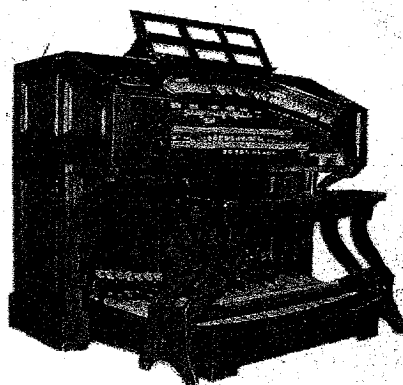
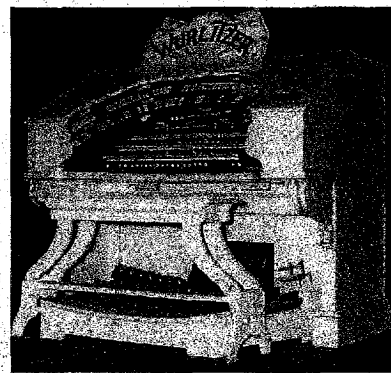


MARCH, 2003



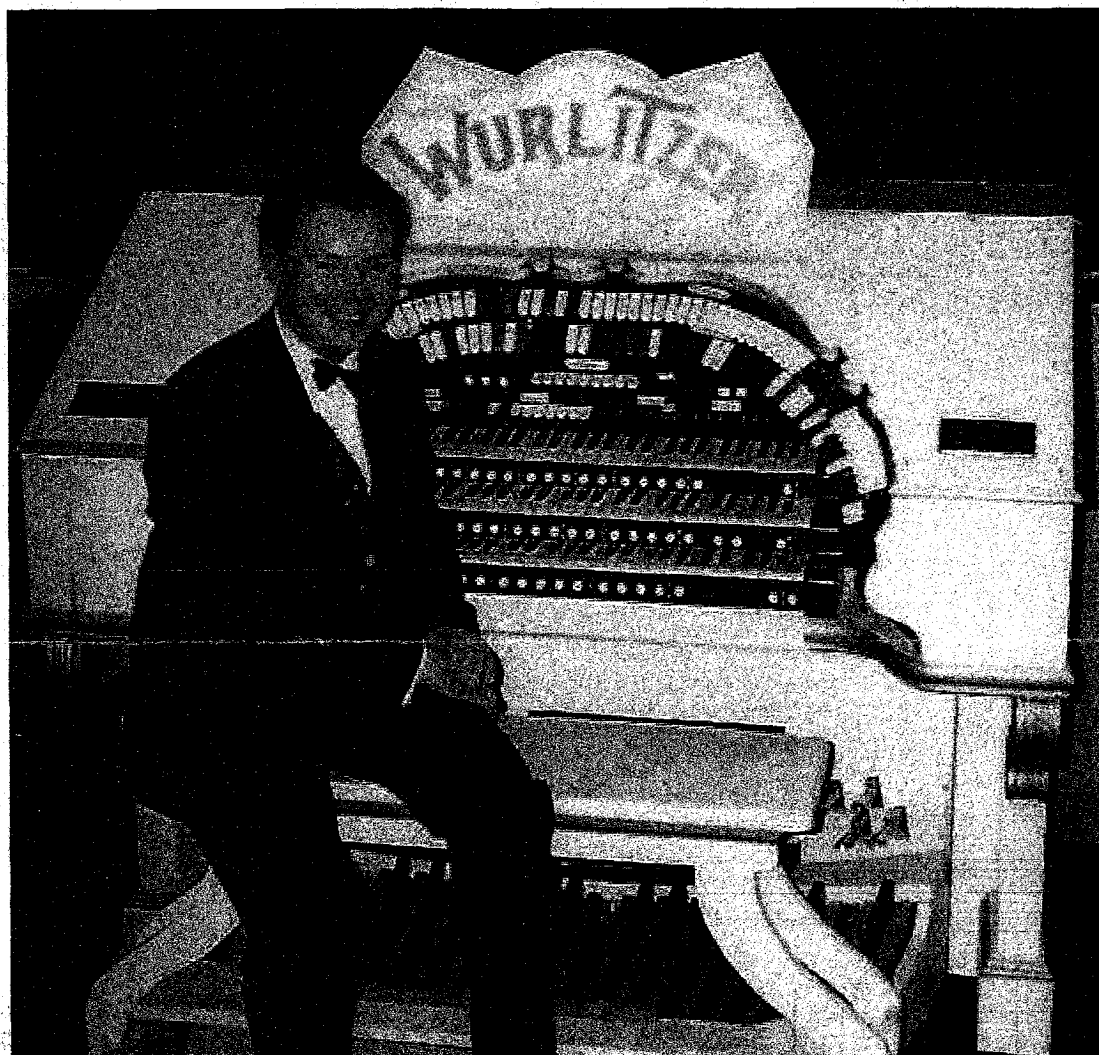
2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

The Welcome Return of UK's
Brilliant, Young Player
RUSSELL HOLMES



MARRICKVILLE TOWN HALL

Sunday, 9th MARCH, 2003, at 2.00pm

Volume 42

Issue 2

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TOSA NEWS

MARCH, 2003

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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MEMBERSHIP SECRETARY
TOSA NEWS Items, Advertisements - EDITOR
All numbers use the prefix 02

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COMING EVENTS

FEBRUARY

Thursday 27 at 7.30pm Members' Playing Night
Marrickville Town Hall

Stop Press: This Playing Night has been CANCELLED

MARCH

Monday 3 at 7.30pm Committee Meeting

Sunday 9 at 2.00pm Russell Holmes Concert
Marrickville Town Hall

Thursday 13 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm

APRIL

Monday 7 at 7.30pm Committee Meeting

Friday 18th - Tuesday 22nd

**TOSA's 30th National
Festival of Theatre**

Organ Music

Adelaide, 2003

MAY

Sunday 4 at 2.00pm Warren Lubich Concert
Marrickville Town Hall

Monday 5 at 7.30pm Committee Meeting

Thursday 8 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm

Thursday 22 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

From The President

Hi there!

Since I wrote last we've had the ORION concert "Bill and Friends" which, in my opinion, was a real winner. A surprise guest was Paul Young, who has just left school to do music at the Conservatorium, and who played us some impossible music on the grand piano. His technique was amazing, and he played with accuracy, expression and great power! He performed without charge to TOSA, but we are sending a donation toward his future studies. Perhaps we can persuade Paul to try playing theatre organ?

