

TOSA NEWS

August 2014
Volume 53 No.7

Price: \$2.00

Sunday 19 October 2014 2:00pm

Dwight Beacham

plays

“A MUSICAL BOUQUET”

on the

Orion Theatre Wurlitzer

3 manuals 17 ranks

of

Wonderful Wurlitzer Magic

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From the President



Did you miss the Donna Parker show in July? If so, then you missed what has to rank right up there in the top couple of shows ever presented by this Society. The content was carefully chosen to showcase the theatre organ and provide the greatest variety of styles of music and its execution, that I have ever heard. All of that linked together with short, interesting items of news, information and trivia. What is not generally known is that on the preceding day, Donna had spent an afternoon with three teenagers and their parents plus a couple of other adults invited to a workshop. The encouragement and advice dispensed will prove invaluable, especially to the teens who absolutely relished the opportunity to learn from one so accomplished in this field.

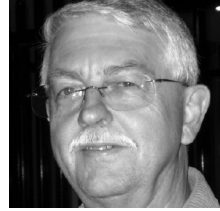
Whatever you do, plan on being at the Orion on October 19th to hear Dwight Beacham.

Thanks to those members who have renewed their membership and a gentle reminder to those who have overlooked renewing.

Happy organising,

Geoff Brimley

Editorial



Doug Grant's review of **Donna Parker's** show at the Orion Wurlitzer in this issue fully supports the President's comments in his column. It was indeed a great variety of music played in **Donna's** style accompanied by her interesting commentary.

I hope you enjoy the next part about the Christie Unit Organ courtesy of the Puget Sound Pipeline newsletter and JoAnn Evans. I have also included an article from that newsletter about the ATOS Convention in Indianapolis. What a fabulous line up of artists and instruments. The ATOS Convention is based in Philadelphia next year so start planning now to go and hear some unique organs.

A membership renewal form has been included for those members who may have overlooked renewing for the 2014-2015 financial year as TOSA values your membership and support of theatre organ.

Deadline for TOSA News is the 12th of the previous month.

Enjoy the music, Ernie Vale
PO Box A2322
SYDNEY SOUTH, NSW, 1235
editor@tosa.net.au

From the Mailbox...



Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor editor@tosa.net.au

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

New Members

TOSA welcomes them and wish them a long and happy stay

T O S A W E L C O M E S B E Q U E S T .

A recent Bequest was received from the Trustees of the Estate of our long time member, the late David James and his wife Beryl.

For many years David was a hard working member that put his woodturning skills to use on the Marrickville Wurlitzer. David's work was always first class and his

efforts were enormously appreciated. He enjoyed many Practice Nights at Marrickville and was often accompanied by his wife particularly at most Concerts. For many years they resided at Gynea until they decided to retire to Robertson.

The Executive and Committee have been delighted at David & Beryl's generous bequest of \$25,000 at a time when it is most appreciated to boost our funds required for the completion of our Christie Organ at present being rebuilt and installed at St.Columb's Anglican Church, West Ryde.

N.B....Bequests are greatly appreciated by the Society and importantly in the future as declining audiences and ever rising costs continue to be a challenge.

Bequests can ensure that our Instruments are maintained for future generations to both perform on and listen to. If you have not previously given this matter any thought we commend this idea for your consideration to ensure our Musical Cultural Heritage will be preserved for our future generations.

Many thanks and may many more momentous musical events at our much loved Wurlitzers and Christie be available for your enjoyment and pleasure.

Report by John M. Shaw

To Watch Out For

Maybe you have overlooked renewing your Membership of TOSA NSW Division.

Annual Membership ends on 30 June each year.

To ensure members qualify for discounts at TOSA Shows for the 2014 -2015 financial year, and continue to receive TOSA News those members who have not yet renewed are asked to consider renewing ASAP please.

If you have not renewed by the end of August 2014 this will be the last issue of TOSA News you receive.

If you require assistance with renewal please contact the Membership Secretary,

**Geoff Brimley - 6351 3122
or at**

president@tosa.net.au

Advertising Rates in TOSA News

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

Members' Playing Dates The Orion Theatre Campsie

There will be some players days in 2014 - but not every month. Craig Keller will notify members by text when the dates have been confirmed .

Craig Keller on 0418484798
Players and listeners welcome.

**Marrickville Town Hall
4th Monday afternoon/evening
at 2:30pm to 7:00pm**

**Monday 25 August
Monday 22 September**

**Please contact Neil or John
Batts to confirm availability**

To be sure there is no last minute cancellation at Marrickville please ring Neil on 9798 6742 after 7:00pm the Friday before.



