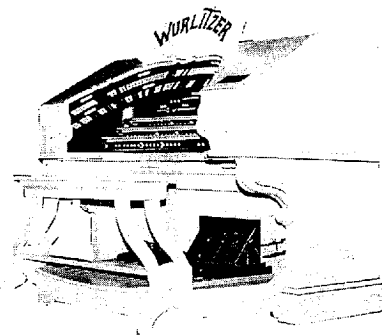


SEPTEMBER, 1997

TOSA NEWS



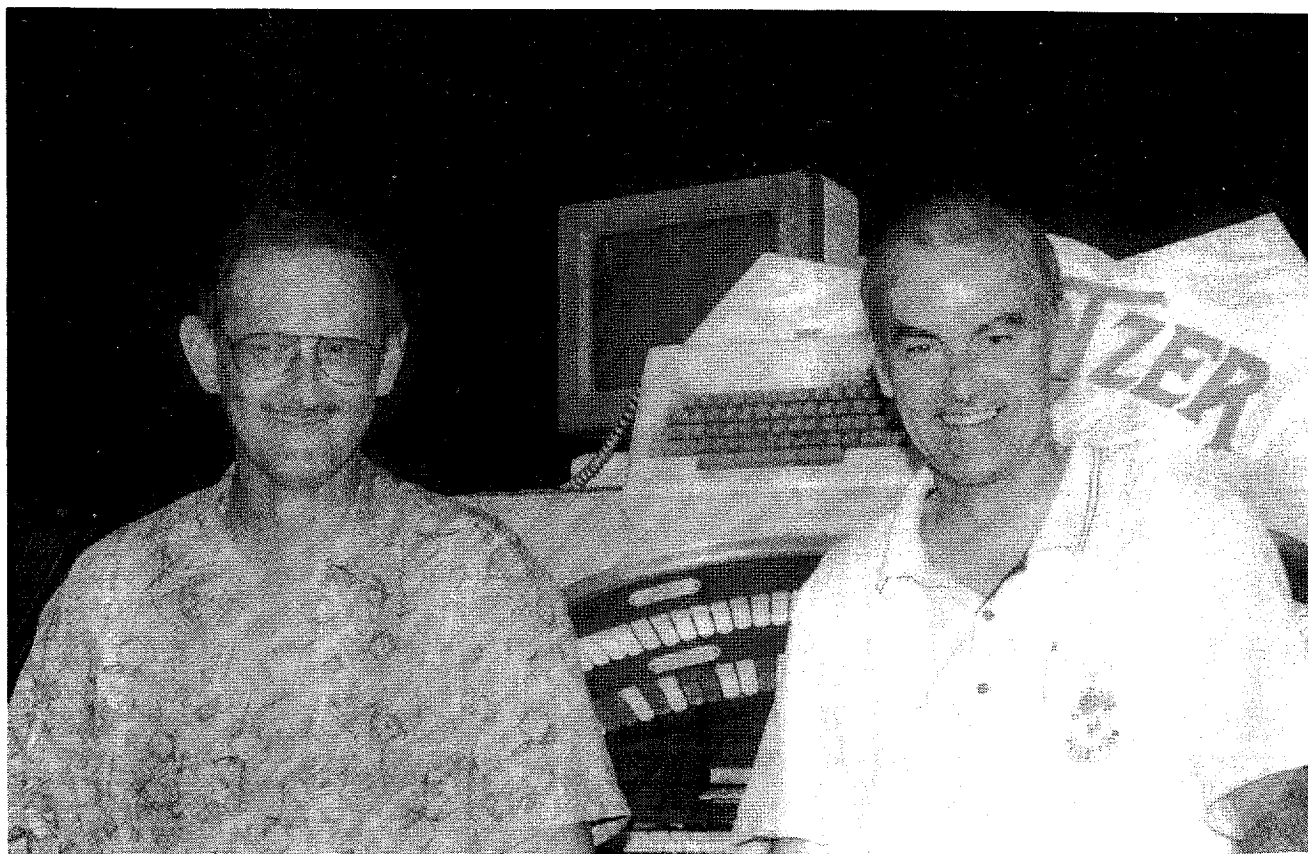
2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

BILL SCHUMACHER

and *CLIFF BINGHAM*

playing the mighty *Wurlitzer* Theatre Pipe Organ



Sunday, 28th September, 1997 at 2pm

Marrickville Town Hall

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Issue 9
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TOSA NEWS

SEPTEMBER, 1997

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

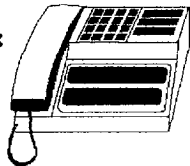
For the smooth running of TOSA, please contact the right person :

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



COMING EVENTS

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Robert Gliddon

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WORLD WIDE WEB HOME PAGE - TOSA (NSW)

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

SEPTEMBER

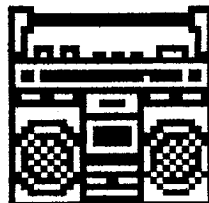
Monday	1	at 7.30pm	Committee Meeting
Saturday	6	at 1.00pm	Ian Davies and Friends Bondi Junction-Waverley RSL Club
Wednesday	24	at 7.30pm	Members' Playing Night Orion Centre Campsie
Sunday	28	at 2.00pm	Cliff Bingham and Bill Schumacher Concert Marrickville Town Hall

OCTOBER

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

NOVEMBER

Monday	3	at 7.30pm	Committee Meeting
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REMEMBER TO TUNE IN TO
2CBA FM - 103.2

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



Editorial

Reminders :

Welcome To A New Member

TOSA (NSW) is pleased to welcome one new member this month and to wish him a long and happy time with our Society:

Ronald Mosman - Coogee

Notice of motion at the Annual General Meeting in November from Walter Pearce :

I give notice that I will move at the **1997 TOSA AGM** that -

“Honorary Life Membership of the Society be bestowed on **Bill Schumacher, Robert Gliddon and Cliff Bingham**, in recognition of their long, continuing work for the Society.”