It was interesting to see Paul's backstage reaction to the rest of the program. He was most impressed by David Smith's ability both on piano and organ - and, let's face it, David is impressive both in facility and ability to improvise. Paul, and I also, were carried away by Bill Schumacher's organ playing and piano accompaniments - he makes it seem so easy. Then there was our friend Wendy Hambly in duet with David, and playing the *Wurlitzer* alone, not to mention Ian Pringle's impeccable interpretation of her songs.

But hey, that was a barrowload of entertainment for your money! As I said in December - "it will be different". We plan to do something similarly different at a future date.

A couple of other things. I reported to the AGM last November that members of your Committee had a meeting with representatives of the Canterbury Council. We appealed for help toward the excessive rent we have to pay for concert time at the Orion. You will be glad to know that, in response, Canterbury Council has agreed to help toward



up to five concerts each year! We are waiting on a letter to confirm this and to give details. In return we are to supply a quantity of concert tickets to council, which they plan to distribute to worthy groups in the area. Both these responses suit us fine, and we will be writing to thank the council.

Also, I would like to report that a number of members came to our January Committee Meeting and volunteered to join the advertised "TOSA PROMOTIONS TEAM". We had a general discussion with them, then they went off separately to organise themselves into a working group ready to look for new TOSA members.

They are meeting again shortly, and we are very encouraged by their enthusiasm. There is still room for you to join! Just give me a call.

So with some decrease in Orion costs and with the prospect of more members, the future is looking much brighter than it did a year ago.

Would those affected please note that there will be no Members' Playing Sessions at either place in April as the organisers plan to be at the Adelaide Festival.

Watch this space

Walter Pearce

Editorial

A very enjoyable February concert with our own highly skilled, local artists. Congratulations to all concerned! Next concert is the return of the crowd-pleasing Russell Holmes at Marrickville on Sunday 9th March.

The continuation of the Vox Lancastria article "Wonderland, Wurlitzers and War" which commenced in the last issue has had to be held over until the April issue.

Don't forget that time is running out to book for the *Adelaide Theatre Organ Festival* at Easter). Adelaide TOSA's main venue is of course the wonderful Capri Theatre which SA TOSA owns, and John Thiele tells the history of the theatre and the installation of its organ in this issue (pages 5-8). The Easter National Festival would be a good chance to see and hear it at its best (see page 5).

See you at the March concert with Russell Homes on the fabulous Marrickville *Wurlitzer*!

Best Wishes,
Colin Groves

MARRICKVILLE PRACTICE CANCELLATIONS

The following Marrickville Practice dates have been cancelled due to prior Hall bookings:

Thursday 20 March (3rd Thursday)
Thursday 27 March (4th Thursday)
and Members' Playing Evening.

Welcome To New Members

TOSA(NSW) is pleased to welcome the following new members and to wish them an enjoyable time with us:

Donald Colyer - Laurieton
Sybil Spencer - Marsfield
William Castle - Mortdale
Phyllis Wilson - Tweed Heads

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

Sincere Sympathy

It was with great sadness that we learnt that ever-loyal TOSA member Reg Cant, of Shoalhaven Heads, passed away on 17th December, following an operation for a heart condition.

Reg, and his wife Rita, attended as many of the TOSA concerts as they could, and Reg always looked forward to the months of the year that had a fifth Thursday, as he would drive all the way from Shoalhaven Heads just to play the Marrickville *WurliTzer*.

The Executive and Committee extend their deepest sympathy to Mrs Cant and family.

Joy Geraedts of Caringbah comments on the idea of moving the Orion organ to the Central Coast:

17/1/03

With regards to Mr. Cornish's article in the February, 2003 *TOSA News*:

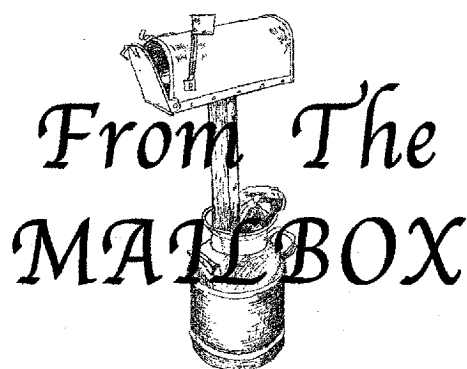
Your idea for moving TOSA to the Central Coast, may seem like a good idea to you, but have you stopped to consider we "loyal" members of the South who would find it difficult to attend concerts in the Gosford area?

So perhaps if TOSA did think about moving North the attendance wouldn't alter as they would probably gain members from the Central Coast and lose members South of Sydney.

As a "loyal" member who (with 2 friends) has only missed 2 to 3 concerts in about 9 years, I personally wouldn't like to see this happen.

Our problem is not only new members but trying to get current TOSA members to attend more concerts.

Yours sincerely,
(Mrs) Joy Geraedts



A new organ programme commenced on Tuesday 11th February 2003 at 12.30 pm on 2MBS-FM 102.5.

Prepared and presented by Andrew Grahame, it is called "*The Theatre Pipe Organ - Seriously*". This monthly programme of 30 minutes duration features transcriptions of popular classics, performed on theatre pipe organs. Here are details of the first 5 programmes on the second Tuesday of each month. (The name of the organist is in brackets) :

Programme 1 Tuesday 11th February 2003 12.30 pm: Debussy - Arabesque No 1 (Hector Olivera) Rossini - La Danza (Jelani Eddington) Liszt - Hungarian Rhapsody No 2 (Quentin Maclean) Strauss - The Emperor Waltz (Chris Elliot)

Programme 2 (March 11) 12.30 pm: Bernstein - Overture to "Candide" (Walt Strony) Strauss - On the Beautiful Blue Danube (Lyn Larsen) Elgar - Chanson de Matin (John Giacchi) Saint-Saens - Danse Macabre (Chris Elliot)

Programme 3 (April 8) 12.30 pm: Glinka - Overture to "Russlan and Ludmilla" (Simon Gledhill) Sibelius - Finlandia (Jonas Nordwall) Puccini - Musetta's Waltz Song (Tony Fenelon) Wagner - Ride of the Valkyries (David Wickerham)