Theatre Organ Magic
Australia's Silent Film Festival
@ Epping Baptist Church 1 Ray Road Epping
Saturdays @ 3pm: 16 August, 20 September and 18 October

Saturday August 16

The Kings of Comedy! With **Cliff Bingham** on
the mighty Christie theatre organ

@3pm

DOUGH AND DYNAMITE (1914) Charlie Chaplin
NUMBER PLEASE (1920) Harold Lloyd
INNOCENT HUSBANDS (1925) Charley Chase

Saturday September 20

Silents are golden! With **John Batts** on
the mighty Christie theatre organ

@3pm

THE BATTLE AT ELDERBUSH GULCH (1913) D W Griffith
ROUNDERS (1914) Charlie Chaplin and Roscoe Arbuckle
HIS TRYSTING PLACES (1914) Charlie Chaplin
NEIGHBOURS (1920) Buster Keaton

Tickets

\$25 per adult/\$20 concession

VENUE: The screenings will take place at
the Epping Baptist Church, 1 Ray Road Epping

CONTACT DETAILS: 0419 267318
info@ozsilentfilmfestival.com.au
www.ozsilentfilmfestival.com.au

Memory Lane

An article from TOSA Member Richard Benham

“The Prince Edward Theatre” also known as “The Theatre Beautiful”

A correction re Eddie Horton’s movements as outlined in the article.

“I thought I should correct a small error Richard made in his great article. He noted that Eddie Horton left the Roxy Parramatta in 1927 to move to “The Hollywood Theatre, Auckland”.

Auckland’s Hollywood Theatre did not come into being until the 1970s following a rename of the Grosvenor Theatre in Avondale and before that it was Avondale Town Hall Pictures.

I boldly suggest that Richard is actually referring to Auckland’s Regent Theatre in Queen Street, where OPUS 1475, a 2/8 Model F Wurlitzer was opened by Eddie Horton in February of 1927. This organ today is now installed at the Hollywood Cinema in Avondale where it has evolved into a 3/16 (mostly) Wurlitzer organ.

Thanks to James Duncan for this feedback from Auckland NZ.

Grand Music For God

Join us to celebrate the provision of the new organ at
St Philip’s Anglican Church with an afternoon of music



Featuring:

Leigh Hatcher, M.C.

David Parsons, organ

Camille Mercep, soprano

Ben Close, trumpet

with local church musicians

2pm, Sunday 31 August

St Philip’s Eastwood

cnr Shaftsbury Rd & Rutledge St

A retiring offering will be taken for MegaVoice’s Audio Bibles for Iraq project.

REVIEW OF DONNA PARKER'S TOSA(NSW) SHOW JULY 20TH 2014

It is a great credit to TOSA(NSW)'s Committee that we are able to enjoy many and varied artists from both local and overseas locales. Guest artist for the July 'outing' was **Donna Parker**, who hails from the USA. This wasn't **Donna's** first visit, having performed for TOSA(NSW) some years ago. She was nearing the end of her 'Down Under' Tour of Australia having previously performed in Melbourne, Adelaide, Perth, Hobart, and Brisbane, and was about to move across 'the ditch' to Auckland.

As diminutive as she is physically, she is far from lacking in her ability to derive a big sound from the organ. The console of the Orion 3/17 Wurlitzer seemed to loom large over her as she precariously struggled down off the seat after each item to address the audience from the platform of the hoist. However, **Donna** redressed the imbalance with a vengeance for the bulk of her performance reminding us of the big sound for which she is most notable, and of which the organ is capable.

Donna opened her performance with the repetitive D and A/B flat sequence which heralds the ubiquitous 'Abba' song '*Mama Mia*'. Simply a no-nonsense start to her program, and a clear indication of what was to come.

Her playlist for the day was nothing short of 'an eclectic mix' as she launched forth into Shirley Temple's charming little '*At the Codfish Ball*' from the 1936 film '*Captain January*' singing and dancing with Buddy Ebsen. Again, nothing particularly challenging in this cute little number but one warmly acknowledged by the audience.

It was then a return to the 'sound' of the **Donna Parker** for which she is better known, George Shearing's '*Lullaby of Birdland*' – a composition from 1952. A great stomping bass, syncopation, and the opportunity to prominently feature the glockenspiel and the Wurlitzer piano.

A singularly forgettable item (in my opinion) followed, from the recent Disney movie '*Frozen*' – the tune '*Let it Go*' – reportedly a hit with the 'littlies' at an '*Organ Stop Pizza*' restaurant in Arizona. It failed to move me. Give me the '*Lullaby of Birdland*' any day.

Donna restored the 'faith' with her next contribution – a boogie performance of a composition by the jazz trumpeter Buck Clayton – '*Avenue C*' composed in 1944 and written for the Count Basie band with which he was a trumpeter for a time. The performance was Donna at her best.

To further the jazz genre, **Donna** moved into Van Morrison's

'Moon Dance', complete with it's so-called 'walking bass' accompaniment. The repetitive nature of the bass allowed ample opportunity for **Donna** to display her ability to weave many jazz variations into the melody line. She mentioned in her preamble, that 'Moondance' made an appearance in the 1981 movie 'An American Werewolf in London'!

She told the audience of her classical organ training from the age of 13 under the tutelage of the famed Organist and Choirmaster of the Grace Cathedral in San Francisco – **Richard Purvis**. As a tribute to **Richard Purvis** she selected two of his compositions 'The Little Bells' and 'Marche Grotesque'. Both charming little pieces and as far removed from 'An American Werewolf' as one could imagine.

