY VISIT TO THE SYDNEY OPERA HOUSE

Eric Frendin of Port Macquarie has written this delightful and informative article about his Opera House Adventure, when a well-known organist, our March artist, invited him to a rehearsal session "as a page-turner".

If you think this article is about my one and only visit, you're wrong. When I lived in Sydney I went quite a few times to concerts and recitals. Now, all my life I have been in love with organs. So, of course, I read up on this fine instrument in the Concert Hall of the Opera House. From the hall I admired the highly-burnished, tin show pipes. I was impressed with the organist's lofty perch, from which he could look down on all the stage performers and much of the audience. There he sits, surrounded by pipes, the central focus of the whole hall. I was (and still am) fascinated by the fact that this lovely monster has, in fact, tracker action with these fine rods nearly 9 metres long!

Came the day when a good friend of mine phoned and asked if I would care to look at the Opera House organ. Does a duck swim !!! It had to be late evening because of Opera House commitments. But what the heck! I duly met my friend at the stage door and was escorted up the stairs to the most exclusive seat in the house. There is room for a couple of people to stand in the loft, near the organ bench. So I

watched and listened, entranced, while my friend used most of those 127 speaking stops plus couplers, the 5 manuals and pedals, plus the other facilities. (How does an organist get time to look at the music?)

I tore myself away from the balcony for a few minutes, and with the greatest care I tip-toed through the organ's works, spread over 4 or 5 levels - I did not attempt the narrower spots. Yes, there were the 32' open wood pipes, finished with high-gloss varnish which seemed to be a centimetre deep. And just look at the hundreds of polished, metal pipes of all shapes and sizes. And right here in the middle of the works it was about just impossible to hear any hiss of air. Remember, it was an empty hall quite late at night and remember too, that the 9 blowers are all in the organ chamber. Here is an organ built like a **Rolls Royce!** And a self-taught Aussie both designed and built it. Congratulations, **Ron Sharpe!**

But, dear reader, the best was yet to come! My friend invited me to **PLAY!**(Pause here and let that sink in) I announced I would attempt **Clarke's Trumpet Voluntary**. As time was of the essence, I asked my friend to find a Solo Trumpet on one manual and suitable accompaniment on another manual, plus pedals. He quickly obliged and away I went. The organ was good to play - quite docile, and sounded

great! For my encore (that nobody requested) I decided on a hymn tune, **Lobe Den Herren (Praise to the Lord, the Almighty, the King of Creation in my hymnal - Ed.)**, and asked for a hearty registration, with lots of couplers which would enable me to gradually increase until I could finish flat out. (Make the most of this, mate, it probably won't happen again!). The hymn was easier to play than the **Trumpet Voluntary** because I made no attempt to "solo" the air. It was both hands on the one manual - I forget which one, they're all in German! But how does a rank amateur bring on other stops in nice, even increments? Simple! You just press the Crescendo pedal and the further down it goes the more stops it brings on. There's even a digital read-out, going to 179 (I think that's right - over 170, anyway). Well, it was an exciting few minutes. I would like to have heard the effect from the auditorium.

So that's my **Opera House Adventure**. Ever since, when conversing with friends, I steer the conversation to organs, and when I have their full attention, if necessary by seizing their lapels or gripping their upper arms, I say quietly, "Of course, the last time I played the Sydney Opera House organ"It was one of the high spots in my 70 years.

Eric Frendin

Our next artist, **Nicholas Martin** first fell in love with the theatre organ at the age of 11, after initially studying the piano. Whilst on a visit to the seaside resort of **Blackpool** with his parents, he overheard the organ being played in the **Ballroom** of the famous **Blackpool Tower**, and from that moment it was always his ambition to play there.

This ambition was realised in 1981 when was still only 17, and he became resident organist there for the next 2 summer seasons, playing the **Wurlitzer** made famous by his late idol, **Reginald Dixon**.

During the second season at

NICHOLAS MARTIN

Blackpool, Nick was approached by **Nigel Turner** from **Northampton** - a new entertainment complex was being built there and Mr Turner wanted him to become the resident organist on the **Wurlitzer** that was being specially installed. The new venue was to be called **Turner's Musical Merry-Go-Round**, and it opened its doors officially during April 1983.