Programme 4 (May 13) 12.30 pm: Von Suppe - Overture to "Poet and Peasant" (John Giacchi) Massenet - "Meditation" from "Thais" (Jonas Nordwall) Ponchielli - Dance of the Hours (Lyn Larsen)

Programme 5 (June 10) 12.30 pm: Bizet - Carmen Suite (Tony Fenelon) Offenbach - Overture to "Orpheus in the Underworld" (Jonas Nordwall)

Andrew also presents a more traditional pipe organ programme called "*Colours of the King*" on 2MBS-FM (102.5). Details of coming programmes are as follows:

Saturday 8th March 5.00 pm: Dr Harold Fabrikant playing three Adelaide organs Anglican Church of the Epiphany, Crafers (Smenge, 1995) St Martin's Lutheran Church, Mannum (Pogson, 1975) Pembroke School Chapel (Stephens, 1989)

Saturday 12th April 5.00 pm: Two Modern British Organs Blackburn Cathedral (Walker, 1969) played by David Patrick Bath Abbey (Klais, 1997) played by Peter King

Saturday 10th May 5.00 pm: Felix Mendelssohn - Organ Music plus a transcription War March of the Priests - from "Athalie" (David Drury at Sydney Town Hall) Sonata No 2 in C minor (Peter Hurford at Ratzeburg Cathedral, West Germany) Prelude and Fugue in C minor (Harold Fabrikant at St Michael's, Mitcham, SA) Sonata No 6 in D minor (Gillian Weir at Ulster Hall, Belfast) Sonata No 4 in B flat (Michael Dudman at Pymble Ladies' College Chapel, Sydney)

Members' Playing Sessions

These Members' times are good fun, and quite entertaining. The *WurliTzer* belong to all members - everyone has the right to play. We would like to see more members along. No need to be shy - you will clap anything!

Only a few managed to get to the Orion on 9th January for the Members' Playing Afternoon so we all got extra time and a good time was had by all. Perhaps it was too close to the holiday season to have everyone come. Players were Jack Rose, Walter Pearce, Wendy Hambly and Jack MacDonald. Listeners - Jenny Pearce, John Atkins, Betty Rose, Ray and Edna Hambly.

Most of the usual suspects were there for Players' Evening at Marrickville on 23rd January and all went well. Players were Jack Rose, Graeme Costin, Walter Pearce, Wendy Hambly, Bruce Bisby and Frank Lewis. Listening (and having a good chat at the same time) were Betty Rose Jenny Pearce, Ray and Edna Hambly.

The Capri Theatre

"Pipin' Hot", the 2003 TOSA Festival in Adelaide, will be centred around SA TOSA's Capri Theatre. This article, written by John Thiele, tells the history of the Capri was published in the SA TOSA News of October 2001, which was celebrating the 60th Anniversary of the building.

If you would like more information about the Festival, you can phone or fax :

*Mr Greg Doman on 08 8363 1343,
or look at :*

<http://www.ozemail.com.au/~roscol/>

The CAPRI Theatre at Goodwood in South Australia celebrates its 60th Birthday on October 8th this year. The occasion will be marked with a special nostalgia film night. Owned and operated by the Theatre Organ Society of Australia, South Australian Division (TOSA), the Capri is one of the last single screen theatres still running films in South Australia. It has an interesting and colourful history.

The Capri opened as the New Goodwood STAR Theatre on Wednesday 8th October, 1941, the last new theatre to be built for the Clifford Theatre group in South Australia. Wartime restrictions and rationing were a major factor in bringing to an end construction of new theatres for many years, and the New Goodwood Star brought the number of suburban and country theatres in the control of the Clifford Theatre circuit to twenty. Dan Clifford, the Managing Director of the

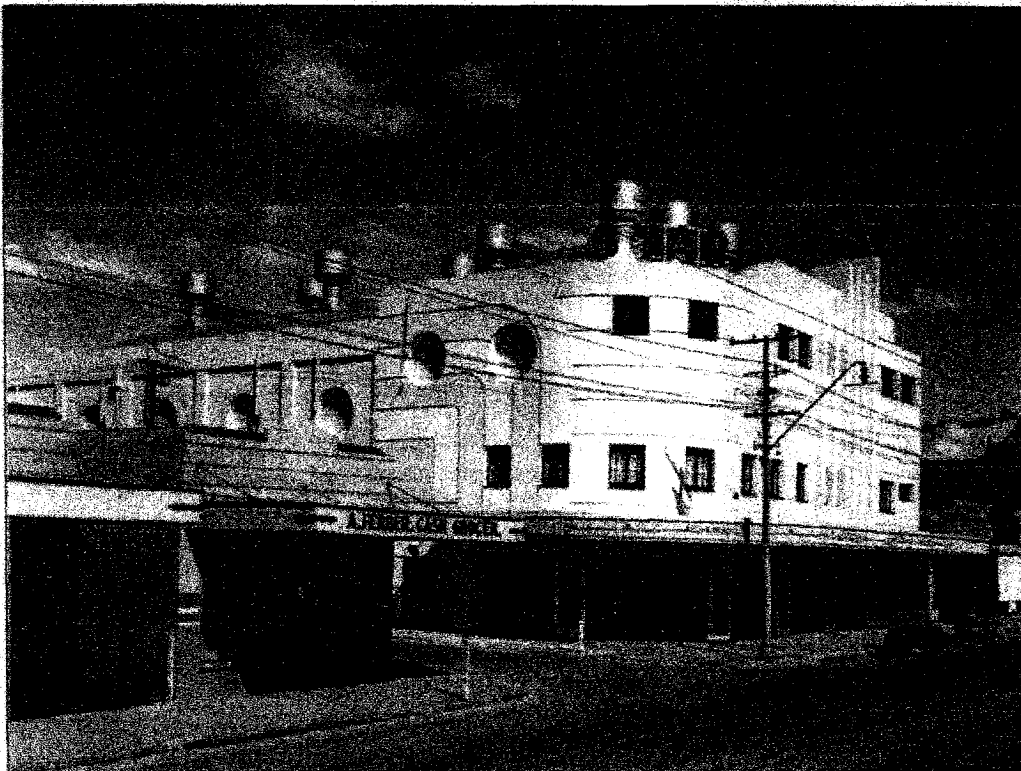
company, had started out as a newsboy at the turn of the century. He ventured into the cinema industry in 1916 by buying the plants of two small suburban theatres, and his new business expanded rapidly to grow to the large circuit it was in 1941.