A little novelty-type number followed from 1928 which was made popular by Jesse Crawford – 'High Hat' (sub-titled 'A Musical Cocktail'). **Donna's** deft fingering and well-chosen registrations did ample justice to this Crawford favourite.

Dating from 1927 came 'So Blue' written by Helen Crawford, the wife of Jesse Crawford, in a very pleasant slow waltz time.

Jerry Lieber and Mike Stoller's 1959 creation of 'Love Potion No. 9' was the next item on the program. **Donna** played the item straight complete with the pumping bass, double-touch 'splats' in the accompaniment, and even the glockenspiel and Wurlitzer piano as embellishments.

The last item before the interval break was Percy Faith's 'Brazilian Sleigh Bells', which as **Donna** explained, she had performed in 2009 and 2010 with the Indianapolis Symphony Orchestra at the US's sec-

Show & Membership Prices

The following TOSA show ticket prices now apply:

	All Artists
Non-members	\$32.50
Non-member Pensioner/Seniors Card holder	\$27.50
TOSA Members	\$23.00

All Students FREE on confirmation of Student status

All Children FREE

Group Booking for 10 or more Adults \$20 per person

Annual Membership Fees are now: \$35.00 for Full membership,
and

\$25.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Geoff Brimley (02) 6351 3122

membership@tosa.net.au

Associate Membership for a spouse/partner is only an additional
50%

ond largest Christmas Concert Series (second to that at the Radio City Music Hall) under their conductor Jack Everly. Brazilian Sleigh Bells provided a 'busy' amalgam of Latin American syncopation requiring considerable dexterity from the artist. She provided all the above with apparent ease.

I noticed early on in the performance that the organ was sounding brighter than on previous occasions, and I asked the opinion several of the TOSA Committee. We came to the conclusion that with the removal of the previous lessees '*Sheik of Araby*' drapes dangling from the ceiling and along the walls, the sound from the Wurlitzer had greatly improved. It is to be hoped that future lessees of the Orion, don't outfit the hall with sound-deadening drapes and other similar artefacts.

A change of outfit and **Donna Parker** returned to the console with (in my opinion) another singularly unmemorable offering – '*The Theme from Hairspray*' the movie.

Then a further change, but this time a change of pace, to '*Smokey Mokes*', a march dating from 1899 by the composer of '*Blaze Away*' Abe Holzman. (Incidentally, Col Joye and the Joy Boy's backing band made '*Smokey Mokes*' a No. 1 hit in Australia in 1961!). **Donna** made good use of the Tuba Horn and Diaphonic Diapason stops to provide 'plenty of oomph' in this old-favourite march.

Next item 'on the agenda' was Julie London's 1955 hit '*Cry Me a River*', written by Arthur Hamilton. **Donna's** version provided just the right leisurely pace for this popular American torch song. A little piece of Giachino Rossini followed with the Italian patter song in tarantella time, '*La Danza*' which **Donna** indicated was identified as being a recommended item for use by the organist in chase scenes for silent movies. Needless to say considerable fingering dexterity is needed for the piece which **Donna** ably demonstrated.

An unexpected embellishment to the program came with **Donna** providing the organ accompaniment to a silent Laurel and Hardy film short, dating from 1931. The clip was titled '*Brats*'. This was a very unique movie for its time, because it involved Laurel and Hardy in the dual roles as children and adults. As children, they were in an oversized set with everything appearing larger than life, intercut with scenes cast as their parents in a conventionally-sized set. The movie plot isn't germane to this review, but **Donna's** accompaniment was cleverly appropriate for the screen action, and thoroughly enjoyable. Her task wasn't made any easier by the screen being at right angles to the console.

Next was an item which clearly demonstrated **Donna's** affinity for the musical style of Oscar Peterson. She performed '*Wouldn't it be Lovely*' from Lerner and Loewe's 1956 hit musical '*My Fair Lady*'. The

stomping bass, the syncopated rhythms, the typical Peterson dissonances – they were all there, and **Donna** appeared to be enjoying every bar.

She preceded her next item with a heart-warming story of a little girl plucked from the audience whom she had involved in a number requiring the selection of a train-whistle effect from the Wurlitzer. The story was heart-warming because it transpired that the little girl hadn't spoken a word for a long time till she was brought up onto the stage to 'work' with Donna, to press the train whistle effect. The number Donna played was '*Honky-tonk Train Ride Blues*' (by Meade Lux Lewis composed in 1927), a boogie-woogie piece which called upon many sound effects from the organs 'toy box'.

Donna no doubt was aware of Australia's connection with the 1978 movie '*Grease*' (per Olivia Newton-John). Her final contribution was a medley from '*Grease*' beginning with '*Summer Nights*', which in the movie was performed by Olivia and John Travolta (not forgetting the 'Pink Ladies and the 'T Men'). This was followed by '*We Go Together*', '*Beauty School Dropout*', and concluding with '*You're the One That I Want*'.

