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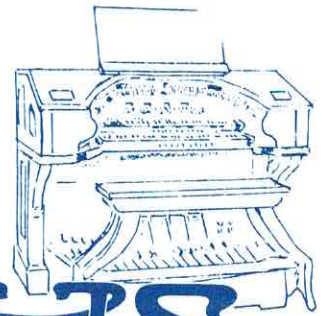
Volume 18 No.4.

April 1979.

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T.O.S.A. NEWS

THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA, N.S.W. DIVISION

ADDRESS BOX A584 P.O. SYDNEY SOUTH, 2000

REGISTERED FOR POSTING AS A PERIODICAL—CATEGORY B

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SYDNEY SOUTH. 2000.

COMING FUNCTIONS!!!!!!

SUNDAY 29th April. CHARITY CONCERT. MARRICKVILLE TOWN HALL. 2.30pm.

This Concert will be a joint T.O.S.A/Selwyn Theatre Group presentation and will feature the following artists:-

Valda Lang - Organiste.

Marie Tyso - Mezzo Soprano.

Colin Gill - Baritone.

Gino Zancanaro - Tenor.

Erica Witt - Soprano.

Gaye MacFarlane - Soprano.

The Concert will be in aid of the Handicapped Children's Centre to which all proceeds will be going.

The prices for this Concert are as follows:-

Adults	-	\$3.00
Concession	-	\$1.50
Children	-	\$1.00

In view of the problems associated with getting a suitable Grand Piano and considering the short time in which it would be used it has been decided by the Committee to reluctantly have to delete this portion of the programme.

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SUNDAY 24th June. FREE CONCERT. MARRICKVILLE TOWN HALL. 2.30pm.

This Concert will be the second Free Concert of 1979 and will feature the talents of Janice Wilson, Margeret Hall, Richard James and Noel Smith.

All of these artists are young with fresh ideas and approaches to the Wurlitzer and an afternoon of more modern music is assured.

The talents of Janice Wilson and Noel Smith are quite well known by anyone who has had anything to do with the St. George and Sutherland Organ Club.

TUESDAY 15th May. MEMBERS CLUB NIGHT. MARRICKVILLE TOWN HALL. 7.00pm.

This will be our first Club night at Marrickville Town Hall and has taken quite an amount of organisation by the various people connected with it.

We hope that the evening will 'fire up' as more of these evenings are planned for the future.

Various members will be playing and it is the type of situation where all of us that have common interests can join in and discuss the various points of view.

The Post Horn should be sorted out by then and everyone present will be able to actually see the new rank as well as play it and get to know more about the Wurlitzer in general.

Supper will be served by the Ladies Committee at a nominal amount.

Please note that this evening is restricted to Members Only.

WEDNESDAY 20th June. QUARTERLY MEETING. 'The Organ Stop' 8.00pm.

Our Quarterly Meeting will take place at 'The Organ Stop', 52 Burwood Road, Burwood at 8.00pm.

Our thanks go to member Joh Congert for allowing us to use his premises for this meeting which is open to all members.

Supper will be served by the Ladies Committee and, at the conclusion of business members will be able to inspect the latest range of instruments that Joh Congert has on display.

WORKING BEE.

Playing the organ is one thing, hearing it is another, becoming involved in all the bits that make it work is still something else.

Secretary Ernie Vale has the Capitol Wurlitzer at his place and for quite some time now there have been working bees associated with getting the old girl back into order once more.

There are thousands of tasks to be done and, once shown just what is required the work is not hard and interested Members are asked to consider the possibilities of becoming involved in this type of activity.

The next working bee will be on Saturday 7th April at 2.00pm at The Organ Loft, 49 Boomerang Street, Haberfield.

Any queries can be answered by ring Ernie up on 798 6816.

VALDA LANG.

Valda Lang began her musical career as a classical pianist. She was awarded the diplomas D.S.C.M and L.Mus. whilst a student at the New South Wales Conservatorium of Music.

After graduation she broadcast regularly for the A.B.C giving solo and duo piano recitals and was a member of the Aeolian Trio.

Her interest in the organ began in 1970. In the following year she won the N.S.W. Final of the Yamaha Electone Festival and was runner up in the National Final for State winners held in Melbourne.