As you will see on page 8 of this issue, it is once again Nomination time for the Executive and Committee officer-bearers of **TOSA (NSW)**. If you would like to help our Society in a more practical way this is your chance to help out in the Committee, or in the Executive, positions. All positions are declared vacant at the **Annual General Meeting** and voting follows when there are more nominations than available positions.

Please don't feel that any of these positions are already reserved for someone, as according to our constitution this is impossible, and in any case sitting officer-bearers often do not re-nominate, leaving room for new nominees. New nominees, and their fresh ideas, are always welcome in a Society like ours.

The **Orion** situation still has not been clarified. We can only wait for further developments, now that **TOSA** has made its concerns known to **Canterbury Council** and the intending leasee. We all hope that the future will be bright for theatre organ activities in the **Orion Centre**, but this is still uncertain at the present time.

Thank you to all the members who contribute, either regularly or occasionally to **TOSA News**. Without you there would be very little to publish. If you see something of interest in another publication, please send it along, or if you have an organ story to tell, we would be glad if you were willing to share it with all the other **TOSA News** readers. Old articles and photos are always welcome - to bring back memories of days gone-by. Please contact someone in the **Society** if you are considering throwing out old material which might be of interest to **TOSA** - we have a Research and Archives Officer who can deal with the storage of historical items. Many treasures have been accidentally lost.

Don't forget to put in your nomination form before 7th October, if you would like to assist the Society in a new capacity.

Best Wishes,
Colin Groves

“Ian Davies and Friends”

at **Bondi -
Saturday,
6th
September,**
at **1.00pm.**
(See page 9 !)

Next
**Members’
Playing
Night**
at the **Orion**
Wednesday,
24th
September,
at **7.30pm**

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

Selwyn Theatre Home Party

A Review by Barry Tooker

Mr. Willis seems to be able to get a beautiful day whenever he runs a concert, and this day on behalf of the TOSA Building Fund was no exception.

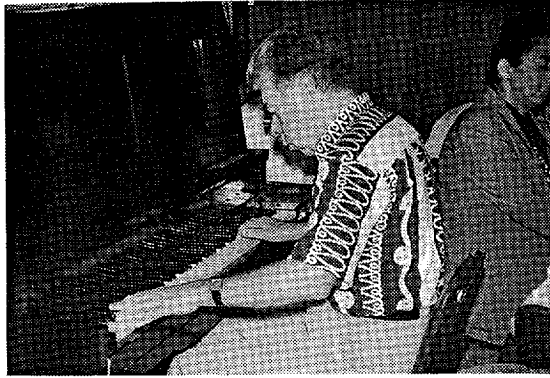
A number of talented artists had donated their time to play to an enthusiastic audience. The Selwyn Theatre boasts a Thomas Celebrity organ and a Gulbransen piano, which are regularly used for Selwyn Concerts each month.

Ritchie Willis welcomed everyone and introduced our first artist, TOSA's broadcasting genius, Mr. Chris Styles. *Blaze Away* was a great number to open his segment, and this was followed by *Polka Dots and Moonbeams*. A catchy *Elmer's Tune* paired with *I Won't Dance* made up the next bracket then Jerome Kern's *Can't Help Lovin' That Man*.

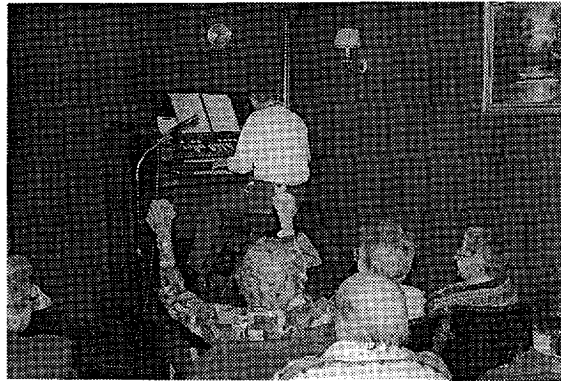
For his next number Chris (right) required a prop and although he had scoured a number of major top stores, the toy needed proved not available. Nevertheless Betty Bruderlin was given a yellow rubber duck and her companion a squeaky rubber fish to wave in the air and squeak at the appropriate times during (you guessed it) *Rubber Ducky*. *Perhaps Love* and *My Blue Heaven* followed. Chris made use of an additional feature of this organ which is non-standard, and that is the rhythm unit from a Thomas Coronado organ. Few others seem to use this feature and it was interesting to hear another phantom group playing along with the featured artist.

Bill Schumacher was introduced as the next artist and he had selected one of Cole Porter's numbers from *Can Can - It's All Right With Me*. *More than You Know* led us into a Glen Miller-style arrangement of *Stairway To The Stars*, and *Serenade in Blue*. What does Betty Bruderlin have that the rest of us are missing? Especially for her, Bill played his *New York Selection*.

