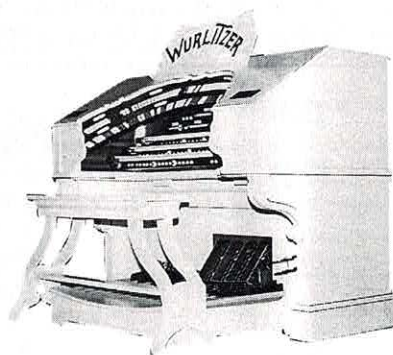
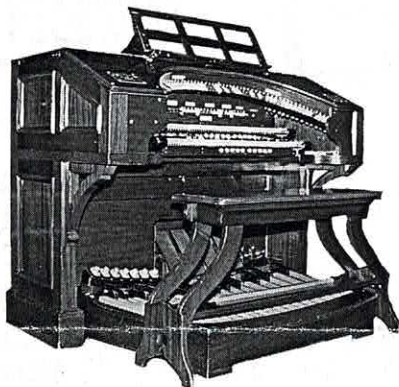


MAY, 1993

TOSA

Marrickville Town Hall



Orion Centre Campsie

NEWS

N.B. CHANGE OF VENUE !!!

ORION CENTRE, CAMPSIE

**CLIFF
BINGHAM**

IN CONCERT

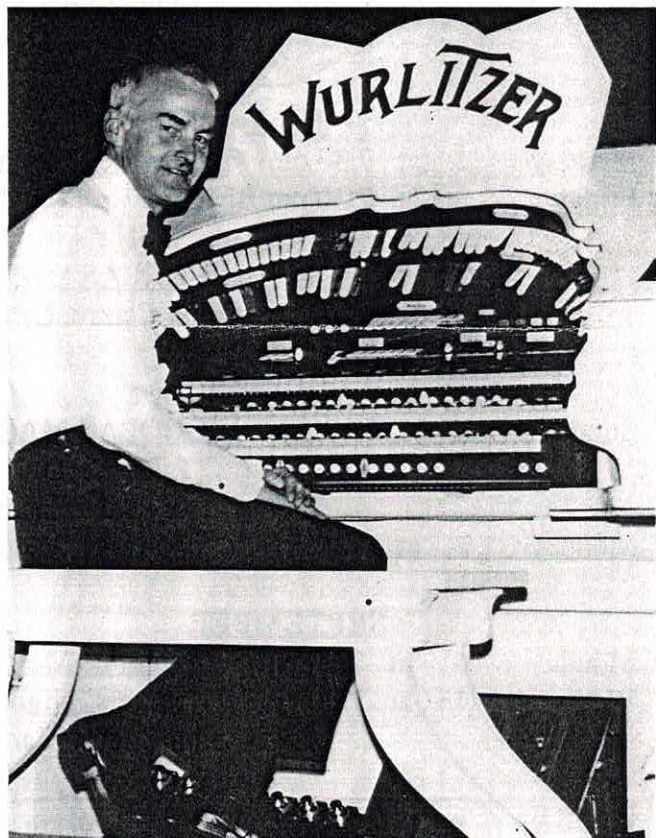
Sunday

23rd MAY

2.00pm

at the Orion Centre

155 Beamish Street, Campsie



Volume 32
Issue 4
PRINTED BY TOSA

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
G.P.O. Box 67, Sydney, NSW, 2001
Registered by Australia Post - Publication No. N.B.H. 1038

Price
\$1.00

TOSA NEWS

MAY, 1993

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

* DIRECTORY *

PATRONS:

Ian Davies
Mayor of Canterbury, Ald. John Gorrie

PRESIDENT:

Jack Lawson 569 3775

VICE PRESIDENTS:

Frank Ellis 649 7011

John Shaw 759 5825

SECRETARY:

Mary Stewart 557 5045

G.P.O. Box 67, Sydney, 2001

ASSISTANT SECRETARY:

Robert Gliddon

TREASURER:

Jim Booker 644 5929

ASSISTANT TREASURER:

Bill Schumacher 985 7318

MEMBERSHIP SECRETARY:

Jeffrey Clark 639 7208 (After 7 pm)

COMMITTEE:

Peter Harding 629 2257

Pearl Lawson 569 3775

Neil Palmer 798 6742

Ross Adams 639 6343

Barry Tooker 744 1535

Colin Groves 745 2417

PRACTICE CONVENOR:

Bob Staunton 607 8925

RESEARCH & ARCHIVES:

Ian Cameron (048) 411 616

TOSA NEWS EDITOR:

Colin Groves 745 2417

P.O. Box 1257, Burwood, 2134

TOSA PRINTER:

Robert Gliddon

CONCERT TAPE HIRING:

Neil Palmer 798 6742

TICKET SECRETARY (Concert Bookings):

10.00 am - 6.00 pm Mon - Sat only

Ed. Wharton 546 7231

P. O. Box 23

Penshurst, 2222

ARTIST LIAISON OFFICER:

Bill Schumacher 985 7318

8 Wharf Rd, Brooklyn, 2083

PHOTOGRAPHY:

Kevin Rowland, noon - 8 pm

Mobile Phone (018) 44 2308 (STD rates apply)

Barry Tooker Home: 744 1535 Work: 550 5400

CONCERT RECORDINGS:

Bill Schumacher 985 7318

PROMOTIONS OFFICER:

Kevin Rowland (018) 44 2308

PUBLICITY OFFICER:

John Shaw 759 5825

LIBRARIAN:

Mary Stewart 557 5045

TRANSPORT OFFICER:

Richie Willis 580 3581



COMING EVENTS

MAY

Monday 3 at 7.30 pm Committee Meeting

Sunday 23 at 2.00 pm CLIFF BINGHAM

Concert

N.B. at Orion Centre, Campsie

Wednesday 26 at 8.00 pm Half Yearly Annual

General Meeting

Orion Centre, Campsie

JUNE

Wednesday 2 at 7.30 pm Members' Night

Orion Centre, Campsie

Monday 7 at 7.30 pm Committee Meeting

Sunday 20 at 2.00 pm TONY FENELON

and

JOHN ATWELL

Duo Concert

Orion Centre, Campsie

JULY

Monday 5 at 7.30 pm Committee Meeting

Friday 30 at 7.30 pm BLACKPOOL DANCE

NIGHT with

NICHOLAS MARTIN

Orion Centre, Campsie

AUGUST

Sunday 1 at 2.00 pm NICHOLAS MARTIN

Concert

Orion Centre, Campsie

Monday 2 at 7.30 pm Committee Meeting

SEPTEMBER

Monday 6 at 7.30 pm Committee Meeting

Wednesday 15 at 7.30 pm Members' Night

Orion Centre, Campsie



REMEMBER TO TUNE IN TO
2CBA-FM 103.2

EVERY MONDAY AT 9.00 pm.