Since then, Nick has been playing constantly to full houses at **Turner's**, but has also found time to record several records, cassettes and CD's. He has

been seen on TV and made numerous recordings for **BBC** radio. He is also in great demand for concert appearances throughout **Great Britain** and other countries.

In 1985 he was invited to perform on the 4-manual, 100-rank organ which is in the **Kirk of Dunedin, Florida, USA**, and due to public demand he returned there in '87, '89 and '91. He has played in the **Channel Islands, Germany, Holland and Spain**, and he is touring **Australia and New Zealand** this year during the English summer. In 1992 he was elected the **Patron of the Theatre Organ Club of Great Britain**.

BOOK NOW !!

THE WURLITZER ADDRESS

Part 5
(cont'd)

In the concluding instalment of the address given by Fanny R. Wurlitzer to the 1964 North Tonawanda ATOS Convention, he gives due praise and recognition to some important and influential people - employees, organists and wives.

Early Days

Among the people who came from Elmira in May, 1910 were Fred Smith, Dave Marr, James Nuttall - our head voicer, Joe Caruthers, Harry Caruthers, John Colton, Earl Beach, Gus Erickson, and Jack Hurst, who was in charge of the metal pipe department. There were John Badger, Charles Russell, Carl Johnson, Gus Notterman and his son, Gus Jnr.

Then there was Mrs Linhairs, who came up from Elmira to teach our girls and women how to do this intricate work on the Hope-Jones organ, because we ran all our own cables, and for every organ that was built the cables were different. We had long tables that we'd run these cables on and form them out in advance. Of course our drawing office had to lay everything out on paper before it was built, and that was an intricate part of the work, and very important.

There were many men who came a little later on, such as W. Meakin Jones, no relative but a former associate in England, of Robert Hope-Jones. He came over in 1912. Louis S. Lockwood took over as superintendent when some of the other men left; because a lot of them melted away between the time we moved them up here and the time when Hope-Jones died. So Lockwood was responsible for a great deal of the success of our later work, our important work. He was responsible, along with Howard Morer, for developing the roll system and this marvellous tracker bar.

The tracker bar had two cuts in it - you see, with paper you have the problem of shrinkage and expansion with humidity. There were two small

leaves inside the tracker bar and if the paper expanded, those leaves were pushed out electrically, and the tracker bar would open up. It couldn't open up very much, of course, otherwise your music wouldn't track. It opened up just enough so that it would not cause any trouble, and then if the paper shrank again, the bar would come back to the correct size. It was just a tiny fraction of an inch that opened up each one of these slots. Howard Morer helped to develop that, and I regard his work very highly.

People Did a Wonderful Job

There were Manly Cockcroft, Fred Wood, Walter Berry, and David Arthur who was one of our voicers. Tom Ruggles subsequently became chief voicer and I always felt very indebted to him for what he did for us, because he carried on the Hope-Jones type of voicing. And the most important factor - he trained young men to follow, something that the original voicers didn't want to do. They didn't want to teach anybody; they wanted to keep it a secret.

The business was expanding and we had to have more voicers. There was Bob Shreeve who took over management of the metal pipe department when Jack Hurst left us, and Louis Markovitz. Elmer Bodfair was for many years in charge of our drawing office. I am very grateful to these people who helped us and who did such a wonderful job in building the Wurlitzer organ.

Original Organists

I'm also grateful to all the many organists who made it possible for the Wurlitzer organ to achieve fame. They did a wonderful job. You know Jesse Crawford, his wife, Helen; there was Eddie Dunstedter; one of the early ones was Henry Murtagh - I didn't consider him as great a musician as many of the others; there was Dick Liebert, who was head organist at Radio City Music Hall, and Milton Charles.

Clarence Reynolds I must mention

again. He was organist at Denver and had been the organist at Ocean Grove. And there was C. Sharpe Minor, who was a great showman, but a poor musician, but he really did show off the organ and people loved him. Carl Coleman here in Buffalo; Tom Grierson, from Rochester, who played here in Buffalo, and is one of our very good friends. I'm grateful to all of them, and please don't be offended if I didn't mention the names of all those who helped us so much.

The Wurlitzer Widows

I want to thank all the Wurlitzer widows, because I know it took a lot of patience and help from the wives of members when they purchased an organ and installed it. Without the support of their wives, it couldn't have been accomplished. Many of them helped with the actual work, and all of them showed patience. And this not only applies to Wurlitzer widows, but to the wives of all members whatever make of organ they have.