Cliff Bingham had to give up a day with his family at the Oran Park car races to play for us but this he willingly did for TOSA. He opened his segment with the *Stein Song*. Utilising some of the tricks taught to a few dealers by Jack Malmston who was the export manager for Thomas



Organs, Cliff played a most interesting version of *Tea For Two*. I think I have said in a previous review that I love the music from *42nd Street* and that has not changed - thanks Cliff. As a demonstrator and salesman of this brand of organ which he claims he would be happy to continue doing if



they were still made, Cliff recollected a few more tricks with honky-tonk piano effects in the following number and finished up with a Virgil Fox march, *Princeton Royalty*.

Now it was time for a welcome cuppa and some socialising. Interval



was followed by one of those inimitable Selwyn items - a singalong, with David Devenport calling the tunes from the organ and Bill Schumacher playing accompaniment on the piano. Everyone

had a book of words so there was no excuse for not joining in.

John Shaw (left) took his place at the piano to continue the entertainment. He had elected to play a Beatles selection. *Dream Of Olwen* was followed by a duet with Wendy Hambly accompanying on the organ, playing *A Nightingale Sang In Berkeley Square*.

Last but not least, David Devenport took his place at the console, opening with *Magic Land*. *When I'm 64* which David reckons he should be in about 20 years proves he must have been born in a leap year or else he uses a strange form of mathematics. Sorry David, we all know you are 21 and so many months old. It was upon hearing a recording of Jesse Crawford playing *Love Everlasting* that David fell in love with the organ. After playing *Singing In The Rain* and *Laura*, Ritchie (below) interrupted the concert to present the money raised that afternoon to Vice President John Shaw.

Many of our artists had to leave early to fulfil other engagements and John was one of these. An apology was read from Tom and Anne Halloran who could not be there but who generously donated \$50 and also Ernie Vale and his wife who were also sending a donation. Our last artist David Devenport generously donated \$100 and so far this one function has raised \$474.

John accepted this with thanks to those who opened their house, to the artists who played, to those who donated and to everyone who supported a most successful day.

David finished the afternoon by demonstrating a bit of straight organ playing, leading into *Climb Every Mountain*. This concluded the afternoon's entertainment.

Our members Ritchie Willis and Norm Read have thrown their home open for many TOSA fund-raising functions over the years and we owe them a great debt of gratitude for their generosity. I am sure that this will not be the last time. Ritchie has been a member since 1953 and has always gone out of his way to assist the advancement of TOSA.



TOSA (NSW) has a very limited quantity of the following **Phil Kelsall** Compact Discs for the special price of \$28.00 each, all featuring the **Tower Ballroom WurliTzer** at **Blackpool**.

BLACKPOOL MAGIC

17 selections including : *Chattanooga Choo Choo, September In the Rain, The Shadow Waltz, Jeepers Creepers, The Old Fashioned Way, Bless This House.*

COME DANCING AT THE TOWER BALLROOM

14 Selections in strict tempo including : *You're Driving Me Crazy, Anniversary*

Waltz, Blue Moon, Adios Muchachos, Have You Ever Been Lonely?, Mademoiselle from Armentieres, Dear Hearts and Gentle People, Let Me Call You Sweetheart.

I DO LIKE TO BE BESIDE THE SEASIDE

17 tracks including : *Beside The Seaside, The Darling Buds of May, Nights of Gladness, Amazing Grace, At Last, Friends For Life, Colonel Bogey, Parade of the Tin Soldiers, The Holy City, Bye Bye Blues.*

CONGRATULATIONS

18 tracks including : *Twelfth Street Rag, Toselli's Serenade, The Continental, With One Look (from Sunset Boulevard), Smokey Mokes, Bells Across the Meadow, Congratulations/It's the Talk of the Town/Happy Birthday/Beside The Seaside, Stand By Your Man.*

MEMORIES ARE MADE OF THIS

17 tracks including : *Grasshopper's Dance, Limehouse Blues, Snow White*

and the Seven Dwarfs selection, The Trolley Song, Down The Mall, Mary Poppins selection, Cole Porter Medley, Somebody Stole My Gal, What a Wonderful World, Evensong, Memories Are Made of This.

STRICT TEMPO DANCING TIME

13 selections including: *Dancing Time, Zigeuner, I Know Why, Non Dimenticar, Talk To The Animals, Pack Up Your Troubles, Puff The Magic Dragon, Good Morning, I Love The Sunshine of Your Smile, The Wonderful World of The Young.*

Available at TOSA concerts or by **Mail order** from:

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

Pack & Post - \$3.15 per CD

When ordering, please include an after hours phone number in case of supply difficulties. Items subject to being on hand after the August concert.

CUMBERLAND COUNTRY GOLF CLUB LTD

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Open Mixed 4BBB Stableford



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☆ Golf Hole Sponsorship - \$200 per hole

☆ Donations of Cash or

☆ Goods for our Auction in the evening.

Sausage Sizzle - Golf - Dinner - Auction \$30.00 per person

Sydney Children's Hospital, Randwick, is establishing the Australian Cord Blood Bank, which will revolutionise marrow transplantation in Australia. The project involves the collection of blood from the placenta via the umbilical vein after a baby is born and the umbilical cord has been clamped and cut. The blood is then frozen and stored ready for use when needed.

Cord blood is the baby's link to the mother, providing nutrition and sustaining the life of the baby in the womb. After the baby has finished needing this blood, which is as rich in marrow cells as bone marrow, it can be used to save the life of a child, or possibly an adult, with a life-threatening cancer.