The New Goodwood Star was designed by architect Chris Smith, who had been previously associated with many Clifford Theatres. When the theatre was originally being planned, it was going to be called the "new SAVOY Theatre", but complications over the transfer of a trade name resulted in the name being changed. The programme for the Gala Opening Night included the "Latest Overseas Newsreel", Lew Ayers and Lionel Barrymore in M.G.M.'s "Dr Kildare Goes Home" and the main feature, M.G.M.'s production of "Florian" with Robert Young and Helen Gilbert. Total proceeds of the Opening Night were donated to various charities.

The new theatre was impressive. A large green neon star shone from the top of the three storey high structure fronting Goodwood Road, and further neons illuminated the front of the awning with "Star Theatre" and "Tonight". The front of the building itself curved in a graceful sweep around into Gilbert Street, with alternate segments of the exterior walls finished in cream and Ivory Muralo cement paint, emphasising the facade's "modern" symmetry of line and proportion.

Ten double doors, with full glazed plate glass and chrome-plated triple ribbed pull handles permitted entry to the theatre. Inside, a large curvaceous foyer featured a central staircase highlighted by a curved glass-fronted ticket box on either side. The curves of the facade of the building

appeared to be replicated in the curves of chrome-plated iron-work grilles on each ticket box, and indeed many curved motifs were evident throughout the building. A stunning feature in both this and the upstairs foyer was a circular seat upholstered in burgundy and rose beige coverings surrounding a large round column, itself partially covered in mosaic mirror tiles, and then finished in textured plaster matching the finish of the foyer walls. The circular, or streamlined curved theme was echoed in the mirrors that graced the walls in the foyers and the Ladies' Powder Rooms. In fact, a key feature of the design of this "moderne" theatre was the clean, uncluttered flowing lines of the architecture, which was also reflected in the



The New Star Theatre Goodwood. 1941.

Photo: D. Darian-Smith SA TOSA Archives

The Capri Theatre



The downstairs ladies toilet "powder room", 1941.

Photo: D. Darian-Smith SA TOSA Archives

Total seating capacity on opening night was registered as 1,472.

During the next few years, business at the New Goodwood Star was busy. Films were screened each night, except Sundays, and there were Matinees each Saturday, Public Holiday and Wednesday. In 1947, the Star circuit was sold to Greater Union. The Goodwood Star was maintained with very few changes until the 1960's, because as a relatively recently constructed building, it was in such good condition. Under Greater Union, most of the suburban theatres were advertised as Odeon Star theatres. However, on Friday 21st February, 1964, the Goodwood (Odeon) Star

choice of furnishings. The whole effect was complimented by sweeping concealed lighting troughs in which neons provided a soft glow of colour over the ceiling in both foyers, and the auditorium. Other lighting was also soft, either housed behind fluted amber-coloured glass covers mounted flush in the ceiling troughs, or emanating from light brackets with curved frosted glass covers and chrome-plated iron swirls on foyer walls.

Lighting of the auditorium was most effective. There were three colours of neons around the proscenium, which in turn had three broad layers of plaster, allowing a variety of colour effects to be produced, and focusing attention on the stage and curtains. Six fully carpeted steps extended the full width of the stage adding a touch of elegance to the stage setting. Two sets of curtains were used to reveal the screen. English Old Gold Satin was used to make up the main curtain, complete with tassles, and when these were drawn to the sides, a festooned curtain of English beige silk was revealed. The ceiling was also illuminated with neons concealed in two large troughs extending the full length of the ceiling, and from two channels along the top of each side wall. An elaborate central plaster panel between the ceiling troughs incorporated a large "V for Victory" symbol in the ornate pattern-work. Luxurious "love seats" were a feature in the auditorium, filling the Lounge and four rows into the Dress Circle, as well as the back six rows of the Stalls. Even these seats had graceful rounded edges, complimenting the whole architectural style of the theatre.

underwent a more noticeable name change, and became the New Cinema CURZON, adopting a policy of screening continental and classic films. Business was again brisk.

Only three years later, there was yet another name change for the theatre, this time associated with some modifications to the building itself. The theatre was "modernized" and redecorated to emphasize its policy of showing foreign films, and re-opened as the "Cinema CAPRI - the International Cinema". New decorations included foyer montages of travel posters with scenes of numerous countries. Even the usherettes were dressed in traditional Italian costumes to add to the international



A rare photo showing the original curzon with the Star (Capri) in the background.

John Thiele archives

The Capri Theatre

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A MAN AND A WOMAN

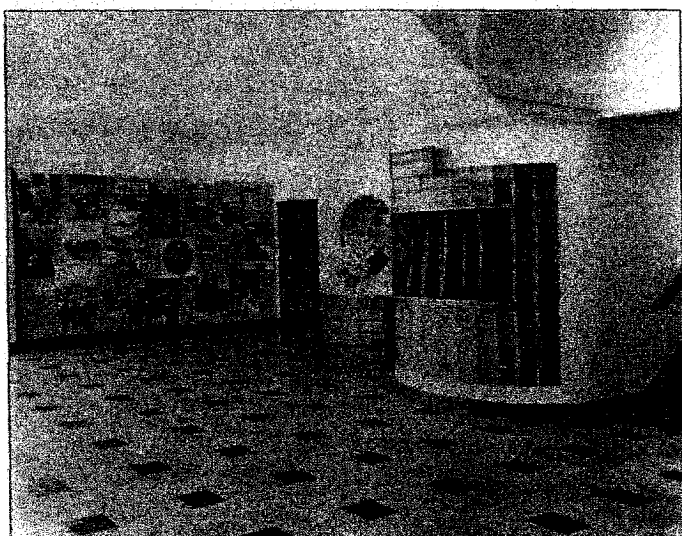
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Added attraction **LES JONES** at the console of the Capri **ORGAN** (by courtesy Thomas Industries).

The 1967 Capri opening advertisement.