Also my appreciation goes to all of you for your patience and loyalty. And, of course, my very great appreciation to all of you who have purchased theatre organs. Naturally I appreciate most of all the purchase of the Wurlitzer organs from theatres so that these are preserved, otherwise their lives would have been very brief, and the present generation would have forgotten them.

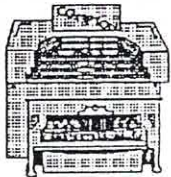
I can't close without mentioning Ben Hall for the marvellous book that he wrote, "The Best Remaining Seats", and the study that he made of the early history of the motion picture industry. I think it very important to preserve for future generations.

I've tried to tell you of some of the early periods, and the problems we had. Let me tell you that I appreciate very much your being here, and thank you very much.

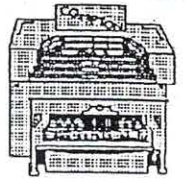
There followed a standing ovation to Mr Fanny Wurlitzer for at least two full minutes.

Cinema Organ Society Journal

PERTH - ENCORE '94



T.O.S.A. (W.A.)



CONVENTION PREVIEW

At this early stage concerts, artists and events have been decided in principle, but are still subject to contract. We are not therefore in a position to offer you complete details but are able to whet your appetite with the following :-

OVERSEAS ARTISTS

We are proposing to feature one of England's leading exponents of the Compton Theatre Organ. His wealth of experience will be ably demonstrated on the Compton Organ during our main Convention Concert.

Further negotiations are well under way with a second English organist who will delight you with the sounds of the Wurlitzer Organ belonging to Stirling Theatre Organ Productions.

LOCAL ARTISTS

T.O.S.A. (W.A.) members will be featured for the first time in a "Western Showcase" where Theatre Organ, Grand Piano and novelty items will be performed for your entertainment.

Electronic instruments and Church Organ will be played by local artists at other venues during the Convention to fully complement the overall musical picture.

OTHER EVENTS

Registration and a "Getting To Know You" meal at the Convention Hotel.

A cruise down the Swan river to Fremantle allowing time for shopping and sightseeing.

A night out at Perth's unique Civic Theatre Restaurant which includes a meal and live stage show.

Our Convention dinner is to be held at Gloucester Park in the Beau Rivage rooms looking out on to views of our beautiful city.

Open Console and Convention Finale on the Compton Theatre Organ.

CONVENTION HOTEL

Just look at these rates!!!!

Twin Share, per person	_ \$29
Triple Share per person	_ \$24
Single Room supplement	_ \$29

These are the rates we have been offered by **The Metro Inn** which beat hands down any other hotel of similar standard that we have inspected.

How did we do it?

Those people who came to the 1989 Convention in Perth will recognise the name - yes it's the same Hotel. The feedback we received was that the conventioners liked the Hotel and the Hotel liked the conventioners. Because of this the management were determined to secure the business again, which is evident by the rates we are now able to offer.

That's not all !!!!!

The Metro Inn is more than happy to extend these excellent rates **before and after** the Convention period for those staying at the Hotel who may wish to take advantage of an extended stay in W.A.

As a Committee we would urge you to take up this excellent offer as we feel that staying in the Convention Hotel is a key element of the Convention package.

Convention transport will leave from, and return to this Hotel.

Feedback from the 1989 Convention indicated that staying in the one Hotel created a more convivial atmosphere, really allowing people to meet and get to know each other.

Tea, Coffee and Toast facilities are available in every room. You are able to prepare your own breakfast in your room or take advantage of the Hotel's facilities.

The Hotel enjoys a close proximity to the City Centre.

Most rooms have an outlook over the river to the City.

TO CONCLUDE

1989 was a huge success. Be sure to come back for more.
Looking forward to your company

AT
PERTH - ENCORE '94

Final details and booking forms will be sent to all states later in the year.

DENIS PALMISTRA - The Singing Organist

One of Australia's top theatre organists, Denis Palmistra had a style which was unquestionably his own. It was described as a unique blend of the traditional style of theatre organ playing, combined with some modern touches, the whole being complemented with his own flamboyant style of showmanship. As a singing organist, Denis had developed showmanship to a fine art form.