To raise funds for the **Australian Cord Blood Bank**, the **Cumberland Golf Club** is having a golf day, followed by an auction of donated goods of all sorts. **Wal Nisbett**, who has been a friend of well-known TOSA worker, **Frank Ellis**, for 50 years, is giving the photographed organ to the organisation for auction. It is a **Gulbransen Theatrum** and is available for inspection at **Wal's Pendle Hill** home. His phone number is **9631 8985** and you should call him as soon as possible if you are interested in making a bid to be conveyed at the auction or if you are interested in inspecting the organ.



C

CORNOPEAN (corps-know-pea-en) *Corno* means horn of plenty, which on the organ is reversed to mean plenty of horn. The *Corno* is really a pushy kind of character, being a little too brassy for his own good. Nevertheless, we're grateful to him for the guts he gives the organ, being of the noisy family called the chorus reeds.

All of the horn family are derived from "corno" which is simply horn in **Italian**. **Italians** are noted for large families. The *Cornos* are no exception: the *Cornetto*, the *Cornettino*, the *Corno d'Echo* and the *Corno da Caccia*, the *Corno di Bassetto*, and even the *Cornamusa*, which is nothing but an old bag-pipe. And I haven't even mentioned the *Cornon* or the *Core Alto* or the *Krummhorn*, and what's more I don't intend to.

I could go on and on this way, showing off with a lot of stuff that just obscures the fact that all we're talking about is a *Trumpet* stop which is (a) rounder and fuller than the true trumpet, and (b) like all organ reeds is always getting out of tune. And that, I guess, is more than one cares to know about the *Corno*.

Lou Maury says that the *Corno* in his church has been variously identified as the *Garbage Disposal*, the *Electric Razor*, or the *Power Hedge-Clipper*.

D

DIAPASON (Dye-a-pay-sun; also variously Diaper-son, Dye-apper-son, Dire-pass-on). But however you pronounce it, it's still just plain old church organ tone.

Long ago in B.C. (Before Cinematography), the *Diapason* was King of the Stops. But then came the movies, which in the silent days needed a music background in the pit, and in the heyday of the Movie Organ, **Farney Wurlitzer** deposed the *Diapason* with the *Tibia*, which just means "Lot o'lip".

Then finally came the electronic organ in all shapes and sizes, with more fancy

Del Castillo's Alphabetical

Primer of

ORGAN STOPS

names than a **Broadway** chorus line, and the battered old *Diapason* gave way to the *Gimmick*, and sometimes even disappeared entirely.

Now don't ask me to explain this, but *Diapason* originally just meant Octave, from a **Greek** phrase meaning "through all the strings." If this isn't confusing enough, in **French** it means the compass of an instrument, or it can mean a Tuning Fork or Pitch Pipe, or it can mean International Pitch, which is lower than Concert Pitch, or if it's a *Stopped Diapason*, it's not a *Diapason* at all but a *Flute*. According to **Webster** it can even mean "a swelling burst of harmony." Get it? The **Beatles** have been giving us *Diapasons* and didn't know it. So come on, **Ringo**, more *Diapasons*!

E

ENGLISH HORN (if you can't pronounce that, you don't deserve to read about it). We are now on a *Horn* kick, which really started two letters ago with the *Corno*. From that, sometimes known as the *Blatt Horn*, we will proceed to delve into the mysteries of the *English Horn*, the *French Horn*, the *Gemshorn*, and maybe the *Heckelphone*.

First, as to the *English Horn*. The *English Horn* is neither **English** nor a *Horn*. Originally named in **France** the "*Cor Angle*", it meant an elongated oboe with an angle in it. No objection to that. Everybody has an angle. The objection is that some kook corrupted the name to *Cor Anglais* or *English Horn*, and it has stayed that way ever since. It's a nice organ stop, though.

Ernest Skinner made up a dandy, almost as effective as his *French Horn*,

which we'll investigate next letter. It's got a throaty quality like a **Cockney** with a head cold. Maybe that's why it's called *English Horn*. I dunno. Take your pick. It first showed up in 1600 under the name of *Tenor Hautboy* in **Purcell's** opera, **Diocletian**. A really good *English Horn* stop, like a good woman, is hard to find. But let's not get cynical. Nowadays blowing your own horn is essential, be it *English*, *French*, *Baritone*, or *Nasal*.

F

FRENCH HORN (frentsch hawn). When **Hope-Jones** and **Wurlitzer** developed the Circus Wagon console they called the "**Unit Orchestra**," they were only following a trend that had become well established in the 20th century concert organ.

There was scarcely an orchestral instrument which had not already had its counterpart in organ stops with the exception of the percussion section, and the **Unit Orchestra** promptly filled that gap. *Tympani*, *Snare Drum*, *Bass Drum*, *Cymbal*, *Tambourine*, *Castanets*, *Triangle* proliferated in a mechanical population explosion which came to be dubbed the "**Toy Counter**." And on the symphony orchestra platform, directly in front of this display, sat the four to eight Purveyors of the shinningly coiled *French Horns*.

Now the *French Horn* has always been the most unpredictable member of the orchestral family. The *French Horn* player is the only one who can burble a note and get away with it. A *Trumpeter* is expected to climb up above high C and never falter, but the *French Horn* player can fall over his own feet (or rather his own lip) making the same trip, and no finger of scorn is pointed at him.