For "Theatre Organ Highlights"

Presented by Chris Styles

Editorial

Please note the change of venue for Cliff Bingham's concert. It will now be held at the Orion Centre in Campsie, instead of at the Marrickville Town Hall. The committee decided to move the concert because of the renovations which will probably be in progress by the end of the month. If you already have purchased tickets showing Marrickville as the venue would you please contact Ed Wharton on 546 7231 between 10am and 6pm any day except Sunday. We apologise for any inconvenience that may have been caused, but it was unavoidable.

Many thanks to all the members who helped with the tea and coffee at the Orion last concert., especially to those who served in the front line - Betty, Joan, Pam and Françoise. We all felt it went really well and we will try to continue to offer this service, which so many of our members request and obviously enjoy.

Thank you too to the people who regularly supply Tosa News with material for publication. I really appreciate their help and, of course, the final magazine is largely the result of their kind efforts.

Best wishes,
Colin Groves

NOTICE OF MOTIONS

The following motions, proposed by Peter Held, are published for consideration at the forth-coming Half-yearly General Meeting on Wednesday, 26th May at the Orion Centre, Campsie:

Motion 1 : That Rule 13 Clause 3 be amended to read :

"Each member of the Committee of Management shall, subject to these rules *and all amendment thereto*, hold office until the conclusion of the Annual General Meeting, following the date of the member's election, *but shall not be eligible for re-election if the said member's term of service exceeds five years, served consecutively.*"

Motion 2 : That the following additional clause be added to Rule 14:

"All members of the Committee of Management shall indicate to the Secretary whether or not they intend serving in any capacity on the committee in the following year. This shall be done in sufficient time to allow publication of such in the Society's Newsletter, which shall reach the ordinary members not less than two weeks prior to the date on which nominations shall close."

Motion 3 : That a second additional clause be added to Rule 14, as follows :

"The ballot paper issued by the returning officer under Clauses 5 and 6 shall list the candidates for each position, giving priority to the names of candidates who have not served on the Committee during the two years immediately prior to the date of the election."

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 12 th of the month

From The President

Sunday, 29th March saw a good roll up at the Orion for the first concert on this organ by our long-standing member, David Parsons. Whilst David has been heard on several occasions at Marrickville Town Hall, this is the first recital on the Orion instrument, and the first time David has played this organ since the final concert at the Capitol in February, 1972, when he was one of several organists featured there.

I am quite sure that those present enjoyed the program David had selected, and it was obvious he was enjoying himself at the console, as it showed in his playing.

By the time you get this, the convention in Adelaide will be over, and Pearl and I should be home again, and will give you a report of the weekend's happenings in a later issue.

Again an urgent appeal has to be made for someone to take over the Ticket Secretary position, as ill-health is forcing Ed Wharton to give up the job. I would point out that, contrary to the opinion of one or two people, Ed is not "grandstanding" as it has been claimed. It is his loyalty to TOSA that makes him hang on, rather than leave us in the lurch, hoping that we can fill the vacancy, even though his doctor has told him to give it up.

So will someone please volunteer to do this important job, or maybe we will just have to abandon booked seats and pre-sales, and return to you buying tickets at the door - then seating will be on a first-come best-served basis. So members, it is now up to you - if you want this service to continue, we need someone to volunteer for this position.

See you at the Cliff Bingham concert at Campsie on Sunday 23rd May. No concert was planned for April due to the convention.

Please note the change of venue for the may concert. This was caused by Marrickville Council closing the Town Hall, due to plans to do a major refurbishing job on the hall and the kitchen area.

J. Lawson

THE 1993 USA's ATOS CONVENTION IN CHICAGO

Schedule of Events

Preglow

Saturday, July 3

- 9 a.m. Registration, Palmer House
The Empire Room
- 4 p.m. **PREGLOW I**
Downers Grove High School.
Chris Nelson at the 3/10 Wurlitzer.
- 5-7 p.m. Cocktails at Baker Hotel.
- 8 p.m. Dinner.
Leon Berry at 3/10 Geneva.
Limited to 250 conventioners.
- 7-11 p.m. **PREGLOW II**
Spirit of Chicago Dinner Cruise on
Lake Michigan. Fireworks and
1812 Overture.
Limited to 125 conventioners.

Sunday, July 4

- 9 a.m.-7:30 p.m. — Registration
- 1-3 p.m. Chapter Representatives Meeting,
Palmer House
- 3-6 p.m. Cocktail Party, Aragon Ballroom
Bob Ralston at 3/10 Wurlitzer
Tony Barron Band
(Tentative)
Civic Opera House 3/50 Skinner.

Monday, July 5

- 9-11 a.m. Patio Theatre. Rich Lewis and
Young Theatre Organist Winners.
3/17 Barton.
- 3-5 p.m. Rialto Square Theatre.
Simon Gledhill. 4/21 Barton.
- 5-6 p.m. Membership Meeting.
Optional to first 450:
Rialto Theatre Dinner in Rotunda.
Kay McAbee in concert
or Free Evening.

Tuesday, July 6

- 9:30-11 a.m. Mundelein. Jonas Nordwall.
4/24 Wurlitzer/Gottfried.
Palmer House Seminars:
2-3 p.m. Allen Miller
3-4 p.m. John Muri
- 8-10 p.m. Gateway Theatre. Dick Smith
3/12 Wurlitzer/Kimball.
Optional Jam Session with
free refreshments.

Wednesday, July 7

- 9-11 a.m. Chicago Stadium, 6/51 Barton
Frank Pellico, Walt Strony
SAVE THE STADIUM!
- 2-3:30 p.m. Tivoli Theatre, 3/10 Wurlitzer
Kurt von Schakel and live
vaudeville on stage.
John Muri cameo.
Optional Banquet at Field Museum
- 7-8 p.m. Cocktails
8 p.m. Dinner
Bill Tandy artist.
Includes limited access to
Museum exhibits.