He brought a vivid and imaginative approach to each and every number he played, weaving a pattern in richly chorded hues, full of strong contrasts and complemented by the most delightful and haunting melodies. From the serene and delicately registered to the virile and lusty, Denis took each song and added his own particular magic to it.

In his prime, Denis not only coaxed the WurliTzer to "sing" in his solo presentations, but in his singing spots he often used a Maurice Chevalier type of accent which always earned him wild applause. With characteristic humour, Denis explained that he eventually gave up singing with the organ because he found that he earned the same money without wearing out his voice.

He commenced to study the piano at the age of 7 and made rapid progress. When Sydney's Capitol Theatre opened in 1928, Denis was often in the audience to hear American Fred Scholl who was the first organist at that theatre. When Denis decided to learn the theatre organ, he chose his teacher wisely indeed - no other than the organist who had first thrilled him at the Capitol Theatre, Fred Scholl.

Denis' first residency was at the 2/10 WurliTzer of the King's Cross Cinema. He later played the first "live" broadcast of a theatre organ in Australia on it. The programme was broadcast over station 2KY with the late John Harper (old gravel voice himself) as the announcer, and I think, if my memory serves me well, it was sponsored by the Aeroplane Jelly Company.

He later appeared in brief seasons at both the Regent and Plaza Theatres in Sydney, followed by one at the Capitol, which was a great thrill for him as this WurliTzer had been the first one he had ever heard.

In 1936 he signed a contract to appear at the exotic Civic Theatre in Auckland, New Zealand for 6 months. This was extended for another 6 months and, on his return to Australia, he appeared at the Spanish-style Roxy Theatre at Parramatta for a season, followed by one at the Victory Theatre, Kogarah. He then appeared at several of the theatres in the Western Suburbs Circuit, before being chosen to open the Christie organ in their new Savoy Theatre in the suburb of Enfield.

His next move was to the Palatial Theatre, Burwood, and from there to the Strathfield Cinema. Then came seasons of 6 months at the Civic Theatre, Auburn, and the Savoy Theatre, Hurstville which now had the WurliTzer of his first residency at the King's Cross Cinema. He then commenced a return season of 6 months in each of the Western Suburbs' cinemas which possessed a theatre organ.

In 1950 he returned to the Civic Theatre, Auckland, for another 6 months season, which was extended 3 times, making his New Zealand stay over 2 years in length. He toured with a Hammond organ for the Great Levante Show, and after that became organist for the Jack Davey radio programme, following Wilbur Kentwell's move into Brisbane television.

He played a concert on the WurliTzer installed in the home of John Clancy at Wentworthville, and it was at this concert that his first LP record was released. He played the first birthday concert of TOSA's WurliTzer in the Marrickville Town Hall, and twice returned to New Zealand to present concerts for the Theatre Organ Society over there. During each of these concert visits he broadcast over New Zealand radio and was also

interviewed on air. He was a Patron to the New Zealand Society.

When the NSW Division of TOSA bought the organ from the Capitol Theatre, the Society arranged for a farewell concert at which 10 organists each played for around 20 minutes. The music critic from the Music Maker magazine, the late John Gardner, said in his review of the event that Denis had stood out head and shoulders above all the others. He had once been resident organist at that theatre and his intimate knowledge of it certainly showed.

During that farewell concert, as compere I was at the front close up to the organ and I could see Denis quietly singing along to himself as he played. After his performance, I told him that I had seen his lips moving and heard him singing several times when the organ was playing softly, and he told me that a musical organist actually plays the lyrics as well as the dots on the sheet of music. It is a sad fact that so few organists ever bother to learn the lyrics, which actually set the mood of a piece of music - the lyrics create the expression and "expression is the soul of music". Amateur musicians often need to take note of this fact.

An organist of exceptionally wide experience, he was undoubtedly a "Master of the Organ". In his younger days he quite closely resembled film-star Charles Boyer, and the combination of film-star good looks, a fine voice and a brilliance at the console made Denis Palmistra probably the best of the limited number of singing organists in this country. He was friendly, warm and sincere, with a very unassuming manner which made him a pleasure to know.

Sadly, Denis passed away at his Sydney home on the 18th July, 1992, at the age of 85.

Most of this profile comes from my long personal contact with Denis, but I am grateful to my old friend, Leo Cassin, the Managing Director of New Zealand's largest organ distributor, for his recollections of Denis during his New Zealand days.