So the organ builders were faced with a peculiar problem. Not only must they design a stop that had that velvety cuddle-up-to-mother duality, but it had to have that characteristic built in "burble." **Ernest M. Skinner** solved the problem, later copied in other organs, and the trick was done, as **Steven Irwin** says so simply in his *Dictionary of Organ Stops*, "the shallots are closed to subdue the reed's vibration into higher particles of the train." That is, I think that's what he means. Unless he's talking about onions. Or the **Trans Siberian**. Anyway, it's a nice stop.

SPECIAL EVENT

Members' Afternoon - Saturday, 6th September, at 1pm

Ian Davies at Bondi

Our Patron, **Ian Davies** has invited all **TOSA** members to a special **FREE** afternoon at the club where he regularly plays. The date is **Saturday, 6th September** at 1.00pm and the club is the **Bondi Junction-Waverley RSL Club**. Several of our leading player-members will be playing the **Rodgers "Trio" Theatre Organ** including, of course, **Ian** himself.

The club is at **1 Gray Street, Bondi Junction** and is very close to **Bondi Junction Railway Station**. Parking will be available in the **Grace Bros** car-park until the end of the afternoon's great entertainment. Come along and enjoy a relaxing afternoon in the Club, being entertained by these first-class performers. No bookings necessary. *Note earlier starting time of 1pm.*

A Profile of Ian Davies

Our patron, **Ian Davies**, started to study music at a very early age. He began piano lessons under the tutelage of his mother. Two years later, he became a pupil of **Miss K. Cox** and continued with her for 3 years.

It was at this point that the pipe organ made its entry into **Ian's** life. His mother frequently played the organ at **St Joan's Presbyterian Church** at **Essendon, Victoria**. **Ian** persuaded her to give him lessons and after 6 months he became a pupil of the organist of the church.

Ian began his professional theatre organ career in **Melbourne**, playing the **Plaza, Regent** and **Capitol WurliTzers**, and the **Hammond** organs at **Brunswick** and **Albert Park**.

During the war, while serving in the **R.A.N.** overseas, **Ian** was guest organist at the **Regal Theatre, Grays Forum Theatre, Liverpool**, and the **Bristol Theatre, Avonmouth, Wales**.

Upon arriving back in **Melbourne**, he returned to the **Hoyts** circuits, his last theatre organ season being at the 3-manual, 15 rank **WurliTzer** at the **Capitol Theatre**, where he held a 5 year residency. He then moved to **Sydney** and spent some years in the showrooms of **Rees Wills Pty Ltd**, demonstrating **Lowrey** and **Rodgers** organs.

His magnificent opening recital at the 1965 Convention of the **Theatre Organ Society of Australia** was long remembered by those who attended. He was also the featured opening organist at the 1966 Convention on the **Capitol WurliTzer**. These are but two of the many memorable programmes he has played and which made **Ian Davies** so popular with **TOSA** members. He played over 90 concerts for the **NSW Division** during his long association with **TOSA**, always drawing a large crowd of devoted fans.

For many years **Ian** has been resident organist at the **Bondi-Waverley RSL Club**, playing each Friday for an hour in the club's auditorium for the pleasure of the club's members and guests.

In 1972 following the retirement of **Reginald Dixon** from the **Blackpool Tower** and from the position of patron of **TOSA NSW**, **Ian** was elected to the position and to this day he remains faithfully still as our patron.

He has always been ready to give of his many talents for the members of our **Society** and we are sure that many members will appreciate the opportunity to hear **Ian** play again at the **Bondi-Waverley RSL Club**, in the company of some of our other player-members. Come along and bring a friend to this special event. The previous **TOSA** visits to **Ian's** club were greatly appreciated by all those fortunate enough to attend.

Jim Coupland of Elanora Heights shares his fascinating memories of a famous UK Christie organ :

7th August, 1997

In **John Potter's** list of the U.K. Christie Organs that you published in the July issue of *TOSA News*, one particular location brought back a flood of memories namely the *Elephant & Castle* - the *ABC Cinema* in the **New Kent Road** in **South London**. It was at this cinema that my love of Cinema Organs began.

As a lad of fifteen in 1943, I started work as a trainee projectionist at this cinema. One of my jobs was to close the curtains, put a spotlight on the organist, follow him up and put the slides on the screen.

However, when I reached the age of sixteen I became eligible to "firewatch" - this meant staying overnight and going onto the roof to report any incendiary bombs that might fall in the event of an air-raid.

There were two perks to my weekly firewatch. One - I was paid an extra three shillings and sixpence; and Two - during the night another projectionist and myself would bring the Organ up and, although I could only pick out tunes with one finger, the sounds were still magic and it was a great thrill to be seated at this magnificent instrument.

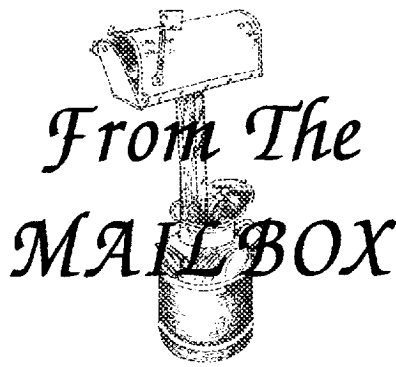
We did this for several weeks until late one night whilst enjoying our weekly session the cinema organist - **Rae Victor** - came into the stalls and shouted, "What the hell do you think you are doing?". We did not know that **Mr Victor** occasionally stayed in his dressing-room overnight! We did not get fired but had to promise not to do it again.