Thursday, July 8

- 10:30-12 noon Congress Theatre, 3/41 Kimball.
Stan Kann
Palmer House Seminars:
Movie Palaces: Joe Duci Bella
Young Organists Meeting
Home Organ Owners
Electronic Organs - Jack Moelmann
- 8-10 p.m. Chicago Theatre, 4/29 Wurlitzer.
Ron Rhode.

Afterglow Friday, July 9

Home installations will include Clark Wilson at the 3/19
Robert Morton at Van Der Molens, Charlie Balogh at the 4/33
Wurlitzer at Krughoff's and the Trio con Brio at First Congre-
gational Church, 4/76 Kimball.

NOTE: Schedule may be changed if circumstances dictate.

**CORN
CORNER**



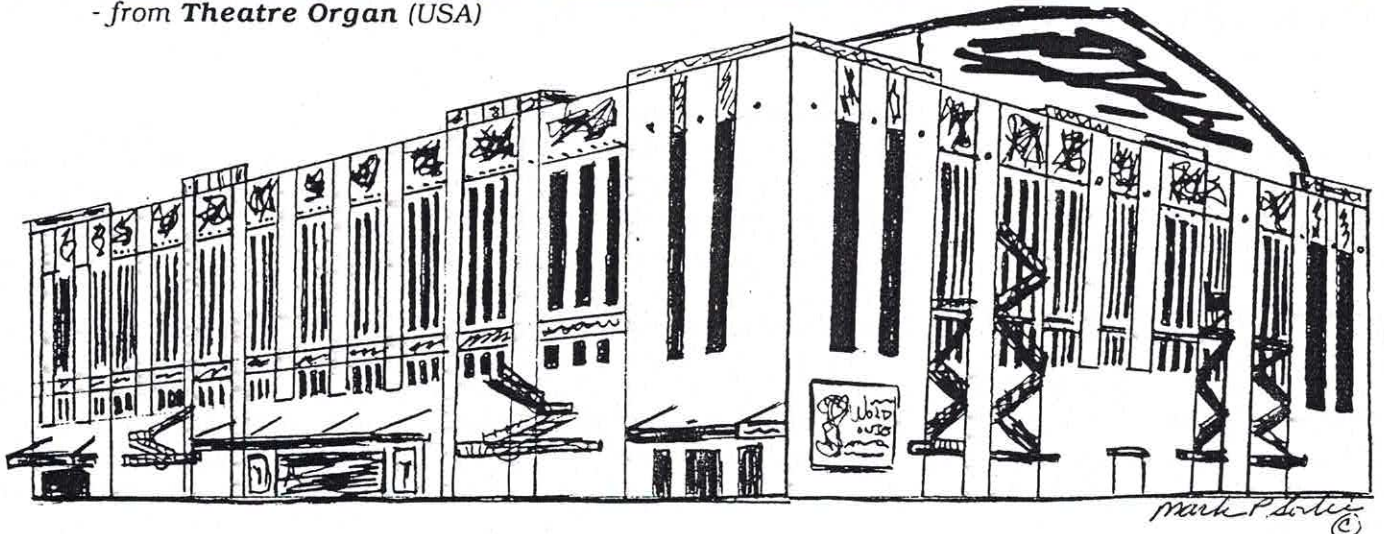
**Allan Tassaker has
written to tell us that,
in just six months after
buying his new organ,
he has made excellent
progress.**

**He has just worked out
how to switch it on!**

**Reckons it will take
another six months to
work out how to switch
it off!**

THE THREAT TO ONE OF THE WORLD'S LARGEST THEATRE ORGANS

- from *Theatre Organ* (USA)



The Fabulous Chicago Stadium Barton Theatre Pipe Organ

When the huge Barton Theatre pipe organ installation was completed at the Chicago Stadium in 1929, it was the largest theatre pipe organ ever erected. A six-manual, 850 stoptab console controls 51 ranks of pipes that have voices representing 16 violins, 12 saxophones, 12 flutes, 8 clarinets, 6 trumpets and 7 French horns as well as the capability to reproduce the sounds of other musical instruments ranging from ancient Egyptian oboes to modern tonal reproducers. All of this is augmented by a percussion section consisting of 6 bass drums, 6 cymbals and 12 snare drums. The chimes are adapted Deagan church tower bells and are struck by 9 pound hammers on 50 inches of wind pressure!

The orgoblow is rated at 100 horsepower and supplies wind pressures from 15 to 50 inches.

This entire combination of pipes and percussions can produce sound equivalent to 25 brass bands of 100 instruments each. Decible levels as high as 130 have been registered — equivalent to a jet taking off. The reverb time has varied from half a second to six seconds. When Tom Hazleton struck the last chord during his stint at the 1985 ATOS convention on the stadium Barton, he stood and took his bow before the chord was heard by the audience!

The pipes and percussions are housed in 5 custom-designed concrete chambers that are an integral part of the stadium roof. The organ speaks with great authority through a complex system of wooden deflectors and swell shades that control its volume.

The U-shaped console sits on a platform suspended 30 feet above the stadium

floor and is settled on a rarely used (perhaps now defunct) lift. It is strikingly painted red and gold with its 850 stoptabs arranged on both sides of its 6 manuals. There are 32 pedals and a double arrangement of combination pistons and tabs. The Barton sports its own telephone system linking it with each chamber since traveling from the console to the chambers could take as long as 20 minutes.

A new stadium is under construction across the street from the present structure. Like the old stadium, the new one will have a decorated concrete exterior. It will cost an estimated \$160 million, will seat 18,500 plus 2,200 in luxury suites in its hockey and basketball configurations and up to 23,000 for concerts. There will be banquet rooms, private restaurants, TV monitors, a scoreboard featuring instant replay and the restrooms will have speakers broadcasting action from the stadium floor.

BUT . . . It Will NOT Have The Barton Theatre Pipe Organ!

No provisions have been made to incorporate the Barton into the new stadium's design. It is thought that dismantling and reassembly costs would be prohibitive. Thus, both the old stadium and the Barton may be in jeopardy when the new building is completed in 1994, although stadium management is searching for ice shows, circuses, concerts and similar forms of entertainment to keep the old building in business. Neither the building nor the Barton are protected by Landmark status, a situation that could allow the razing of the building and the cannibalization of The Barton. If this happens, a great symbol of Chicago's history will vanish.

The Stadium has hosted memorable political conventions from FDR in 1932 to McGovern in 1968. Enormous torchlight parades from the Loop to the Stadium were major factors in the victories

of Harry S. Truman in 1948 and John F. Kennedy in 1960.