MARGARET HALL at EPPING

SUNDAY, 18th JULY at 2.30 pm



Epping Baptist is close to Epping Railway Station. Corner of Ray and Carlingford Rds

Suggested donation :
Adults \$10
Concessions \$5

Epping Baptist Church is pleased to announce the next event in its popular series of public performances. Well-known, Sydney organist, MARGARET HALL, will present a programme of popular and light classical evergreens, featuring the versatile, dual-purpose Christie pipe organ, previously installed in Eastwood's *Duke of York / Odeon Cinema*.

Jottings from the Half-Yearly Annual General Meeting :

Suggestions from the members during General Business centred on :

- * The need to attract more new members into our Society, especially younger ones, in order to ensure the continuation of the preservation and restoration of Theatre Organs
- * The need for a truly "National TOSA" entity to deal with national concerns and problems such as the superannuation payments to artists
- * Young artists should be encouraged and promoted more in NSW, as they obviously are in the interstate societies, judging by the young organists at the Adelaide, Easter Convention - some from other states, but none from NSW
- * A "Think Tank" of members could be held occasionally to find new ideas and new directions for the society, and could be a part of the Members' Club Nights, along with the open console activity at these evenings

Other news from the meeting included :

- * The 3 motions proposed in the May edition of TOSA NEWS were not supported by the majority of the members at the meeting
- * Members wishing to vote by proxy must do

so in the format suggested in the society's rules

* Preparations for the work to be done on the Marrickville organ are continuing and work should start on it before too long

* The Orion organ is in good condition and in need of no major work at the moment

* The Treasurer's report showed the society to be in a satisfyingly sound financial state

From the report given by our Secretary, Mary Stewart :

* "The present committee has been 'running like clockwork' for the past 6 months - everyone is working in complete harmony with everyone else for the first time in years."

* "We have introduced 'new blood' to the TOSA executive and the General Committee, as you requested."

Mary then thanked all of the committee members for their efforts so far, with special mentions going to :

Jim Booker - a capable and conscientious Treasurer; Robert Gliddon - Assistant Secretary, for taking over tedious office jobs; Colin Groves - TOSA NEWS Editor with the assistance of his wife, Françoise; Pearl

Lawson - for behind-the-scenes, hard work; Jack Lawson - President, for co-ordinating the many and varied TOSA (NSW) activities; Frank Ellis - Vice-President, for compering concerts and writing historical articles for TOSA NEWS; Peter Harding - for banners and advertising boards; Neil Palmer - for care of Marrickville organ, and record bar duties; the Music Committee; the 2 Photographers; Bob Staunton - for his wonderful supervision of the Practice roster; John Parker - for care of the Orion organ. Mary finished with an old proverb: "It's nice to important, but it's more important to be nice." !!

At the conclusion of the meeting Peter Bidencope, showed a short piece of film from 1968 which had former ABC newsreader, James Dibble, playing the State Theatre's Wurlitzer, an interview with a youngish person named Frank Ellis who talked about the Marrickville Town Hall installation of the Prince Edward Theatre's Wurlitzer, and a look at the late John Clancy's home installation of the Wurlitzer from the Auburn Civic Theatre. A fascinating and entertaining "blast from the past" to end an interesting evening.

THEATRE ORGAN HIGHLIGHTS

NEWS from Chris Styles about the Society's radio programme
on 2 CBA - FM on Monday nights at 9.00 pm

Hi again, from Chris Styles. Some brief notes about up-coming programmes. First, I am currently repeating Margaret Hall's excellent tour through the former Capitol Theatre Wurlitzer. If you missed this last time round I hope you have been able to catch this detailed explanation of what makes a Wurlitzer "tick". Margaret explains how the almost countless sounds come together in that wondrous combination that is guaranteed to send shivers down our collective spines.

I was beginning to think that after almost 2 years presenting theatre organ music I was getting a little blasé about "our" sort of music, but I realised that this was not the case when, on Sunday 23rd May, I sat in the Orion listening to Cliff Bingham produce that great sound that we theatre organ lovers find so special. I don't think I will ever tire of those lush sounds that emanate from

the mighty Wurlitzer.

Requests have come in for programmes of particular artists. Two to come up during August will be George Wright and Phil Kelsall - each featured in their own half hour.