So you can see the list of **Christie Organ** locations certainly took me down memory lane.

The only other cinema on the list that I used to go to sometimes was *The Globe* in the **Old Kent Road**, but I never remember seeing or hearing an organ there.

Today I have my own cinema Pipe Organ in the form of the latest digital Technology but I will never forget my happy days at the *Elephant and Castle*.

With kind regards,
Jim Coupland



Bettine Vallance of Burwood has sent along another of her verses about our concerts :

John Ledwon's Concert

What a delightful, melodious afternoon we had today,
By talented **John Ledwon** from the **USA**.

A programme of music we seldom hear, But music, from by-gone days, we still hold dear.

In A Persian Market and *The Indian Love Call* for me held special appeal,
Played superbly and with so much sensitivity and zeal.

The whole afternoon was one of pleasure,
Magical music to remember and treasure.

Walter Pearce, our membership Secretary, has passed this letter, from Marie Taylor of Wyoming, on for publication :

My dear husband, **George Taylor**, died on 12th June, 1997, after a long, difficult illness, which is why his subscription has not been renewed - I think he was always early.

All music was of great interest to him and organ music of all types was one of his greatest joys. We have enjoyed many of your concerts with particular pleasure at the Christmas ones when **Tony Fenelon** has entertained so wonderfully.

If I still lived in **Sydney**, I would continue our membership, but now that I am alone and living on the **Central Coast**, it would be almost impossible for me to attend. So, regretfully I must ask you to cancel the subscription.

George always said what a great job all those in the **Society** were doing in rescuing, rehabilitating and maintaining the theatre organs of the past.

Sincerely yours,
Marie Taylor

Neil Palmer, our Record Bar Manager, has sent in the following item for the information of members :

Member **Michael Connors** of **Nambucca Heads** passed away on Sunday, 20th July, after suffering a heart attack.

While living in **Sydney**, **Michael** and his wife attended concerts regularly, and **Michael** also took the opportunity to play the **Marrickville WurliTzer** when practice times were available.

After moving to **Nambucca Heads**, **Michael** continued to purchase recordings from the **TOSA Record Bar**.

We extend our sincere condolences to his family and friends.

Allan Tassaker chips in with the following item for your amusement

"CHIPS ?"

Last week, a microCHIP in my organ shorted out. My son, being a CHIP off the old block, and I, decided to try our luck at the casino to raise some money.

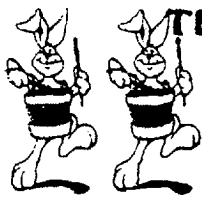
We purchased some CHIPS and tried our luck at the card table. There was a lot of people there, so we had to CHIP in. After about half an hour, we realised our CHIPS were down. We were really spitting CHIPS! We lost nearly everything. My son was really upset and he ended up with a CHIP on his shoulder.

All we could afford when we got home was fish and CHIPS. The organ repair would have to wait. Even the CHIP on its cabinet!

Would anyone like to CHIP in and help? And to top it all off - we both ended up watching the Saturday night late movie. The name of the movie? "*Goodbye Mr CHIPS*"

IF YOU WANT
TO BUY OR SELL
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Soundsational Pipes



Theatre Organ Society of Australia
26th National Convention

Friday 10th to Monday 13th April, 1998

in **SENSATIONAL
ADELAIDE**

Our featured guest artist for the convention next
Easter is Lew Williams from the USA



LEW WILLIAMS

A native of Lafayette, Louisiana, Lew Williams began playing the organ at the age of ten and started formal piano studies five years later. Upon graduating from high school, he enrolled at Texas Christian University, where he was an organ pupil of Emmet G. Smith. While at TCU he won several competitions in organ playing, gave numerous recitals and graduated with a Bachelor of Music Degree and Performer's Certificate.

Williams went to Geneva, Switzerland for a year of post-graduate study, where he studied organ and improvisation with Pierre Segond at the Conservatory of Music. After finishing at the Conservatory, he gave a recital at the Cathedral of St Pierre in Geneva, which was broadcast by Swiss National Radio.

Upon returning to the USA Lew entered Southern Methodist University and earned his Master of Music degree as an organ pupil of Dr Robert T. Anderson. He also won the regional competition of the American Guild of Organists and performed at their national convention the following year.

From 1979 to 1987 he was staff organist at the Organ Stop Pizza restaurants in Phoenix and Mesa, Arizona. Here he appeared nightly, playing on the two large Wurlitzer theatre pipe organs. In November 1995, Lew rejoined the newly expanded Organ Stop in Mesa, playing the now 4-57 Wurlitzer. In addition to concerts all over the USA, Lew has played some five concert tours of the United Kingdom and was twice clinician at the annual Cinema Organ Society workshop in London.

A frequent performer at conventions of both the American Theatre Organ Society and the American Guild of Organists, he was named "Organist of the Year" by the ATOS in 1988. His brilliant musicianship, knowledge of composition and composers and gentle sense of fun at the microphone have made him very popular with audiences who know that, above all, they will enjoy the total experience of attending a Lew Williams concert.

In 1989 Lew appeared as both piano and organ soloist with the Scottsdale Symphony Orchestra, playing Gershwin's *Rhapsody in Blue* and Saint-Saens' *Organ Symphony in C Minor*. He has released several recordings, the latest being *Lew Williams Live at the Pasadena Civic Theatre Pipe Organ*.