The stadium has witnessed ice shows, concerts, funerals, soccer, basketball, hockey, track meets, championship boxing matches and even a Chicago Bears football game in which the Bears won the league championship.

There will probably be a drive to obtain landmark status that would provide protection from demolition as well as helping the owners to attain profitability through tax breaks, but it will not be an easy fight. So, I ask each member to help save this unique combination of building and pipe organ made for each other by writing to City Hall to ask that Landmark protection be granted. Let's not remember the 1993 convention as the swan song of this magnificent instrument and historic building.



Stadium staff organist, Frank Pellico.
Publicity photo

Please write to:

The Honorable Richard M. Daley
Office of The Mayor
121 North LaSalle Street
Chicago, Illinois 60601

The ghost of Al Melgaard will thank you!
Hal Pritchard

THE WURLITZER ADDRESS

Part 3
(cont'd)

In this month's instalment of Fanny R. Wurlitzer's address he tells of the early successes and problems of the Wurlitzer organs.

THE FIRST OUTSTANDING ORGAN

The first outstanding organ - it wasn't by any means the first organ we built in a theatre - was the one that we sold to the **Liberty Theatre** in **Seattle**.

We shipped that in late 1914. That was a tremendous success! The theatre was built specially as a motion picture theatre. They had no provision for an orchestra, and depended entirely on our organ for music, and the theatre was quite original. Up to that time, nearly all theatres were remodelled live theatres. This one had one feature that at the time was quite unique - a ramp to go up to the balcony, instead of stairs.

The theatre was such a tremendous success from the start - I'm not exaggerating in telling you this - that for three weeks the **Seattle** police had to take care of the crowds that stood for three blocks waiting their turn to get into the **Liberty Theatre**!

BUSINESS INCREASES

Well, that of course was a great help to us - the success of the theatre - and the business grew, especially on the Pacific coast. I recall that there was a theatre in **San Francisco** that had closed 23 times - maybe they exaggerated when they told me. We put an organ in there and it was then a great success although it wasn't a large model.

At that time **Sid Grauman**, who had a theatre in **San Francisco**, became interested in our organ. A little later he arranged to install an organ in his new theatre in **Los Angeles**, called the **Million Dollar Theatre** at that time. And that was a very successful installation.

THE GREATEST MOVING-PICTURE SHOWMAN

To my mind **Sid Grauman** was perhaps the greatest moving-picture showman that we have ever had. He was a most unusual character. I could tell you stories by the hour of many things he did that were very unusual. He was very absent-minded, but he was very gifted.

When he put on a show at the **Million Dollar Theatre** he had usherettes, not men ushers, in costumes that suited the picture, for example if it was an oriental film, they had oriental costumes. His shows were usually on for more than a week, more like six weeks or so, and he was enthusiastic about our organ, and did so much to sell the idea of our organ to other moving-picture people, for instance, to **Balaban and Katz**.

A SPECIAL CHORE

Sam Katz came out there to **Los Angeles**, and **Sid Grauman** made it his special chore to sell the organ idea to him. The same thing with **Adolph Zukor**, the father of the **Paramount** organisation. When **Mr Zukor** came out he gave him a special demonstration after the show was over, and our representative, who was also a director in our company, **Buzz Lyons** met **Mr Zukor** and started to talk to him about organs for all their theatres, because they had many throughout the United States. **Mr Zukor** said, "I'm too busy to talk to you now, but I'm leaving tomorrow evening on the train for **San Francisco**. I have a drawing-room and, if you'll be on that train, we'll talk about it."

THE PARAMOUNT CHAIN

So it was arranged that the board of directors of the **Wurlitzer** company and the board of directors of the **Paramount** organisation were to meet and discuss the buying of **Wurlitzer** organs for all their theatres. We went down but we didn't meet with their

board, we met with **Mr Conich**, who was running the **Paramount** organisation for the banks which had become financially involved with the chain.

Mr Conich knew a good deal about church organs and his thought was always, "How many stops did we have in this model, and how many in that one?" We changed the subject each time. That was one thing we didn't want to discuss because with the **Hope-Jones** system, the unit system, we didn't use as many stops as the church organs did, but we got the results. To make the story short - **Mr Conich** said, "It appears as if none of us knows much about organs!"

But we did get the orders, and we did install organs in all the **Paramount Theatres**. And the same way with **Balaban and Katz** in **Chicago**. We had the business of practically all the chains: the **Keith** circuit, **Loew's**, really all of them.

Our organs cost more than those of any other make and there was a reason for it. The materials and design were expensive, as was the workmanship that went into them. We used only the very finest grade of sugar pine and solid mahogany or solid cherry because they didn't chip when you bored into them. Of course **Hope-Jones** had laid the foundations for this quality, which we believed in and followed.

THE LARGEST ORGAN

In 1918 we installed the organ in the **Denver City Auditorium**. That was the biggest organ we ever built. I remember being out there when we were trying to get the contract. **Madame Schumann-Heink** sang in the Auditorium. She was much loved in **Denver**, and a very good friend of the Mayor - and the Mayor was the one who would decide the question of the organ.

We got the order for the organ, but we had lots of problems. The organ had

50-inch wind pressure, and to get 50 inches of wind pressure the air is heated an awful lot in the blower, from friction. We could not keep the organ in tune.

The temperature up in the organ chambers was 120 degrees, and **Louis Lockwood**, who was superintendent of the plant, spent almost a year out there. We had blower companies come out and try to help us, but they couldn't do anything. He finally solved the problem in a very simple way - there was an immense volume of air blown through these blowers, and he took a garden hose, turned the water on and put it in the blower - it cooled the air immediately. The evaporation of the water brought the temperature down and we had no trouble after that.

PROBLEMS WITH ARCHITECTS

We had many problems with

architects. They didn't realise the necessity of giving us the right location for our organs so that the tone could come out. All they thought about was the design of the theatre and the beauty of it.

We'd have to put up quite a fight, and appeal to the buyer and say, "Now, do you want buy an organ from us and pay that much money, and get only 25 or 50 per cent results? That's what is going to happen if you don't let us have proper openings for the tone that comes out of the chambers." Well, we won out, I think, in almost all cases.

PROBLEMS WITH ORGANISTS

One of our early problems was finding people to play our organs. Church organists didn't know how to play a theatre organ and follow the music. In the early days films were

silent and they had to depend on music to interpret the picture.