Now, can you help my producer Alan Burton's mum-in-law, Mrs McKay (who is a very regular supporter of our live concerts at both Campsie and Marrickville)? She wants to hear "Wonderful One" on theatre organ. Do you have a copy to lend me, for us all to share on the programme? Please, let me know if you can help.

I still have to get Ian Roche on to the programme to talk about the UK's Comptons. Ian, I haven't forgotten and we will get together very soon to complete your latest efforts on behalf of our listeners.

Thanks to John Parker who has produced some excellent programmes

from his own extensive collection - some New Zealand artists we haven't heard previously, including John Hardicker who has great talents if we can just persuade him to sit at the console for us. I hope you heard the Reginald Dixon interview recently - a superb insight into this great English organist.

Please let me know if you have any requests or thoughts for the programme. We have lots of music to play for you in the coming months, and again I can only say a great thank you for all the support I have received with Theatre Organ Highlights. Keep supporting 2 CBA-FM, who do such a great job in presenting our kind of music to a general audience.

Regards and Happy Listening,
Chris Styles

(P.S. You can contact me on 798 7547, outside of working hours)

NEWS FROM TOSA-SA ABOUT AN OPPORTUNITY TO PURCHASE TAPES OF THE CONVENTION CONCERTS - FOR THOSE WHO ATTENDED, AND FOR THOSE WHO MISSED OUT ON BEING THERE !!

Sizzlin' Pipes Convention Tape Booking Form

Name

Address

I wish to order convention tapes as shown below.

No. of tapes required. Each tape 90 mins, \$12.00; except PIPE 'EM IN, 60 mins, \$9.00 Cassette, Dolby B.

Postcode:

If postage required please add \$2.00 per cassette

PIPE 'EM IN (Capri 4/24) 60 Minutes. Price \$9.00
Barry Hall, Kylie Mallett, Malcolm Ross and Rosemary Boyle (Vocalist)

.....Tapes at \$9.00 =\$.....

TOMORROW'S STARS TODAY (Wyatt Hall 2/12)
Tamara Boyd, Lisa Bruty, Sean Dunwoodie, Ryan Heggie, Ashley Rocks, Dean Thomas, Bradley Treloar, Heath Whale.

.....Tapes at \$12.00 =\$.....

THE PIED PIPER (St Peter's College 3/19)
Tony Fenelon, Brian Porter (Violin)

TOTAL ENCLOSED: \$

Cheques should be made out to TOSA (SA).

PIPE POURRI (Capri 4/24)
Sean Henderson, David Johnston, Chris McPhee

Orders may be mailed to Mr F Searle, 12 Bothwell Ave, Seacliff Park, 5049 for return postage.

SIZZLIN' PIPES - CLARK WILSON (Capri 4/24)

For TOSA use only:

TOSA copy

A REVIEW of the CLIFF BINGHAM CONCERT - Sunday, 23rd May

A beautiful, mild Sunday afternoon, the Orion organ, and local TOSA member and artist, Cliff Bingham, to entertain us! - What more could we want?

Frank Ellis made the introduction in his inimitable style as the house-lights faded. Then as the organ rose from the pit, the spotlight picked up Cliff playing a rousing rendition of *Blaze Away*.

Having set the tone for the afternoon, he then sailed into a selection from *Follow The Fleet*. A change of pace then, as we heard a classic piece called *Prelude in Classic Style*. This was requested by organ-builder, John Parker, who wished it to be played early, in case the organ tuning should drift during the afternoon.

The Auto-horn was featured in a short novelty number from *Sesame Street, Rubber Ducky*.. Cliff bemoaned the fact that using the Auto-horn required him to become a contortionist as the control button was on the wrong side of the key-board for him.

Turning around as if to announce his next tune, he surprised us by suddenly spinning back to the organ without speaking and launching into *Jealousy*. He later recalled how this song had been parodied during his school days as *Leprosy* !!

The *Trumpet Voluntary* composed by Gordon Young followed, and naturally enough this featured the

Trumpet and Post-horn ranks.

In a quieter vein, *Misty* and *Picolino* followed. We have all heard *South* played by these masters of the console, George Wright and Tony Fenelon, but Cliff reckons that he plays a good Version 3 of it - and I wholeheartedly agree with him.