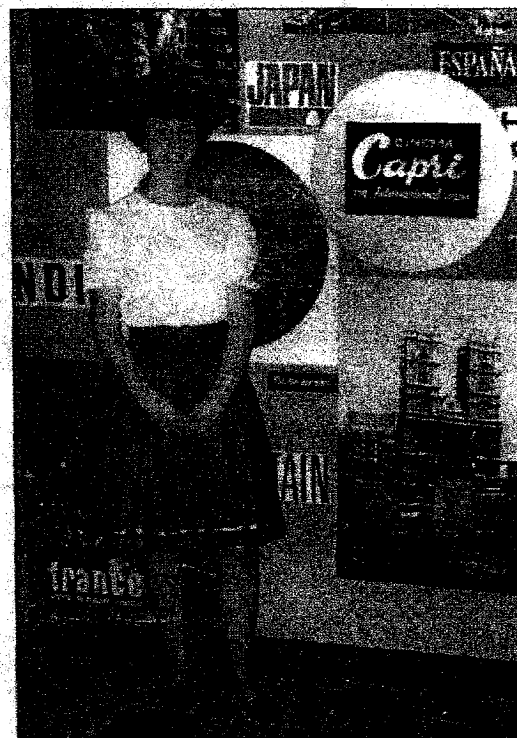
atmosphere. A new and larger screen was erected in front of the old proscenium, covered by cherry red screen curtains from another theatre. As a consequence of the alterations, seating was reduced from 1472 to 851. The film chosen to reopen the modified theatre on Wednesday November 16th, 1967, was the internationally acclaimed hit "A Man and a Woman", which had a very successful season of over six months. As an added attraction, Les Jones was featured nightly playing an electronic "Thomas" Theatre Organ, and as the REGENT Theatre had closed



The Capri entrance when Clifford Theatres opened it as the Capri. The floor tiles as shown here were still in place when TOSA bought the theatre. Photo: SA TOSA Archives (from Colin Freak collection)

earlier that year, this was the only cinema in Adelaide to feature an organ. Despite this excellent re-opening, cinema attendances were generally in decline, and even an attempt to increase business by showing "R" rated films was unable to keep the Capri prospering. In 1978, Greater Union decided to close the theatre and sell it.

Enter the Theatre Organ Society. In 1974, The South Australian Division had purchased their second theatre organ, and had been working steadily on its restoration. A suitable home was needed for the large instrument, so when the Capri came on the market, the bold step was taken, and the theatre was purchased. Loan repayments had to be met, so the Society undertook operating the theatre as a commercial movie house. Under these new owners, the Capri re-opened on Tuesday 26th December, 1978, with the films "Race for Your Life, Charlie Brown!", "Convoy" and "Gone With the Wind". These were demanding days for the Society, as the theatre was largely run on a volunteer basis.



A Capri international flavour usherette. 1967. Photo: SA TOSA Archives (Colin Freak collection)

The hard work paid off, however, and the cinema prospered, allowing Society members to go ahead with the installation of the organ. Thus there was great excitement when the organ was officially opened on Saturday April 2nd, 1983 by three of Australia's top theatre organists, Tony Fenelon, Ray Thornley and John Atwell. The organ installation is quite unique for a theatre organ in any theatre in the world. Traditionally, it is only the theatre organ console that can be seen by the audience. All of the organ pipes, percussions and other musical instruments that make up a theatre organ are usually concealed from view by being placed in organ chambers either behind the proscenium arch or beneath

The Capri Theatre

<p>PROUDLY ANNOUNCING The reopening of... Capri Theatre TODAY!</p>	<p>Rise For Your Life, Charlie Brown!</p> <p>NOW DAILY (G) AT 10.30 A.M. ONLY</p>	<p>KRIS KRISTOFFERSON ALI MACEWAIN CONVOY</p> <p>NOW DAILY AT 1 p.m. and 4.45 p.m.</p>	<p>YOUR LAST CHANCE TO SEE THIS GREAT CLASSIC GONE WITH THE WIND (NRC) feature full length Nightly till Sun. 7.45</p>
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TOSA's opening advertisement. December 26th, 1978

made to the original 1941 pattern. A first for South Australia occurred at the Capri on Sunday 12th October 1986 when the Capri organ console rose to the top of a newly constructed stage, on a lift. Many South Australians would claim that the Adelaide

the stage. For maximum visual impact, TOSA decided to place all of these workings of the theatre organ in the Capri on view behind glass fronted chambers either side of the screen. Illuminated with coloured lighting, it makes an impressive spectacle when the gold curtains open to reveal almost the whole organ to audiences for organ solos before film presentations, or during concert performances. Even to this day, newcomers to the theatre are filled with awe when they see and hear the organ played. Soon after its opening, the organ was put into regular service for film sessions, hires, and concerts.

Regent organ rose on a lift, but it never did, as the lift went missing when the organ arrived in 1928, and one was never installed. Clever use of lighting created the illusion of the organ rising at the Regent.

In 1990, the Capri was added to the South Australian Register of State Heritage Items. In an Assessment Report dated 28th November 1988, reasons for including the theatre on the Heritage List were given:

Statement of Cultural Significance.

* Built in 1941, the Capri Cinema exemplifies the importance, and the spirit, of the cinema boom of the early years of the Second World War. The sleek "moderne", combined with the luxurious "Hollywood-style" of the building represents one of the best South Australian examples of the cinema style in this period.

Relevant Criteria:

* A building important to the understanding of the evolution of South Australia's cultural heritage, in demonstrating patterns of social life associated with popular entertainment in the 1940s.

Significant interest:

* Architectural: Demonstrates a characteristic style, a "moderne", "Art Deco" cinema with reference both to European and North American cinema styles;

* Historical: associated with the boom period of cinema entertainment during World War 2, and in particular with Dan Clifford and the Star circuit chain of cinemas."



Corner view of Capri during successful "Crocodile Dundee" season. Photo: John Thiele

Probably one of the most exciting times during this period in the operation of the cinema was the phenomenon of "Crocodile Dundee" in 1986. For many weeks at the beginning of the season, there were turnaway crowds session after session. The film ran continuously for 54 weeks! The excellent business was enough to enable TOSA to pay off the mortgage, and take freehold possession of the theatre.