So we tried to train people to play our organs and, gradually, of course, the famous names developed who really did understand what could be done with the **Wurlitzer** organ, as well as the other makes of organ - I don't wish to slight the competition.

Names that I know, most of you know : **Jesse Crawford** is the best-known of all, I think. He played here in **Buffalo** for **Mike Shea** at the **Shea's Theatre, Buffalo**. **Albert Hay Malotte** had played for **Mike Shea** at the **Hippodrome** - he is the composer of "The Lord's Prayer" music. And there were many others. **Henry Murtagh** was the man who opened the **Liberty Theatre in Seattle**. He was followed by a very brilliant man, **Oliver G. Wallace** - he was a great musician.

- to be continued

LETTERS TO THE EDITOR

Ted Hale of **Merrylands** writes:

I wish to pass on to our members that some of our young, talented organists are giving excellent performances around Australia. May I report on one of ours - **Colin Adamson**.

Wednesday, 10th March: "Lunchtime Organ Recital" at **St John's Cathedral, Parramatta**, 12.30 to 1.10 pm. Playing on a 120 year old **Walker** "Tracker-type" pipe organ, **Colin** gave an excellent program of old and new items. His renditions and selection of stop can only be described as entertaining and excellent.

His program consisted of : *Down The Mall, Morning (Grieg), Can't Help Lovin' Dat Man o' Mine* (from *Showboat*), *Theme from Beauty and the Beast*, *Jerusalem, Castle on a Cloud* (from *Les Misérables*), *Someone to Watch Over Me*, *Light Infantry Overture*, *Tocatta from Suite Gothique*.

As I have met and heard **Colin** at **Marrickville**, on hearing of this concert, which is one of 4 (with different organists) put on by the **Cathedral** at no charge to the public, I and a few friends went along. I can only repeat that, as an elderly person, it is wonderful to see **Colin** and others continue the organ phase of music in this modern world.

Yours truly,
E. Hale

I thoroughly agree with you, Mr Hale, and I only wish that TOSA News was informed of these organ events so that we could spread the word to all our members in advance and perhaps increase the numbers of those attending these concerts by allowing more interested people to hear about them before they occur.

Editor

Mrs **Johanna Van Oosterum** wishes to inform all **TOSA** friends that her husband, **Mr Anthoon Evert Van Oosterum**, died on the 20th February this year. He will be sadly missed by those who knew him.

FOR SALE

55 issues of
Australian Keyboard World
Dated from 1980 - 1985
Every one in good condition
Priced at 25 cents each
Phone 047 84 1558

FOR SALE

LESLIE SPEAKER
MODEL 615
3 Channel
11 pin Lead
Used with
Hammond Aurora Classic
Size: 710 x 465 x 780 high
Excellent Condition
Ring : **Frank Matley** on
888 7707

ORGANS and ORGANISTS

* NZ Organ Society Winds Up.

The Theatre Organ Society of Auckland Inc. "celebrated" the official winding-up of the organisation with a concert given by Cliff Bingham on Sunday 14th March.

The Society was founded in 1985 around the Hollywood Theatre WurliTzer organ with John Parker (now resident in Sydney), John Rattray and Les Stenersen as the main movers. Within 2 years the membership had climbed to almost 300. Bi-monthly concerts were staged by both local and overseas artists, and members were entertained regularly with record evenings, social afternoons, home parties and "meet the artist" functions.

Personality clashes within the committee and with the theatre owner saw the Society being asked to leave the theatre and find an alternative venue for concerts. Programmes resumed for a time using an Allen electronic organ, but membership diminished and concerts became less frequent.

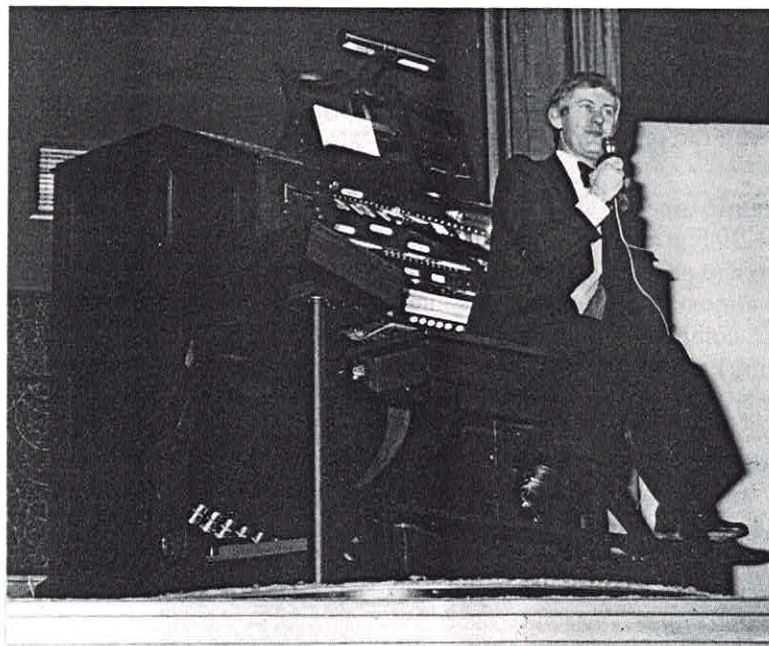
It was decided to arrange a final performance for the Society, with Hollywood manager, Jan Grefstad, allowing use of the building for Cliff Bingham to make his second appearance at the WurliTzer in 3 years. Remaining Society funds were consumed with concert expenses and an after-show function.

A sad and sorry situation indeed, considering the great success this Society enjoyed during its earlier years, guided by committees who were totally for preservation and presentation.

* Orion Organ Will "Bounce" Again

Sydney is soon to welcome another fine Blackpool organist! Nicholas Martin will be visiting Australia in July/August this year and will revive memories of the thrills experienced by audiences during past Blackpool-style performances by Robert Wolfe and Phil Kelsall.

At 29 years of age, Nick Martin has served 2 years at the Tower Ballroom from 1981-83 on the WurliTzer made famous by Reginald Dixon. Late in 1983 Nick was asked to become resident



Tony Fenelon at the 1982 opening of the Hollywood Theatre's 2/12 WurliTzer

organist at "Turners Musical Merry-Go-Round" in Northampton. Their magnificent 3-manual, 19-rank WurliTzer was ideal for presenting the Blackpool style and he has never looked back!

Regular concerts and tea-dances have kept Nicholas in demand at the Merry-Go-Round, and at other times during the year he travels the length and breadth of England giving concerts for different societies and clubs.