A busy programme of organ performances, including solo appearances and accompaniments for many well known singers followed this success.

Musical therapy for handicapped people holds enormous interest for her. She works regularly in this field with the young people at Rainbow Lodge, the residential home of the Handicapped Children's Centre, N.S.W.

MIDYEAR CABARET. Friday 1st June. Marrickville Town Hall. 6.45pm.

SHINE UP YOUR DANCING SHOES!!!!!!!!!!

Our Mid-Year Frolic is being held on Friday 1st June 1979., at 6.45pm.

Those who have attended previous cabarets will appreciate the wonderful opportunity to enjoy a great night of music-dancing to the pipe organ and entertainment of high quality plus an excellent three course meal all for only \$17.50 double, \$8,75 a single.

We suggest those who have not already been to one of these fun nights come along and join in the frivolities so why not make up a party and book now on the form included in this copy of the magazine.

Dress is optional and all you need bring is your own choice of liquid refreshments.

Tickets are not forwarded but if you require confirmation of booking please enclose a self addressed and stamped envelope.

Please note that bookings close on 25th May 1979.

PETER HELD IN CONCERT. Review .

Editor.

Peter Held worked very hard toward providing a well balanced Concert at Marrickville Town Hall on Sunday 25th February.

Included in the Concert was Mr. Brian Wood who's talents were a pleasure to listen to.

Sure, there were some problems, there are always problems in Marrickville Town Hall in voice projection and it took the combined talents of Brian and Peter to get it together, the obvious rehearsals showed and Peter's technique and training showed through at all times.

Peter played a musical selection that really showed off the instrument and a particular favourite was the Czardas by Monti which Peter played without a blur.

Congratulations to each of the artists on a job well done.

Tapes of this Concert will be available from Mr. Ray Garrett on 869 7247.

WEDNESDAY 4th APRIL. FM BROADCAST OF FESTIVAL CENTRE ORGAN IN ADELAIDE.

The ABC FM Service takes pleasure in inviting the members of T.O.S.A., to listen to the live broadcast of the Inaugural Concert of the new Festival Centre Organ in Adelaide.

The concert will feature the eminent English organist Peter Hurford and the Adelaide Symphony Orchestra, under Elyakum Shapirra.

The program will be:-

- | | |
|--|------------------|
| 1. FANFARE FOR ORGAN. | Nigel Butterfly. |
| 2. VARIATIONS OF THE ST. ANTONI CHORALE. | Brahms. |
| 3. CHURCH SONATA No. 17 in C. K.336. | Moxart. |
| 4. ORGAN CONCERTO. OP.4 No.4. | Handel. |
| 5. SYMPHONY NO. 40 IN G. MINOR, K.550. | Mozart. |
| 6. CONCERTO IN G MINOR FOR ORGAN, STRINGS AND TYMPANI. | Pouleno. |

The concert will be on Wednesday, April 4th at 8.30pm Eastern Time and will be preceded by a documentary about the organ at 8.00pm.

Further details about the programme and the organ may be found in the April edition of "24 hours" the monthly ABC Magazine.

The abovementioned information was contained in a letter received by me from the A.B.C.

The only fact that was omitted from the letter was the date and time of the broadcast though I assume that it is as above.

Editor.

WHAT WILL HAPPEN?

(from Theatre Organ)

Ben Leavy.

As all of us know, recent dramatic advances in electronics have put pocket calculators, video games, sophisticated wristwatches, and many hitherto impossible or extremely expensive devices within the reach of everyone. These developments have also made it possible to do virtually all the switching in the pipe organ electronically rather than electro-pneumatically as in the past.

In a tiny fraction of the space required, stop selection, combination setting keying and signalling to the pipe chambers can be preformed by a few magic silicon chips. Multiconductor cables can be replaced by single wires. A touch of a button records stop combinations; a twist of a dial adjusts tremulants; and all with the silent efficiency at the speed of light.

Many theatre organ awners are converting their instruments to electronic control, to save space, to provide flexibility of operation not possible before, and (it seems to be widely beleived), to increase reliability as well.

Is there a price to be paid for these miracles? Very few blessings in life are unmixed. Is this an exception? What problems, if any, are organ lovers likely to encounter by trading their instruments brains for electronic ones?.