Associated with the running of the theatre, there has been an ongoing series of repairs, updates and modifications, which continue to this day. Projection and sound equipment has been upgraded a number of times, the auditorium and exterior of the building have been repainted back to the original colour schemes of the theatre, seating has been re-upholstered, and the theatre has been completely re-carpeted with carpet specially

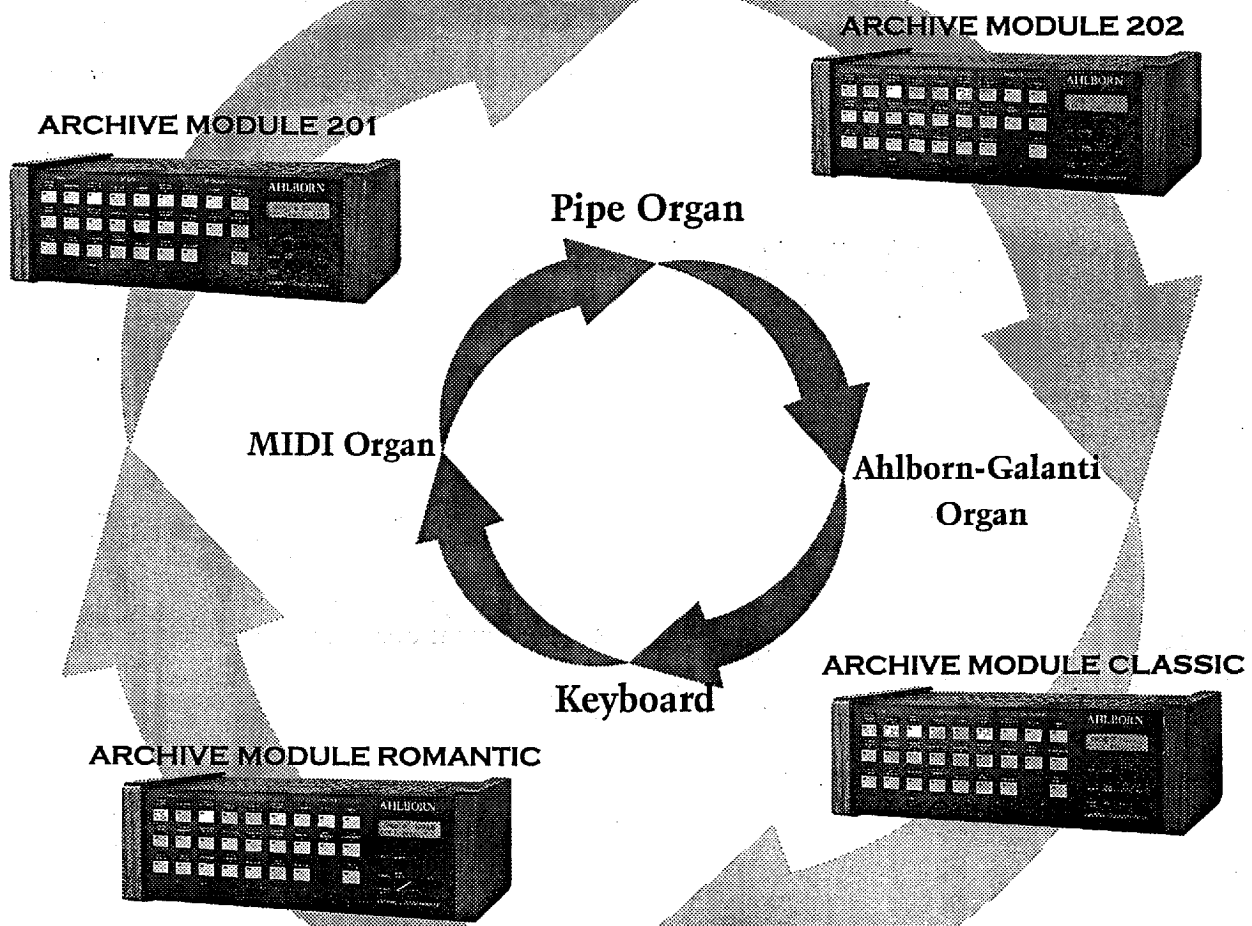


The Gilbert Street mural in progress.

Photo: John Thiele

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Victoria TOSA's November 2002 issue of Vox, carried this page of interesting information about two theatre-organ theatres

THE TUSCHINSKI THEATRE AMSTERDAM

A short update, October 2002, on progress with the restoration and re-installation of the organ at the Tuschinski Theatre

All the organ parts are removed from the chambers and the console is dismantled.

Chests - removed, cleaned, re-leathered and back to Tuschinski.

The big Wurlitzer chest - cleaned, re-leathered but not ready.

Wurl. regulators removed, cleaned, re-leathered and back to Tuschinski.

Strunk regulators - finished November.

Pipes - brought to Kaat en Tjhuis for repairing and regulating.

Console - dismantled.

Manuals to Kaat en Tjhuis for new finishing.

Blowers - removed, checked and ready for 380 V

Relays - cleaned, but not finished yet (new wiring)

Organ chambers - cleaned, ready to receive all the parts.

Shutters - removed.

The team is preparing new windlines and the next step is installing the regulators in the empty chambers. So, it is the beginning of the re-installation, but there is a lot work to do.

Peter Koppe
and 'keep in touch with the Dutch'

From *Theatreorgans-L* per *Julien Arnold*

CAPITOL THEATRE

Everybody who knew the Capitol Theatre prior to its closure in 1963 would vividly remember the main feature of the auditorium, the magnificent prismatic ceiling with its constantly changing colours from red to blue, green and white. When I reopened the theatre in 1965 in its present one level (raked) form, one of my bitter disappointments was that I had come in too late to go in and bat



for the original lighting format to be retained. Originally the lighting changes/dimmers were operated manually by the electrician from stage left. Each the six rows were operated separately, e.g. changing each row initially from white to red from the bottom up, then the other colours in turn, or perhaps mixing two colours briefly. As the building had been on DC current, the ceiling was completely rewired, but the changes could then only be switched between a complete ceiling change for each colour! As well, the small panel was located where the assistant projectionist ran the slides making it too difficult to do both jobs properly, or for the main projectionist to just do the lighting changes!


However, modern technology has

come to the rescue. Over the Christmas holiday period, \$200,000 will be spent rewiring the ceiling to incorporate an Optic Fibre lighting system. As well as putting back the original lighting sequence, this will be computer operated. Also, instead of burning up to 100,000 watts of electricity, this will be reduced to about 10,000 watts. Along with this considerable saving in energy usage, these fibre optic lamps have a life of about 8000 hours compared to 500 for current incandescent globes making the (difficult) manual changing of lamps a much less frequent task.