The audience 'demanded' an encore and **Donna** acceded to the 'demands' with the ubiquitous '*Twelfth Street Rag*'. Audiences never fail to appreciate the varied repeats of the basic theme of '*Twelfth Street Rag*' (composed by Euday L Bowman in 1914), which **Donna** duly provided, complete with an inverse melody line, double tempo and key changes.

Donna Parker is one of those icons of the theatre organ world who has a long career creating and providing a style of organ playing readily identified as her own, with unerring fingering dexterity, and pedal accuracy, and bringing a presentation charm to match.

Doug Grant
August 2014

Thanks go to Barry Tooker,
Ernie Vale and Graeme Costin
for their assistance.



The Next Performance
International Musician from the USA
Dwight Beacham



plays
" A Musical Bouquet "

at the **Orion Centre Theatre**
155 Beamish Street, Campsie

Sunday 19 October 2014 2:00 – 4:30pm

A selection of music from the following:

You are my Lucky Star; 26 Miles across the Sea; In the wee small hours of the morning; Hands across the sea; Hi Lili Hi Lo,;Jazzin' the blues away; Hawaiian Paradise; Riff Song; Moment musical; I don't stand a ghost of a chance; Something's gotta give; Count your blessings; Moonstruck Medley (includes music from Puccini's La Boheme); Until Then; It is Well; Be careful it's my heart; Sugartime; Taxpayer Medley; Rainbow on the River.

Dwight Beacham

Dwight Beacham has been playing theatre organ concerts for over 45 years starting with his concert on the 4 manual 37 rank Kimball theatre organ then in the Wiltern Theatre in Los Angeles, California. Concerts all across the US and England have included such venues as the Coronado Theatre, Rockford, IL (4 manual 17 rank Barton); the Auditorium Theatre, Rochester, NY (4 manual 23 rank Wurlitzer); Mundelein, IL (4 manual 19 rank); Berkeley Community Theatre (4 manual 42 rank Wurlitzer); the Palace Theatre, Hilo HI (4 manual 20 rank Morton) and many others.

He has 7 recordings to his credit. In addition, **Dwight** was featured organist for over 20 years in a series of Community Band with Organ programs in the Allentown, PA area. However, most of **Dwight's** contributions to the organ world have been "behind the scenes." He was employed by the **Allen Organ Company** for over 30 years and was the driving influence for their continued interest in theatre organ. As Vice President of Product Development he was able to create projects like the George Wright Signature Series.

Dwight has been a theatre organ enthusiast for as long as he can remember. Growing up in Los Angeles afforded **Dwight** the opportunity to see and hear many theatre organists perform live in concert. George Wright, Lyn Larsen, Gaylord Carter, Bill Thomson, Del Castillo, Ann Leaf, Buddy Cole, Loren Whitney – those were "heady" days – and this does not even include the numerous "out-of-town" visiting theatre organists. As a teenager he even convinced his parents to let him fly up to San Francisco to attend the Farewell to the Fox George Wright concerts prior to the Fox theatre becoming a parking lot! All these experiences had some degree of influence on Dwight's style and the "sound" he expected from a great theatre organ.

He studied with theatre organist Lloyd del Castillo and got his degree in Music from Chapman University in Orange, California. Dwight and his wife Gini live in Sun City, Arizona. He is currently organist at Belevue Heights Church.

Tickets to the show: Members \$23; Non-Members \$ 32.50;
Non Member Pensioner/Senior \$ 27.50

Group bookings for 10 or more adults \$20 per person

Students "Free" on confirmation of Student Status

Children "Free" accompanied by an adult

Bookings: Theo Langenberg 0410 626 131 -
14 Warrah Place, Greystanes 2145,

Please include a stamped self addressed envelope for return of tickets
Visa & Mastercard accepted

Pages From The Past - Mid - 1930s

*An article from the PUGET SOUND PIPELINE - July 2014
with the kind permission of the Editor, Jo Ann Evans*

In the U.S. the theatre pipe organ names of Wurlitzer, Barton, Robert Morton and Kimball are all well known and respected. Presented here is part two of excerpts from a factory publication published in the mid-1930s about the outstanding Christie Theatre Organ from England, built by the London firm of Wm. Hill & Son and Norman & Beard Ltd. whose history dates back to 1755.



BRIEFLY DESCRIBING THE "CHRISTIE" UNIT ORGAN.

Christie Console Design (continued from June Pipeline).

The pizzicato key control is capable, in the hands of an experienced organist, of producing effects which are bewildering to the listener. The pluck of a string or the lipping of an orchestral trumpet can be imitated, effects which, but for this device, would be impossible. It will be readily appreciated that these expression controls at the organist's finger tips bring almost any imaginable effect within range.