A little-played selection from *Phantom of the Opera, Wishing You Were Somehow Here Again*, led us next to the *Dambusters' March*, which Cliff played to celebrate the fiftieth anniversary of this great wartime raid.

Interval saw everyone avail themselves of the cold and warm refreshments served by our hard-working ladies. It was good to see Frank Rohanek back selling tickets for the hot drinks so soon after his recent eye operation.

After the raffle draw, the organ rose once again in the spotlight, to the tune of *Consider Yourself* from *Oliver*. At this juncture Cliff paid tribute to our lighting engineer, Miles Perry, from the Canterbury Theatre Guild. Our concerts are greatly enhanced by the skills of Miles who conducts a superb variety of colour changes and spotlighting on the artist.

My Fair Lady selections were followed by another short classical piece written by Gordon Young, called *Marche*. Is it pronounced "march" or "marsh"?

In honour of the Salvation Army's

Red Shield Appeal and the great work that this organisation does, Cliff played the *Battle Hymn of the Republic*.

Scott Joplin's *The Entertainer* featured the piano, and then from the *London Again Suite*, composed by Eric Coates, we heard *Oxford Street*.

Following *The Lady is a Tramp* came another march, called *Under the Double Eagle*.

Cliff finished with that great organ classic, *The Poet and Peasant Overture*. This was played from a piece of music about 3 metres long - just a little longer than the width of the organ's music rack. Having heard of, or seen, a motorised roller system for long sheet music, Cliff felt he could certainly use one. Maybe it was converted from an old tram destination-box turned on its side.

We couldn't let him go without the customary encore, which Cliff obligingly played.

This concert was a thoroughly entertaining musical afternoon, made more pleasant by the fact that it was one of our own Australian artists playing for us. Let's hope we see them featured more frequently, and how about some more commercial recordings of them on our own instruments? TOSA and our instruments could do with more exposure.

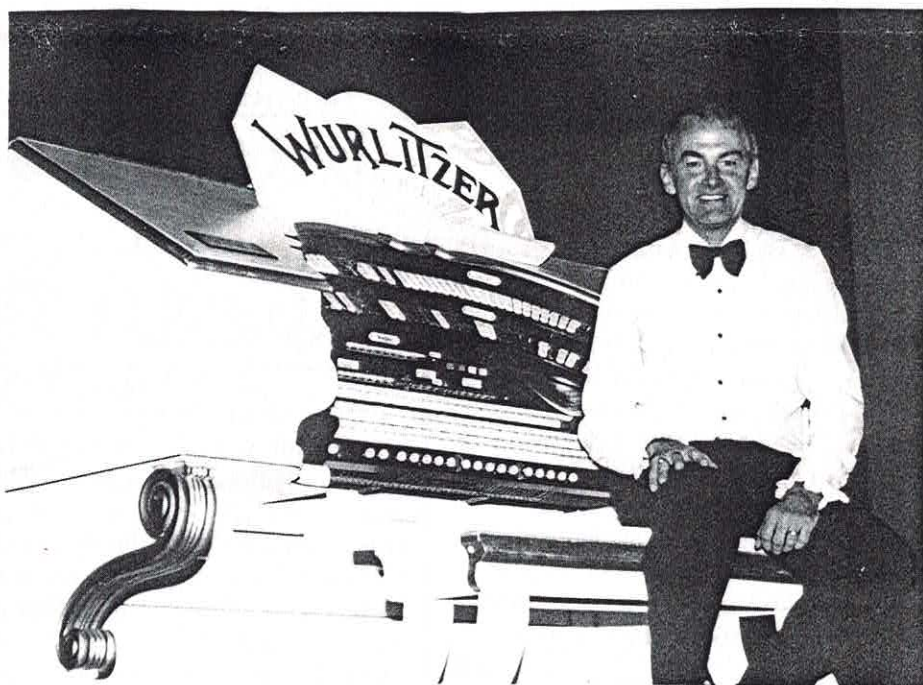
Review and photograph by
Barry Tooker

CORN CORNER



Last week, Allan Tassaker called into the local for a cool drink. Met a fellow musician there. The chap gave Allan a couple of drinks and told him he would "pick up the tabs".

Allan is still waiting for the chap to call in ... as he has already removed the tabs from his organ...!!!