Still to be done is the refurbishment of the original Burley-Griffin art deco circle foyer. This area has found a new use as a function venue in association with movie premieres, and also for corporate hirings. As the university cannot use government education funds for these refurbishments, it is hoped that the revenue from outside hirings of the theatre and foyers will expedite the return of all parts to their original glory.

Ian Williams.

Photo notes: Wurlitzer left of stage on its own lift. The beautiful candelabras are now at the National Gallery of Victoria. The main house curtain is being refurbished for possible use if the stage are can be restored.



From The MAILBOX

Ritchie Willis of Mortdale, who has been a member of TOSA for 40 years and is currently our Transport Officer, writes about 2 topics :

2/2/03

On Sunday 19th January 2003 I rang Clinton White to see how the Whites got on during the Canberra fires, and was shocked to learn that they lost their home and contents. The house on either side of them was not burnt, which is something incredible when you think of it.

Clinton told me they had time to pick up their pets and leave, losing his organ, piano and music, and things that go back for generations in their family.

In my last phone call to them they were renting a house from the first week in February, and they told me

how the people of Canberra all came together to help the many people who lost their homes.

I am having a benefit day concert at my home in April and hope to be able to send Clinton and family some money to help them along the way.

Best Regards,
Ritchie Willis

2/2/03

To-day I had the pleasure of attending the TOSA Concert at the Orion Centre Campsie, entitled "Bill and Friends", and I enjoyed the concert very much.

I have been saying for years we must have some variety, not just organ all the time, and to-day proved my point. The audience applause showed how the people enjoyed it.

Many thanks to Bill, Wendy, Jan, David and Paul. What a brilliant pianist Paul was - let us hear more of him in the future.

Once again, thank you all for a very pleasant afternoon of good music.

Regards,
Ritchie Willis

Bettine Vallance of Burwood also enjoyed the February concert and felt inspired to write a few lines

of poetry about the event :

A Variety Concert with the Talented 5

What a wonderful afternoon of musical treasure,

With items from all, giving us great pleasure.

To hear so much talent in one day,

It was a delightful treat that came our way.

"Variety is the spice of life", I have quoted this before,

So all that outstanding talent that was presented to us, proved this, without a doubt, for sure.

May we hope in some of our future concerts we will hear more and more.

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News from the Sydney Organ Music Society

ORGAN RAMBLE IN SYDNEY

Easter Monday 21st April 2003
The Stuart Garside Memorial
Ramble - Admission \$10

This ramble was devised to visit some of Stuart Garside's most favourite organs, and has been organised by Andrew Davidson and Geoff Lloyd.

8.45am All Saint's Anglican Church, 85 Ocean St, Woollahra

10.30am St Andrew's Scots' Presbyterian Church, cnr Dover Rd and Carlisle St, Rose Bay

1.00pm St John's Bishopthorpe Anglican Church, St John's Road cnr Glebe Point Rd, Glebe

2.30pm All Saints' Anglican Church, cnr Ferry & Ambrose Sts, Hunters Hill

4.00pm The Chapel, St Aloysius'

College, Upper Pitt Street, Milsons Point (47 Letourneau 2002 ME 2/20)

Ramblers without cars can alight at Edgecliff station and walk 400 metres up Ocean St to our first venue. Bus is also an option.

If you need transport to subsequent destinations, please tell the convenor upon arrival. Milsons Point station is only a short distance from St Aloysius, our final location of the day.

At each venue a short recital or demonstration of the organ will be given before ramblers are invited to play. Please prepare short pieces so that all can play within the time available.

Enquiries:
Andrew Davidson: 02 9489 6774;
Geoff Lloyd: 02 9476 1530

SYDNEY TOWN HALL

(Hill 1890 P 5/126)

George Street - Free Admission

Enquiries: 02 4758 6067

Monday April 7

at 12.15pm and 1.15pm:

Robert Ampt - Sydney City Organist in *Favourite Classics*:
Wedding March (Mendelssohn)
Chopsticks for Organ (Ampt) Sonatina from Cantate 106 (Bach) Suite Gothique (Boëllmann) Andante from Surprise Symphony (Haydn) Zadok the Priest (Handel) Aria (Saint-Martin) Toccata (Widor)

Wednesday May 7

at 12.15pm and 1.15pm:

Kurt Ison from St Joseph's Edgecliff: Praeludium in D (Buxtehude) Arrival of the Queen of Sheba (Handel) Adagio in E (Bridge) Dialogue in G (Marchand) Stele pour un enfant dreunt (Vierne) Grand Choeur (Salome) Cantabile (Franck) Fantasia in G (Bach) Air on a G String (Bach) Allegro Maestoso from the Sonata (Elgar)

Godielieve Ghavalas

A Report on John Atwell's Christmas Special

Sunday 8th December

by John Shaw

Orion Centre Campsie

The programme opened with Jerry Herman's *We Need a Little Christmas* (which, philosophically speaking, could certainly be true). This number featured Christmas sounds such as sleigh bells, glockenspiel, etc., to complete the picture. The song *Mame* (title song of the musical of the same name) followed to complete the segment from this show.

A novelty number *The Toytown Trumpets* followed and featured a military flavour and was an interesting period piece.

John then introduced his next piece, which was arranged by the famous American organist, Richard Purvis, the traditional melody *Greensleeves*.

Then back to the season of Christmas with a pensive arrangement of *What Child Is This?* A switch in mood to the B.B.C.'s *Goon Show*'s theme - *Crazy Rhythm*, played of course in strict tempo with tap cymbal and a boogie chorus with orchestral bells used in an appropriate section.

John then introduced the surprise of the afternoon, a fifteen voice adult choir to treat us with Carols and Christmas Musical Fare. The group, called *South West Singers*, was conducted by Brian Hughes and comprises mostly soloists from *Strathfield Musical Society*. The first bracket consisted of:

O Come All Ye Faithful
Tis The Season To Be Jolly (sung a cappella)
The First Nowell
God Rest Ye Merry Gentleman
Silent Night
The Glory Of The Lord (Handel's *Messiah*)

Obviously the choir presented a wide variety of superbly sung pieces and, with the exception of two sung a cappella, the rest were accompanied by John at our *Mighty Wurlitzer*.

I might add that there was no time for rehearsal - however, John and the

singers presented a professional performance, particularly in the second half.

John resumed with a Scottish bracket - *Scott Skinner, Compliment To Dr McDonald, The Laird of Drumblair, Davy Work, Tell Me Tonight*.