Beside the control of the various organ tone-colours—woodwind, brass, and so forth, there are also provided suitable controls for percussions, drums and other effects. Placed in the organ chambers, either in the Solo or Accompaniment chamber—these percussions and effects are operated by electro-pneumatic action. The drumsticks, for example, are attached to pneumatic motors operated by electro-magnets which work with such rapidity as to reproduce the snare drum roll or bass drum roll. The snare drum is controlled from the manual keys. So long as a key is depressed the drum will keep on rolling. The bass drum, cymbal crash, triangle, and so on, are controlled from the pedal keys. The same principle is used for tonal percussions such as harp, marimba, xylophone, glockenspiel, chimes, vibraphone and chrysoglott. Some require only a single blow, others, such as xylophone and glockenspiel are fitted with a reiterating action as well as a single action. Other effects such as surf, telephone bell, bird whistle, siren, boat whistle, etc., are operated by stop keys in a special posi-

tion over the solo keys.

Christie consoles are fitted with crescendo pedal indicators, a clock and a volt-meter. The external casework is designed in association with the theatre architect to suit the architectural scheme of the theatre. Almost unlimited designs are available.

The console is usually placed on a rise-and-fall platform in the orchestral enclosure.

Christie Tone-Colours. The number of different tone-colours in an organ depends of course, on its size and the requirements of the theatre. Because an organ is a large one however, it does not follow that it is overpoweringly loud. Certain fundamental tones must form the basis of all properly drawn-up theatre organ specifications, otherwise power, balance and dignity will be sacrificed.

Variety of Tone. Given the fundamentals, a specification can be enlarged almost to any extent in order to secure variety of tone, and it is in variety that the true beauty of Christie organ voicing claims first place. Solo stops, such as clarinet, oboe, vox humana, saxophone, French horn, English horn, trumpet and tuba, all go to build up a truly magnificent instrument, capable through the controls mentioned above of almost any variation in tone.

The fundamental organ tone is produced, broadly speaking by the diapasons, strings, flutes, diaphone and diapason basses, and augmented by reeds. By use of the unit system of construction which is general throughout all Christie organs, these fundamental ranks are fully extended to form bass and treble registers of suitable strength and balance. The treatment and voicing of this side of the instrument is an all important and delicate task, because besides being fundamental, some of the stops are also accompanimental.

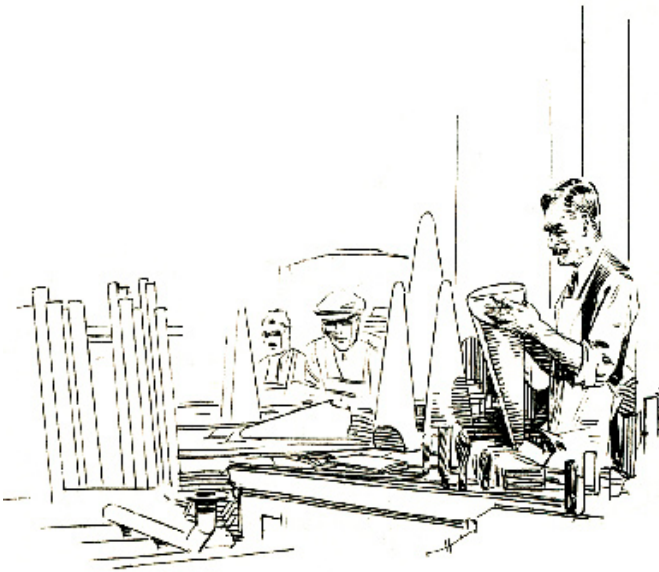
Christie Voicing. Voicing is the art of making the pipes "speak." When the voicer receives the pipes they are quite dumb and no sound whatever can be got from them. The voicer's art is truly a delicate one, only to be acquired by many years of patient training and later by experience. Voicing often runs in families, and the knowledge is handed down from father to son.

Voicing is divided into three quite distinct departments—flue stops, reed stops and tonal percussions. In flue stops the tone is produced on much the same principle as in a tin whistle. In reeds the tone is produced by various forms of reed made of carefully selected brass vibrating against a brass "shallot." Percussion tone is produced from the actual instruments themselves, which consist of metal or wood bars of different sizes, fitted with resonators. The bars are struck by specially made hammers.

Under the heading of flue stops are such stops as tibia, open diapason, viol d'orchestre, flute celeste, and so on.

By manipulation of the lip, languid and windway, the pipes are made to speak, and through the medium of a voicing machine, which is really a miniature organ, each one is treated, cut to pitch length, and balanced against its neighbour. Every stop in the Christie organ is scaled and voiced for the particular theatre in which it is to be installed.

In the voicing of reeds, among which are clarinet, oboe, saxophone, tuba and trumpet, the operation is more complicated and intricate. The reed voicer is responsible for selecting the brass for the "tongues," for cutting it to the exact shape and size required, and for so curving each tongue and "loading" it as to produce the tone he wants.



ITS WORKING AND ITS EFFECTS.

Tonal Structure and Scales. The power and balance of a theatre organ are dependent to a large extent on the scale of the various stops which go to make up the specification. Wind pressures also play a large part. Christie organ scaling is very large, and the wind pressures employed are high.

Scale is the organ builder's term for diameter. The expression 7" scale means that the lowest "C" of the stop measures 7" across the top.