Nick regularly travels to the USA to perform, and has several LPs, cassettes and 3 CD recordings to his credit.

TOSA NSW is presenting Nicholas Martin in TWO thrilling shows at the Orion Centre during July and August, 1993 : a Blackpool Dance Night at 7.30pm on Friday, 30th July and a Concert at 2.30pm on Sunday, 1st August.

For more of Nicholas Martin, members should tune to 2CBA-FM for Theatre Organ Highlights on Monday nights at 9.00pm. He will be featured regularly from now until his visit in July.

* Orion Organ News

Planned revision of the Orion organ's wind supply is presently in hand, with 3 tremulants having been totally rebuilt, and 3 wind regulators in the process of being rebuilt and re-leathered.

It was discovered some time ago that the original "large" bellows on the Orion organ were not performing at their best. These regulators control Clarinet, Flute, Quintadena, Oboe Horn, Krumet, Kinura, String, Celeste and Orchestral Oboe ranks.

With the removal of all 16' and 8' octaves to separate "untremmed" wind supply, the large bellows now prove too big and the volume of wind too much for the tremulants to "wobble" successfully.

The installation of smaller regulators and tremulants will prove a significant improvement to the tonal output throughout different parts of the organ. We are grateful to our new life member, Russ Evans, for the provision of the 4 regulators and the 3 tremulants which allowed this work to proceed. Restoration and installation of this work is being carried out by J.W.Parker Organ Builders.

* Auckland WurliTzer Sold!

News recently in reveals that the 2/12 WurliTzer in Auckland's Hollywood Theatre has been sold to a private buyer. Apparently the organ is to be removed during May this year.

A public Trust, formed by dedicated enthusiasts hoping to purchase the organ and retain it in the Hollywood Theatre were surprised to hear that owner, Les Stenersen, had already accepted a deposit for the instrument and the new owner was to remove the organ in May. It is understood there are disputes concerning ranks of pipes paid for by public subscription that the Trust believes should not be sold in a private sale.

Meanwhile the Trust is busy finding a replacement organ to install in the Hollywood Theatre. They are looking to public and corporate funding, and it is hoped that they can one day re-establish the high musical standards heard since 1982 at the Hollywood Theatre, Auckland.

A Review of David Parsons' Concert

Sunday, 28th March

ORION CENTRE, CAMPSIE

by Wendy Hamblly

David's opening number for this concert was **Alexander's Ragtime Band**, played with all the jazz and brightness you would expect - a well-chosen opening number. David then gave us a brief history of the ex-Capitol organ, including some of his personal memories. Being at the console of this organ once again made David very happy, and this was obvious from start to finish and transferred itself to the audience, as they responded warmly to him. Numbers in the first half of the programme included **The Overture** from the *Barber of Seville*; a "Rivers" segment, which included songs from *Showboat* and *Shenandoah*; **Black and White Rag** (putting the piano to good use here), and **La Cinquantine**.

David then announced that he was going "to teach two old dogs some new tricks"! By this he meant that both he and the organ were going to do something really different - and different it was! **Stairway to Heaven** was the song - apparently 25 different arrangements of this exist and David intended to sent up version no. 6 - that of veteran Australian artist Rolf Harris. So version no. 6a was played on the organ, with David leaving the console halfway through the song (although the organ kept playing with the assistance of its computer), walking behind the console and coming back playing a Rolf Harris-type "wobble board"! And in perfect time to the music too! I had my very own "wobble board" with Rolf Harris endorsement when I was a child and I can assure you that playing then in time to music is no mean feat. I spoke to David after the concert and asked him if he had made his "wobble board". His reply was, "Yes, I had 3 goes at it before I got it right and I've ruined a 6' x 3' sheet of plywood!" Well, David, your sense of musical fun really showed through here, and we were laughing as much as you were.

Then we were treated to **On Wings of**

Song and Parade of the Tin Soldiers. Of particular interest to me was David's arrangement of **Gabriel's Oboe** (from *The Mission*) Excellent use was made of the Solo stops on this organ. This is one of those wonderful pieces where good registration will capture the mood perfectly, and David's smooth rendition of it seemed to have the music floating over all of us. Two numbers from Chess followed - **I Know Him So Well** and **Chess**, with **Brotherhood of Man** from *How to Succeed in Business Without Really Trying*, taking us out to afternoon tea.

The second half of the programme had as much variety as the first half and we were treated to **Old Comrades' March**, and then **Your Tiny Hand is Frozen** by Puccini. Then David invited the audience to participate with the next number by asking them to name the song he was about to play, simply because he didn't know the name of it! He played the bright and catchy tune which he called "Unnamed Melody" - a member of the audience was able to name the song as **Of Thee I Sing** by Gershwin. What a novel way of finding out what you want to know! I must remember that.

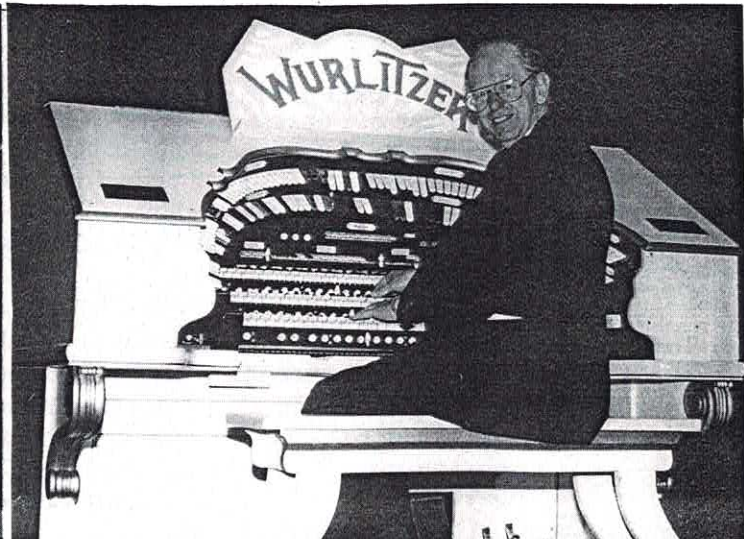
A medley of songs from *Hans Christian Anderson* followed with the Tuned Bird Whistle stop (4 notes sounding at once, which gives a Carillon effect) being used during the song **Inch Worm**. I had never heard this stop used before and thought that the use of it was imaginative and worked well. An excellent arrangement of **Intermezzo** from *Cavalleria Rusticana* using the Solo String stop followed. Then it was Tribute Time. Firstly, for Australian gardening expert Valerie Swane - the medley included **The Rose** and **Only a Rose**; then for actress, Audrey Hepburn, including **Thanks for the Memory**, **Moon River**, **All I Want is a Room Somewhere**,

I've Grown Accustomed to Her Face and finally, **Let There be Peace on Earth**.