Further information from:

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Report on the *John Ledwon Concert*

Orion Centre Campsie Sunday, 27th July, 1997

Report by John Shaw

After June's staggering concert by a young virtuoso also from the USA (**Barry Baker**), who was an impossible act to follow, I did feel empathy for the artist who had to perform in July. However, I recalled some lines which I have often had to find some solace in myself and would like to share them with you :

"Use what talents you possess -

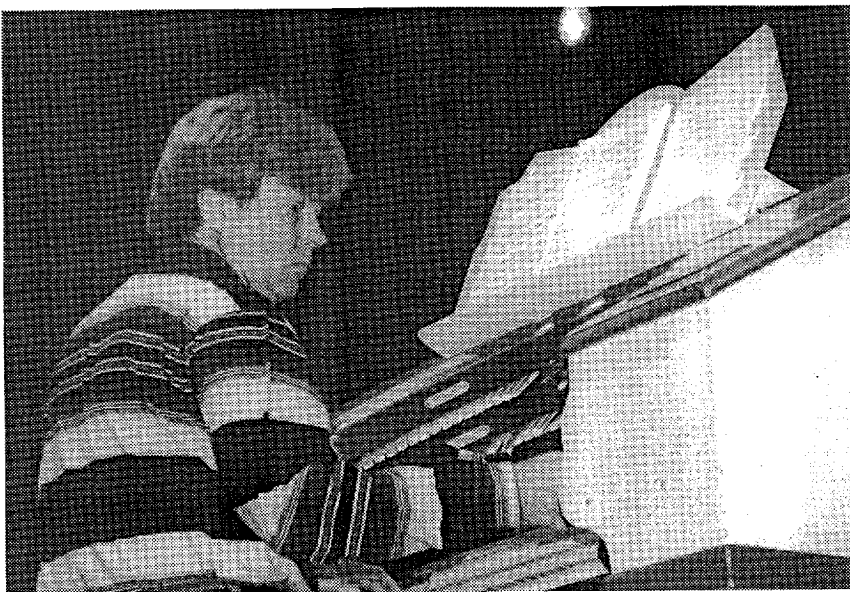
The woods would be very silent

If no birds sang there

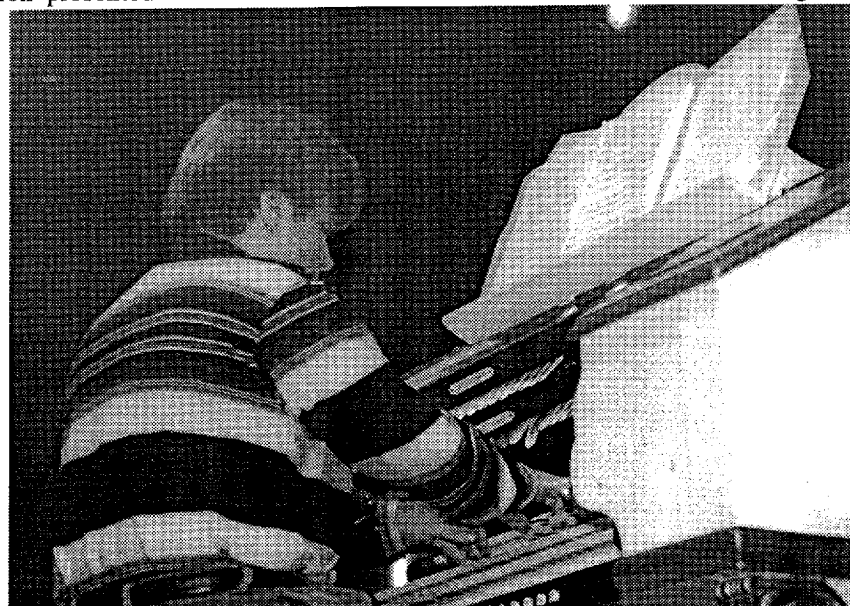
Except those that sang the best."

John Ledwon started with a good "opener" - *I Could Have Danced All Night* from *My Fair Lady*, a show soon to re-open at **Sydney's Capitol Theatre**. A more recent song followed - *Love Changes Everything* from **Lloyd Weber's Aspects of Love**. **John** used well controlled, soft voices for this ballad which was performed most expressively. Next, by way of contrast, came a **Scott Joplin** rag which featured most percussion instruments and sounded most effective.

John chooses to include in his programmes a number of contemporary works and on this occasion presented music from the soundtracks of both *E.T.* AND *Raiders of the Lost Ark* composed by **John Williams**. Next **John** joked that when visiting the City he made a mandatory stop at **David Jones** store not realising at the time that he had selected their theme song - *The Most Beautiful 'Store' (Girl) in the World* to include in his programme. Once again he played an expressive rendition, mainly featuring strings and sensitive voices. Another



feature of **John's** programmes is his liking for orchestral dances which are not heard all that often. His choice this time was **Ketelbey's In a Persian Market** which for me was the highlight of the first half. Good use of the organ's orchestral voices was displayed and a full range of percussions and registrations, offering a wide dynamic range from PPP to FFF. The *Princess Enters* segment was particularly colourful and both intervals of 4ths and 5ths gave it a distinct middle-eastern flavour. A haunting, soft melody from **Barbara Streisand's** film *Yentl* preceded the rather melodramatic overture by **Von Suppé**



- *Morning, Noon and Night in Vienna*. A rather weird and macabre composition, but perhaps in keeping with the composer himself who used to sleep in a coffin!

The second half opened with another **John Williams** composition, *Star Wars* and was followed by *Indian Love Call* from *Rose Marie* and which has nothing to do with the country **India**.