When the specification of a Christie organ has been decided upon, it is a tonal specialist's business to set down against each stop the scale

to which it shall be made. He has as many as twenty or more scales to choose from in one stop alone, from which it will be seen that the scaling of an organ requires experience and judgment.

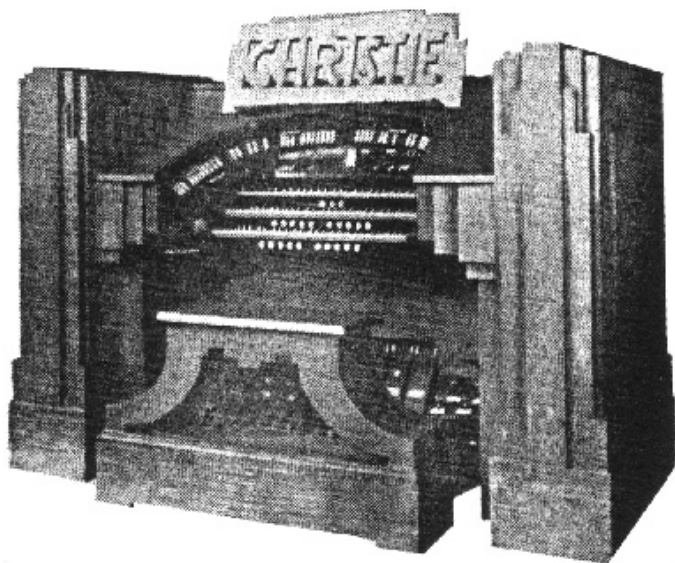
The specification of an organ on paper means practically nothing. Details of the scales or the materials to be used are rarely given by builders, and even if they were few would understand them. In unit organ construction, where numerous tone-colors are secured from comparatively few ranks of pipes, specifications can be more than ever deceptive, and it is for this reason that we urge prospective purchasers not to be carried away by a large array of stops on paper, which may mean nothing.

For the proper treatment of the tonal structure, the scales of the pipes and materials used, the purchaser is dependent on the builder's good name and reputation.

Christie Materials. The materials used throughout the construction of a Christie organ are guaranteed to be the finest obtainable.

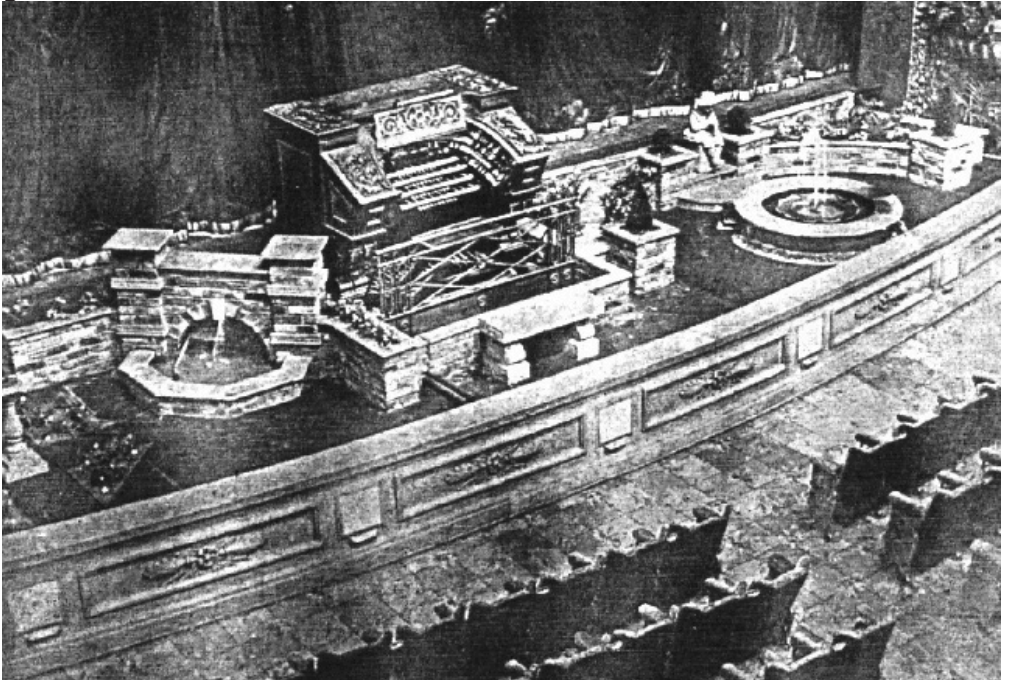
Practically everything is made at our factory. We have even our own engineering department for the manufacture of blowing plants [blowers] and the assembling of electric mechanism, magnets, coils, and so forth. Everything, even the smallest electric or pneumatic movement is subjected to the most rigid tests.

Among the different types of timber used are pine, spruce, sequoia, mahogany, birch, maple and oak. Large quantities of each are always in stock to become thoroughly seasoned. All electric mechanism, including magnets, cables and switches, are made by our own staff from the best raw materials obtainable.



In addition to the large number of Christie organs in daily use throughout this country, they have also been installed in important theatres in France, Germany, Austria, and Czechoslovakia. They are also to found in Australia and New Zealand. Each one of these organs is known to be an outstanding success and a definite box office attraction.