LETTERS TO THE EDITOR

Peter Held of Lakemba writes to congratulate those concerned with the production of Theatre Organ Highlights on 2 CBA-FM for their recent programmes :

11/6/93

"I'd like to thank Chris Styles and John Parker for the interest-content of the two latest TOSA programmes on 2 CBA-FM.

The material provided and packaged by John Parker within those two programmes has set a standard which, I believe, could be the datum-line, by which future organ programmes could be judged."

Peter Held

Miss Janice Catherine Urlich, an ex-member of the now-defunct Theatre Organ Society of Auckland (Inc), writes to inform us of some of the finer details about the sad winding-up of this society, which was outlined in the May edition of TOSA NEWS :

26 May 1993

"Firstly, to ensure that current members and supporters of the society did not feel 'short changed' and to generate goodwill :

(i) the committee reimbursed members the 1993 subscriptions that had been paid;

(ii) the final concert on 14 March 1993 was free to financial members and past and present committee members;

(iii) the charge to the public for that concert was also reduced as a final gesture of appreciation for the support that the Society had received over the last few years;

(iv) a substantial donation that had been made by one member for the Society's organ fund was refunded.

Secondly, any surplus funds were donated to the Auckland Youth Orchestra Incorporated, an organisation with which the Society felt an empathy and which would progress music in the Auckland area.

It is evident therefore that the manner in which the Society conducted its affairs over the last few years meant that even with the refunds and concessions that were made there were still sufficient funds to benefit a worthwhile cause such as the Auckland Youth Orchestra Incorporated."

J. Urlich

Jan Mallett writes, on behalf of TOSA - SA and care of our past Secretary, to thank our members for their participation in the 1993 Convention.



TOSA

Theatre Organ Society of Australia

SOUTH AUSTRALIAN DIVISION (INC) CAPRI THEATRE PHONE (08) 272 1177 POSTAL ADDRESS: P.O. BOX 307, GOODWOOD, S.A. 5034

JAN MALLETT - CONVENTION SECRETARY
69 Ayers Avenue
DAW PARK SA 5034

MEMORANDUM TO: ALL THEATRE ORGAN DIVISIONS/CHAPTERS/GROUPS
FROM : JAN MALLETT - CONVENTION SECRETARY
DATE: 28th May, 1993
SUBJECT: PRESS RELEASE - POST CONVENTION

Dear Jean

With the 21st National Convention of the Theatre Organ Society of Australia hosted by the South Australian Branch over the Easter long weekend, now successfully concluded I would like to take this moment (although somewhat delayed through the busy pressures of work) to express my sincere thanks, as well as the thanks of the Organising Committee, to all members and friends of your Division/Chapter/Group for taking the time to come to Adelaide to participate and enjoy the 4-day festivities of the 1993 National Convention.

We appreciate that in this difficult economic climate and hardships, and high unemployment, that so many people undertook to make the trip, and to many at considerable expense.

It was great to catch up with friends that we have met before, and to take the time to meet new friends, from so far afield, but all with a common and wonderful interest - music. It was also great for me personally to be able to meet face to face with so many that I had previously spoken to on the phone.

From reading many interstate Newsletters that are filtering through we are pleased to see that so many had an enjoyable time and that the general consensus was that it was an overall success.

To each and every one of you, thank you for coming, we really enjoyed having you, and seeing everyone enjoying the program that had been put together for the pleasure of all. Please pass on my thanks to all who joined us.

Best Wishes hope to see many of you in Perth in 1994

Jan.

JAN MALLETT

ORGANS and ORGANISTS

KAWAI ORGANS

Adelaide organist, Barry Hall, is coming to Sydney in July to present a mini-concert on 5 new Kawai Electronic Organs, with a truly amazing ability to reproduce the Theatre Organ sound. As yet the dates of his visit are unknown, but we hope to be able to let you know when this most entertaining keyboard artist can be heard.

SYDNEY OPERA HOUSE

If you wish to hear the Concert Hall's Grand Organ, you can catch a "Cinema Program" played by our own Margaret Hall on Monday, 26th July and Cliff Bingham on Monday, 15th October. Both of these lunchtime concerts are free and start at 1.10pm, finishing at 1.50pm.

SYDNEY TOWN HALL

On Wednesday, 21 July Robert Ampt and Amy Johansen will play a classical concert on the historic William Hill and Son Grand Organ.