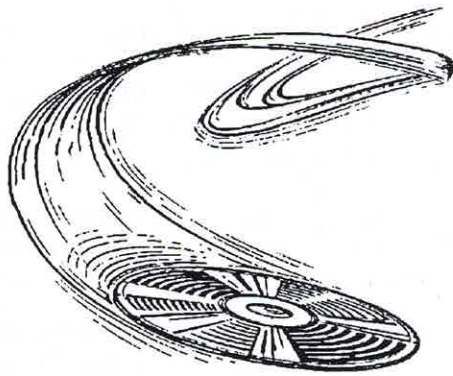
The next item was obviously one of David's favourites - Bach's **Tocatta in D Minor**. Were you paying attention during this number? Did you see him play one section with his FEET only? Here is the mark of an excellent church and classical organist. Next time you hear David play, don't close your eyes and float off into musicland, as I sometimes do - keep an eye on his feet. You just never know what will happen next! Do you remember the song **My Guy**? Well in the movie *Sister Act* they changed the word "Guy" to "God". David assured his audience that this is a movie well worth seeing, and proceeded to play "My God", using the piano for a left-hand vamp, and following this with another song from the movie, **Hail, Holy Queen**. With these tunes it was time for David to say goodbye until next time. He played **Wish Me Luck as You Wave Me Goodbye** as his well-deserved encore.

Here is an artist whose repertoire never ceases to amaze me, covering almost every type of music - from modern to classical, with some extras thrown in - and without the dots in front of him either! David always chooses his programme as if he knows what each person would like to hear, and so his audience is always very responsive. A large repertoire is a wonderful asset for a musician and David's musical versatility is never lost on me. I very much enjoyed his entire programme. I consider this to be his best one yet. All numbers were played musically, with feeling and with the use of appropriate registration to create the desired mood.

David is a fine musician, so if you missed out this time, then I suggest you make a note to attend the next David Parsons concert.



Photography by Barry Tooker



Record Bar News

by Neil Palmer

LYN LARSEN

on Compact Disc playing the ex-New York Paramount Theatre's Wurlitzer in the Century II Centre, Wichita :

UP & AWAY : the World's Greatest Marches. Tracks include : National Emblem, Under the Double Eagle, 76 Trombones, plus many more.

FILMTRAX : Dance of the Hours, Selections from *Star Wars*, *E.T.*, *2001*, *Over the Rainbow*, plus more.

GIVE MY REGARDS : Give my Regards to Broadway, Bali Hai, Some Enchanted Evening, Memory from *Cats*, etc.

DUELING ORGANS : Solo performances by Lyn, as well as Duets with Carlo Curley at the Digital Electronic Organ. Tracks include: March Militaire, Wedding Day at Trolldhagen, Widor's Toccata, William Tell Overture, plus more.

HERE COMES THE BRIDE : Lyn Larsen at the Organ of Fountain Street Baptist Church, Grand Rapids, Michigan. Tracks include : Trumpet Voluntary, Bridal Chorus, Because, Oh Perfect Love, The Lord's Prayer, Wedding March, plus more.

These Compact Discs are available for \$22.00 each at TOSA Concerts, or by Mail Order from : TOSA (NSW Division) Inc.

304 Parramatta Rd
ASHFIELD NSW 2131

Postage : \$ 2.80 for 1 or 2 Compact Discs
\$ 3.70 for 3 or 4 Compact Discs

PROFILE OF LYN LARSEN



Lyn Larsen was born in Long Beach, California, and began piano lessons at the age of three. He turned his attention to the organ at the age of seven. During his high school years he served as organist at a church in Whittier, California.

Lyn later graduated to the theatre pipe organ and made his debut in 1964 with a performance at the Wiltern Theatre, Los Angeles. By 1967, Lyn had established himself firmly as one of the world's leading theatre organists. He has gone on to complete 5 "standing room only" tours in Australia. Other notable "firsts" have been appearances at the Hollywood Bowl, the Radio City Music Hall in New York, the re-dedication of the Wurlitzer Organ in the Chicago Theatre, and he made an appearance at an "Organ Gala" held in the Royal Albert Hall in London.

Mr Larsen is principal guest artist for the Wichita / Paramount Theatre Organ Concert Series.

The NEW YORK PARAMOUNT ORGAN

In 1924, at the height of the Theatre Organ's popularity, Wurlitzer was commissioned by the management of the New York Paramount Theatre to build the new instrument for their Times Square film and stage-show palace which would become the flagship of the entire Paramount chain.

Weighing in at 66 tons of material, 3,500 pipes, and a 4-manual console with over 360 stops, the Paramount Wurlitzer is widely acknowledged to be the crowning achievement of theatre organ building. Of the many theatres of the era, the Paramount became the standard against which all other installations were judged. There were

many reasons for this : shallow pipe chambers, unimpeded sound egress, outstanding acoustics, and steady maintenance, but by far the greatest reason for its exalted status was the patience and dedication of two men : Jesse Crawford, the famous first organist at the Paramount, and Dan Papp, the equally famous organ technician who was coaxed away from Wurlitzer by Mr Crawford to personally maintain the organ. Crawford's understanding and devotion to the musical value of the instrument, and Papp's intuitive talent of producing extraordinary sound from the pipes were combined in a refining process that lasted over 20 years and has resulted in an organ of unsurpassed voicing and tone production.

Unfortunately, the organ's livelihood was cut short in 1964 when the Paramount Theatre was closed and the organ sold to a group in California. Their original plan for installation on the West Coast of America never came to fruition, leaving an opportunity for a dedicated group of theatre organ fans in Wichita, Kansas to acquire the instrument and effect its installation in the new Century II Civic Auditorium. Four years and 12,000 man-hours of volunteer labour later, and the organ had its new and permanent home.

The diligent maintenance that was once the hallmark of the Paramount Wurlitzer is kept up today by the Wichita Theatre Organ Inc.. Preserving the legacy of Crawford and Papp is a labour of love that is now fully evident when one hears the recordings made on the instrument which sounds so brilliant through the use of digital recording techniques and the revolutionary Compact Disc.