Why You Should Buy a Christie Organ. The purchase of a cinema organ, involving the expenditure of an appreciable sum of money, is obviously a matter for careful consideration, and full investigation by the cinema proprietor. Naturally, the best is required at a minimum of cost, but to obtain this, quality must not be sacrificed, and we claim that the Christie organ, whether small or large, represents the finest value obtainable. Each "Christie" is specially constructed to suit the acoustics of the theatre for which it is destined. Specifications are prepared to give the greatest variety of tone colours, together with perfect balance in combination. The action is absolutely reliable, and from a mechanical standpoint, the whole instrument is thoroughly dependable. Only best quality materials are used and the finest craftsmen employed in its construction, and each Christie organ is fully guaranteed.



The Christie Organ at The Regal, Marble Arch, London, the largest Unit Organ in Europe. It is exclusively recorded by the Columbia Graphophone Company.

The theatre organ is a product of modern times, but without the use of all the fundamental principles of organ building science, no organ, whatever purpose it may be required to serve, can be successful or reliable. In the Christie organ these principles are applied and maintained, and the knowledge and experience gained and progress made in a period extending over nearly two hundred years, places it in a unique position. Whether it be in the selection of timber, the making of pipes, the manufacture of the electro-pneumatic action or in voicing and finishing, these essential principles are rigidly observed.

The Christie organ is built in ideal conditions and under efficient organization in the largest organ works in Great Britain.

Indianapolis Convention a Grand Success. . .

review by Jamie Snell *from an article in the August 2014 issue of Pipeline PSTOS*

The 59th annual ATOS convention, July 4-9, based in Indianapolis, was a grand success by any standard. Here is a compact summary; visit www.atos2014.org for details.

This was the sixth to be hosted by the Central Indiana Chapter (the last being in 2008) and they certainly have it down to a science. There was scarcely a snag the whole week. The convention hotel, the Hyatt Regency, was fine overall and there were plenty of eating places and adequate time to eat everywhere. The venues, instruments, and performances were excellent, and several downright breathtaking.

Richard Hills played an exquisite opening concert at the Hilbert Circle Wurlitzer, including Reginald Porter-Brown's cute "Cheeky Chap-pie" and a medley of Burt Bacharach tunes. His compatriot **Simon Gledhill** likewise delighted, with no fewer than three medleys: Anthony Newly, "The Sound of Music," and Henry Mancini, invariably with the lightness, precision, and taste that distinguish the best UK players; the 12-rank Page was no handicap for him. In between, **Scott Smith** and **Justin Stahl** at the Warren Performing Arts Center maintained a high standard, notably with Smith's "A Nightingale Sang in Berkeley Square" and Stahl's medley from "Guys and Dolls."

Young Artists' Competition:

The three finalists in the Young Artists' Competition were **Ryan Hardy** (16), **Andrew Van Varick** (17), and **Dan Minervini** (20). It was a very close competition; in the end the judges settled on **Van Varick** as the winner, with all three receiving financial prizes from multiple sources. **Justin Lavoie**, last year's winner, ended the event with a brief concert, a highlight of which was Michel Legrand's "What Are You

Doing the Rest of Your Life?"

A convention highlight was **Nathan Laube's** concert at St. Paul's Episcopal Church. One would not expect theatre organ buffs to be awestruck at a concert of classical works in a church, but it happened this time! **Laube's** sheer ease and solidity playing the overture to "Die Fledermaus" were breathtaking. His Overture to "William Tell" was fresh and engaging even in the over-familiar final "Lone Ranger" section.

Dueling Consoles Program:

Another memorable event was the "dueling consoles" concert, performed by **Mark Herman** and **David Gray** at the Warren PAC on a digital Allen model T321Q-SP and a 3/18 Barton with actual pipes. **Herman** and **Gray** entertained superbly as a duo, as they had the previous year in Atlanta; highlights were "Roller Coaster" and Gray's rendition of "Paddlin' Madelin' Home," explicitly not dedicated to his girlfriend.

Dave Wickerham's Monday morning concert at the Embassy Theatre was enjoyable for the spontaneity and fresh variety for which Wickerham is highly regarded. Highlights included "I Met a Million Dollar Baby," "Temptation Rag," and a medley of patriotic American songs. The evening event at the same venue, with **Walt Strony** accompanying the Buster Keaton silent film "The General," was thoroughly enjoyable.

Special Buddy Cole Tribute:

Possibly the most memorable event was **Pierre Fracalanza's** tribute to Buddy Cole. The venue was a converted train station hall, impressive if not acoustically ideal for the Paramount 450 Virtual Theatre Pipe Organ sounding through an array of large speakers at the front. A finely crafted slide show on Cole's life was projected on a huge screen, including many photos, quotations, and occasional clips of Cole's voice. **Fracalanza** played transcriptions of many of Cole's arrangements with sublime skill, sometimes accompanying the slide show and sometimes not. The effect was dramatic, and one left with a feeling about Buddy Cole of remarkable intensity. Several attendees later commented that they would willingly pay a dear price for a DVD of the event, to be able to recreate the experience.