A medley of *Kismet* tunes followed which of course was stolen (?) from **Borodin's Polovtsian Dances** in the opera *Prince Igor* - once again an expressive offering. Another highlight was the *Dance of the Comedians* from *The Bartered Bride* which is of course another rollicking, orchestral dance which included a few re-iterating percussions to capture the mood. Perhaps it could be said that orchestral suites are **John's** forte.

After an obviously enjoyable programme, as demonstrated by the audience's warm response, I am sure that no one went away disappointed. And I guess it proves that the nightingale is not the only bird in the forest. It was obvious that the end was at hand when we were presented with *Stars and Stripes Forever*. However, something of a variation occurred when the all-familiar melody, *Waltzing Matilda*, appeared in the middle. Great stuff for **American-Australian** relations.

Photographs by **Barry Tooker**

OUR NEXT ARTISTS

Cliff Bingham

Cliff Bingham began classical organ studies in 1962 at St Matthew's Anglican Church, Manly. In 1964, his last year at school, he was featured organ soloist at the **Festival of School Instrumental Music** in the **Sydney Town Hall**, the first of many occasions on which he would feature at the magnificent 5-manual **William Hill Organ**.

Cliff joined the **NSW Division of TOSA** in 1962 and, with a natural flair for rhythm and registration, was soon featured at Society meetings at the **State and Capitol Theatres'** organs. Since then, he has played numerous concerts for TOSA in all **Australian States**, on both pipe and electronic organs.

In more recent years, **Cliff** has acted as consultant on several church pipe

organ rebuilds in **Sydney**, the most notable being the fine 26-rank organ in the **East Lindfield Baptist Church**, where he was organist for 12 years. He was also involved in the restoration of the beautiful **Christie** organ in **Epping Baptist Church**, playing at its re-opening during the **1985 TOSA National Convention** and at an afternoon recital for the official re-dedication several months later.

In December 1981, **Cliff** was appointed organist for the annual "**Christmas at the Opera House**" thus succeeding the late **Wilbur Kentwell**. He was also the first organist to feature the **Opera House** organ on record when he recorded music for the soundtrack of the film, "**Breaker Morant**". He has also played many popular lunch-time recitals at the **Sydney Opera House**.

Cliff is the manager of the church organ division of one of **Australia's** leading musical importers. He is married with four children and, apart from his music, he enjoys water skiing and motor racing, the latter strictly as a spectator.

In recent times **Cliff** has played, amongst others, **ACT TOSA's Compton** in **Albert Hall, Canberra**, **Perth's Karrinyup Centre WurliTzer**, **Auckland's Hollywood Theatre's WurliTzer**, and, most recently, was part of **Adelaide's National Convention** last year when he played the newly-installed **Walker** organ in the **Adelaide Town Hall**.

Cliff is a longtime member and recent President of the **NSW Division of TOSA**.

Bill Schumacher

From a young age, **Bill** had the ability to play tunes on the keyboard "by ear". When he was 7 years old **Bill** had piano accordion lessons for a 2 year period.

On leaving school **Bill** studied modern piano techniques for some 4 years. Noted **Sydney** organist and teacher, **Eric Smith** was **Bill's** tutor for popular and classical organ for 5 years.

Twice, **Bill** has won the popular organ section of the **City of Sydney Eisteddfod**. More recently **Bill** has completed a course by correspondence with the **Dick Grove Modern Harmony School** in **Los Angeles**.

The **Hammond Organ Club** was formed in **Sydney** during the 1960's and **Bill** was one of the foundation members, also serving several terms as Musical Director. During this time the first all-**Gershwin** programme ever played in **Australia** was presented in the **Concert Hall** at the **NSW State**

Conservatorium and **Bill** was one of the featured artists.

Bill is well known for both piano and organ playing in restaurants. He was organist at the **Hawkesbury Inn** for some 10 years and had a 4 year season at the **Burning Log Restaurant** in **Dural**. During this engagement at the **Burning Log** **Bill** worked as a soloist and also as part of the resident band. Many notable personalities appeared at the **Burning Log**, including **Toni Lammond**, **Gordon Boyd**, and **Neil Williams**, all working there to **Bill's** stylish accompaniment.

Shortly after the formation of the **NSW Division of TOSA**, **Bill** became a member of the Society and has appeared in concert many times for **TOSA** on the **WurliTzers** in **Sydney's State Theatre, Prince Edward Theatre**, and **Capitol Theatre**, and also at the relocated organs in the **Orion Centre** and in **Marrickville Town Hall**.

He has also given interstate concerts

at the **Dendy Theatre, Melbourne**, and the **Capri Theatre, Adelaide**.

During several visits to the **USA**, **Bill** has played a recital for the **Puget Sound Chapter of the American Theatre Organ Society**, and has been guest artist at the **Pizza and Pipes Restaurant** in **Seattle**.

Bill considers himself fortunate to have visited and played some major **US** theatre pipe organ installations, including **Seattle** and **Portland Paramount, San Gabriel Civic Auditorium**, the **Kern** residence, **Detroit Fox** and both **Portland** and **Denver's Organ Grinder Restaurants**.

Every **TOSA** concert usually finds **Bill** working indefatigably for many hours on the technical side of things - controlling the setting up of the live sound system and the tape-recording of each concert. This time we will have the pleasure of appreciating his other talents - his musical entertainment skills at the theatre organ console.