A request had been made for Victor Herbert's *Neapolitan Love Song* performed with strings dominating and the chorus in a Tango beat, featuring Tibias with Castanets punctuating the rhythm.

Next came Edward Elgar's *Salut d'amour* with a contrasting untremmed section both soft and expressive.

Then a homage to Haydn Wood with a composition opening with a bold statement on brass followed by a more subdued second subject with an expressive build up to the finish.

Reverting once again to the season, this time with Leroy Anderson's *Sleigh Bells* with indubitably the *Wurlitzer*'s sleigh bells having their annual airing.

A fitting tribute to Richard Rodgers celebrating the centenary of his birth featured the lovely 3/4 time (can be played in 2/4) *Falling In Love With Love* by Richard Rodgers and Lorenz Hart, his first Librettist.

Then *Manhattan* played in a nice jazz-flavoured swing. Then from the pen of Rodgers and Oscar Hammerstein (Rodgers' second librettist, following the death of Hart) *I Cain't Say No!* from *Oklahoma*, *Do I Hear a Waltz?* (Sondheim) and lastly that which could be described as Rodger's swansong, *Climb Every Mountain* (*Sound of Music*).

Once again reverting to the season, *I'll Be Home For Christmas* played in a gentle swing in a plaintive mood.

Fairest Lord Jesus (arrangement Ray Bohr, Radio City Music Hall)

played in part with a tremmed full organ in a resplendent style fading into a pianissimo ending with chimes.

Once again the South West Singers with:

Hark The Herald Angels Sing
Once In Royal David's City
Away In a Manger
Angels From The Realms of Glory
We Wish You a Merry Christmas (cappella)

Hallelujah Chorus (Messiah)

The last number being a magnificent finale to their performance.

John continued the Christmas theme with:

Little Drummer Boy
Have Yourself a Merry Little Christmas
Good King Wenceslas
A Saviour Is Born To Us This Day
Joy To The World
The Virgin Mary Had a Baby Born (a Latin American carol)
O Come All Ye Faithful
Jingle Bells

The final piece being an exceptional arrangement, heavily syncopated and broken rhythms which would have been a nightmare to read. It was a credit to John that he is such a good sight-reader as many developed chord progressions, modern harmonies and rhythmic patterns would have been far beyond the average organist's sight-reading ability.

Although the year usually finishes with a duo-concert this event could well signal the evolution of a new type of Christmas show, rather than a straight concert. Those who did not attend, once again, have no idea of the superb event that they missed out on. Certainly everyone left happy with a detectable Christmas Spirit!

Our special thanks to John for sight-reading the accompaniments and last but not least our sensational Choir who hurriedly left an earlier performance to be on our programme and who turned in such a very polished and well-received performance.

OUR NEXT ARTIST

Russell Holmes

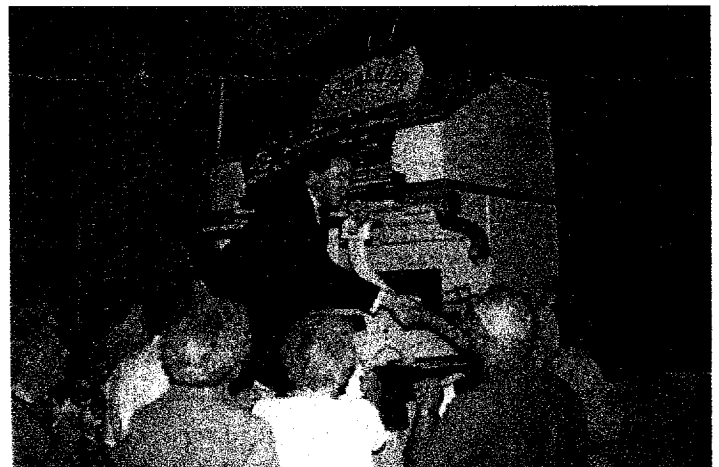
Russell Holmes, from Derbyshire, is a young man with quite exceptional talent. At the age of 13, Russell played his first theatre organ. He made his first appearance on local radio at the age of 14, on national radio at the age of 17, and in 1993 he made his first television appearance. In 1994, competing in California, he won the international Young Organists' Competition organised by the American Theatre Organ Society. This capped five years of musical successes beginning in 1989 when he made his first international appearance in Detroit.

Since then Russell has been in continual demand on the concert circuit and he has delighted audiences all over America, in Holland, Germany and throughout the UK. His appearance in Florida in 1995 attracted 2000 concert-goers! Last year, Russell's concert schedule included appearances in Chicago, St Louis, Kansas, Denver and a special engagement to play the inaugural concert at the magnificent, newly-restored Hawaii Theatre in Honolulu. Russell also made another visit to Germany and this time he was invited to play two concerts for the Hamburg International Organ Festival. Russell's concert schedule for 1997 included 2 tours of the USA as well as concerts in New Zealand, Australia and Germany. His cassette recordings have been broadcast regularly on national radio, and BBC Radio Two has recorded his playing on the 3/8 WurliTzer at Burton Town Hall. Russell has again been engaged to tour Australia, America, Germany and Holland in 1998.

Apart from being a concert-organist on both pipe and electronic organs, Russell is also a professional cocktail-pianist and has been featured playing piano by some of the country's leading hotel groups. Currently, Russell is resident pianist at the Best Western Midland Hotel in Derby. When time permits, he is also organist at his local parish church.

In 1995, Russell made two highly-acclaimed cassette recordings, one on the fiery 3/18 Wyton House WurliTzer and the other being *26 Great Piano Standards*, played in nostalgic cocktail-piano style.

Russell played the Orion WurliTzer to great acclaim on his first visit to Sydney in March, 1998



Sunday, 9th March, at 2.00pm

Marrickville Town Hall

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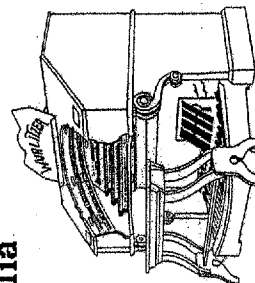
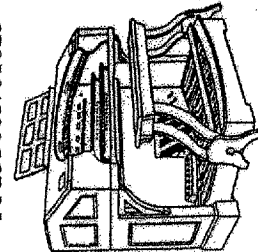
TOSA NEWS

MARCH, 2003

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