Clark Wilson's Tuesday morning performance on the Page/Wurlitzer at the Hedback Theatre made an upbeat start to the day, with songs including "How About You" and "I Won't Dance," and a medley from "On a Clear Day." **Ken Double's** afternoon concert at the Long Center in Lafayette continued the "Clear Day" theme with "Come Back to Me." **Donny Rankin** took the bench temporarily to accompany three films from the International Silent Film Festival. In this ongoing competition, organized by **Nathan Avakian**, filmmakers aged twenty

and younger create three-minute films using his theatre organ accompaniments as backgrounds. The three films were all engaging, and worthwhile as examples of Avakian's innovative way of acquainting the younger generation with the theatre organ. Following the films, Double returned and sang a verse of "I'm Gonna Sit Right Down and Write Myself a Letter," accompanied by the organ in playback mode, after which he resumed live playing for the remainder of the concert.

Tony Fenelon 2014 Organist of the Year:

Following Ken Double's concert came the cocktail reception and closing banquet with the presentation of awards. Numerous awards were presented, but perhaps the highlight was the award of **Organist of the Year to Tony Fenelon of Australia**, who unfortunately was not present to receive it. Besides the awards, Jack Moelmann announced that in response to his challenge earlier in the convention, pledges of \$75,000 in bequests to ATOS had been received. The complete list of award recipients can be found online at www.atos.org .

The optional encore day in Cincinnati included four other highly memorable events. First was **Jelani Eddington's** concert at the Wehmeier residence, featuring a cameo appearance by **Justin LaVoie**. **Eddington** was in fine form, with his medley from "Swing Time" being perhaps the high point. Audience members were understandably wowed by the presence of a 4/37 Wurlitzer in a residence. Then it was only a short bus ride to the Cincinnati Museum Center, formerly a railway station and imposing in its grandeur; the giant 4/58 Skinner played under MIDI control from time to time, a little too loudly for some. Then on to the Cincinnati Music Hall Ballroom for a fine afternoon concert by **Mark Herman** at the 3/31 Wurlitzer. And finally to cocktails and dinner on an old paddlewheel boat on the Ohio River, complete with a calliope, stentorian in volume but tamed by **Richard Hills** and other volunteers.

Aside from the concert performers, two players deserve mention: **Cletus Goens II**, who entertained at the Hammond during opening cocktail party; and **Bill Tandy**, who provided keyboard music at the closing banquet. Throughout the convention, Indiana's traditional "Hoosier hospitality" was fully in evidence, and without a doubt a good time was had by all.

Next year's convention will be based in Philadelphia and will include concerts on the giant Wanamaker and Atlantic City Convention Center organs...stay tuned!

TOSA NSW

* 2014 - OUR 54th YEAR *

3/17 Orion Wurlitzer, 155 Beamish St., Campsie
2/11 Marrickville Wurlitzer, Marrickville Town Hall
Events contact: Geoff Brimley (02) 6351 3122

TOSA South Australia

Tuesdays and weekends TOSA (SA) members play the
4/29 Wurlitzer in their Capri Theatre, Goodwood Road,
Goodwood (08) 8272 1177

TOSA Western Australia

TOSA Western Australia, John Leckie Music Centre
25 Melvista Ave, Nedlands.
3/12 Compton. Member's days first Sunday of the month at 2pm.
Contact: Rodney 08 9294 3887.

TOSA Gold Coast

Club Musical Afternoon on the 3rd Sunday of each
month (except December)
Contact: Bill Schumacher (07) 5524 2749

TOSA Queensland

Executive Secretary: Brett Kavanaugh 0412 879 678

Stirling Productions

Karrinyup Community Centre, Perth, Western Australia
All concerts are on Sundays at 2pm. Prior bookings are
essential with John Fuhrmann on (08) 9447 9837

Interstate TOSA Members are welcome to a 50% discount to
concerts on presentation of their membership card

TOSA Victoria - mto

Contact Margaret Sutcliffe on (03) 9891 7227

Warragul Theatre Organ Society

Events Contact: Di Yuill (03) 5623 3301

Members Diary

Monday 15 Sept Committee 6:00pm

followed by Planning meeting for 2015

St Columb's Anglican Church, West Ryde

Sunday 19 October 2:00pm - 4:30pm

International Musician

Dwight Beacham USA
plays

"A Musical Bouquet"

On the **Orion Theatre Wurlitzer**

155 Beamish Street, Campsie

Book at www.tosa.net.au

or

Contact Theo Langenberg 0410 626 131

Radio 2MBS-FM 102.5 "Colours of the King" (program of the Organ Music Society of Sydney) 2nd Saturday of each month, 5pm till 6 pm

Web Sites of Interest:

<https://www.facebook.com/tosansw>

www.theatreorgansaustralia.info (history of cinema organ installations in Australasia)

<http://www.omss.org.au> (our sister society, the Organ Music Society of Sydney OMSS)

www.ATOS.org

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