The organ is composed of the following 7 divisions : Foundation, Main, Solo, Brass, Percussion, Pedal I and Pedal II.

So, the New York Paramount Theatre's magnificent Wurlitzer Theatre Pipe Organ is now installed in the Wichita Century II Civic Center, which is a huge convention venue with an area of 50,000 sq. ft. The 3,500-plus pipes are housed immediately above a large stage and speak directly into the large auditorium.

from the cover notes of *Filmtrax*

The **MANNY AARONS** Story

Manny Aarons, the grand old man of Australian Theatre Organ, has probably taught more organists their craft than any other teacher in the country. A rough guess would probably place the figure as high as fifty percent of those who have played professionally in theatres as being former pupils of his.

A look at **Manny Aarons'** background will show why few were better qualified to teach theatre organ playing techniques, at the time when **Wurlitzer** and **Christie** organs began to become part of motion picture theatres across the country from Brisbane to Perth.

Manny was a very young fellow indeed when he became a student of the "**Marshall Hall Conservatorium**" in **Melbourne** and one had to have extraordinary ability to become a member of this very exclusive academy. Among his fellow students were names that were to become famous indeed, as **William Murdoch** and **William Conway** both became top concert pianists in the USA.

On leaving the Academy, **Manny** accepted an engagement as concert pianist with Top Australian Concert Artists.

Around about this time he recorded a number of cylinder records with a small selected brass combination that had **Percy Coad** as first trumpeter.

His next engagement was with **Meynell and Gunns** as a conductor. This job necessitated quite a bit of travelling. **Manny** was then asked to join **Harry Rickard's Tivoli Circuit** as resident conductor in **Adelaide**, but after only one month in South Australia **Manny** was brought back to **Sydney** and, at the age of 21, he became Musical Organiser and Conductor. He was to remain in this position for 5 years.

At the conclusion of his stay with **Harry Rickards**, **Manny** joined "**Spencers Pictures**" (later the **Lyceum**

Theatre) as conductor of the orchestra. It was here that he started his association with theatre organ that was to last throughout his life. He was Musical Manager for the circuit, engaging all orchestral players, and then the **Wurlitzers** came into fashion.

There was a beautiful pipe organ behind the theatre's screen and this interested him very much. He used to wait until the orchestra members had left the pit and then proceed with the task of teaching himself the organ. **Manny** concentrated on "orchestral" tones in the organ and developed the art of playing the organ much as he conducted the orchestra.

He remained at the **Lyceum** for 14 years and became familiar with all types of organs. During his time at the **Lyceum** he taught organists for other theatres in the circuit and also for another company. One of his pupils at this time was **Jack Lumsdaine**, who later was to become famous with **Jack Davey** as the team of "**Dill and Daffydill**".

Manny then went to the **De-Luxe Theatre, Wellington, New Zealand**, as featured organist and orchestral conductor. Whilst there he conducted about 9 Symphony Concerts with an 80 piece orchestra.

After 2 or 3 years he returned to **Sydney** to become featured organist at the **State Theatre**, which was to have been for a few weeks only, but he was destined to stay as resident organist for 25 years.

There were occasions when he alternated with **Jean Penhall**, organist of the **Capitol Theatre**, for periods when the **Capitol** may have had some special feature. **Jean** enjoyed her few weeks at the **State** and **Manny** always said he liked the **Capitol's** organ, so the swapping of consoles was beneficial for both to them.

Early in 1962, **Manny Aarons** was made an honorary member of **TOSA**.

He frequently played for the Society, the first occasion being at **Palings Concert Hall** in the city, where he played a **Hammond** organ for members in May, 1962.

In January 1963 he once again entertained members at the Annual General Meeting on the **Hammond** organ in the **Palings Concert Hall**.

His next appearance for **TOSA** was in May 1964, when he shared a programme with **Owen Holland**, the famous organist of **Hoyt's Regent Theatre, Sydney**, as part of a 2 day Convention. This was a local, **Sydney** Convention as at that stage the National Convention had not been created. The programme was presented in the old **Chatswood Town Hall**, using a **Hammond** organ and, with 2 famous and irrepressible theatre organists giving of their bests, the evening was a huge success.

Manny's next concert for **TOSA** was what could only be described as a happy reunion, for it took place in **Manny's** former home, the **State Theatre**. Although the organ was not in the perfect condition that he had been accustomed to during his many years at the **State**, **Manny** was very happy to be reunited with his old organ and gave the members a nostalgic performance. This took place in April 1965.

In August 1965 there was another local Convention and **Manny** played a **Hammond** in a church hall in **Annandale**.

His final appearance for the Society was during another 2 day local Convention in October 1966 when he appeared with **Cliff Bingham** in a **Burwood** church. A year or so later he passed away and the Society felt the loss of such a talented and loyal member.

A gifted pianist, a brilliant conductor, a master of the console, and ever-ready to play for organ-lovers - this was **Manny Aarons**.

Cliff Bingham - Profile

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", a position that he still holds, 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, the closing concert at Auckland's Hollywood Theatre's WurliTzer, and, most recently, was part of Adelaide's National Convention this year when he played the newly-installed Walker organ in the Adelaide Town Hall.

.....
MR BLACKPOOL TO WED!

Mr Blackpool ...better known as Phil Kelsall is to marry long-time friend, and now fiancée, Julie Peters, on Saturday, 15th May.

Most TOSA members will remember Phil's remarkable visit to Sydney to take part in the 1991 Convention, where he hosted the Blackpool Dance Night. A capacity audience filled the Orion Centre a week later for a Sunday concert programme which is fondly remembered by many.

Phil was fortunate that his fiancée, Julie, was able to accompany him, taking time off from her job as a radiologist.

Those of us who were able to share time with them both found them to be a very happy match and we wish them the very best for the future. They will be married at St Anne's Parish Church, Great Eccleston.

Phil and Julie at the Orion console in 1991

.....
MR BLACKPOOL TO VISIT!

Phil Kelsall intends to come to Australia and New Zealand next year and hopes to visit as many areas as possible within a tight time-schedule.

Phil had hoped to return in 1993, but with his bookings extending some 18 months in advance, this was not

possible.

At the moment the tour is still in the planning stages, but according to Phil's Australasian representative, John Parker, it is a case of working around the TOSA Easter Convention and the busy English winter season - both clash in some way.

A return event not to be missed!