Most theatre organs are fifty years old or more yet; barring severe physical damage, they can be restored to full operation by the application of leather, glue, wire and labour, (lots of the latter!!). There is technically nothing mysterious or difficult in their principles of operation. Fifty years from now, they can be playing as they were today, and as they were fifty years ago, without benefit of their long gone builders. What about the electronic additions?

They can be relatively simple or extremely complicated and sophisticated. In either case, they are less comprehensible than the original design. It is also possible for them to develope obscure and puzzling maladies not easy for a non-

continued from previous page:-

specialist to diagnose and cure. With the most complex, such as those employing strobing or sampling techniques, it is likely that, except for major component replacement, home servicing is out of the picture. In the event, however remote, of your pride and joy developing electronic indigestion, therefore, availability of parts becomes an important consideration.

This branch of electronics is the most rapidly changing field in the history of technology. It is almost impossible for anyone but a specialist to be even aware of the rush of developments. In the January, 1978 issue of *Spectrum*, the professional engineering society, IEEE, (Institute of Electrical and Electronics Engineers), sums it up thus: Every 18-24 months brings a new generation of equipment technology, How about maintenance of existing electronic systems?, the IEEE states, "It is difficult or impossible to maintain these systems. Parts become obsolete, and manufacturers no longer produce them. Second and third sources are of no use when the entire industry has turned to entirely new parts".

The IEEE was discussing large complex systems such as military computers; however, the problem is not limited to them. Integrated circuits cannot be manufactured except by extremely sophisticated and expensive techniques not available to the small manufacturer, and once made, they cannot be repaired. There are only a few corporations in this business, and costs are so great that sales volume must be large to make the venture profitable. It seems unlikely that the demands for circuits used in theatre organs would keep them in production after they had become obsolete. Thus, the particular system used in your organ could become unrepairable in the event of damage, or impossible to add to or modify, at some not too distant time.

No doubt the picture I have painted will seem excessively gloomy, especially to the electronic enthusiast, or to those in the business of making and selling these devices. I hope they will rush to the defence of these marvels, and prove to everyone's satisfaction that, first, nothing will ever happen to cause one of them to fail; and second, that even should the impossible occur, repairing them or replacing them will be no problem. I hope so, for the sake of the theatre organ. Would it be possible for the ATOS, or some committee, to come up with a standardized design to increase the likelihood of parts remaining available?

In the meantime, perhaps, throwing out all those beautiful, quaint old relays, switches and setter boards might at least be worth a second thought.

NEW MEMBERS.

The executive and Committee of the Society would like to welcome the following new members:-

Mia Ward, North Balgowlah, Bernard Strochi, Pukekohe N.Z., Reg and Elsie Boyle, St. Ives., Ken and Agnes Holmes, Bexley, Mrs. J. Oates, Dolls Point, H.J. Waters, Chatswood, Cyril and Esme Tooze, Botany, M.A. Hinvest, Lane Cove, John Watts, St. Ives, Mrs. E.M. Hillier, Belmore, Andrew and Alma Thomson, Rydalmere, Ian Hulme, Avondale, Auckland N.Z., Olive Wing, Beverly Hills, Mrs. E. Moorem Cabramatta, Ruby Endlay, Dundas and Phillip and Yvonne Orchards, Lakemba.

WELCOME TO YOU ALL.

WANTED DEPARTMENT!!

Has any member got an old filing cabinet they have no use for, maybe your firm is changing premises and going in for new ones? I have that much editorial material sitting in suitcases etc., I am running out of space.

Can anyone let me have the lend of an instruction manual for a Ferrograph Tape recorder. Only an older member will know what I mean as the Ferrograph has not been sold for some time. They were the ants pants in their day however and even by today's standards are quite sophisticated. Please call editor on 926-534.

Baby WurliTzer.

2 Manual 5 rank with piano console, was installed in the STRAND Theatre in Auckland and played by Johnnie Shaw. (1928). It appears to have had little use and was removed and stored in another theatre. Pipea and the console were bought by various people and over the years all has been lost track of.

OPUS. 1475 Model F WurliTzer.

2 Manual 8 Rank was shipped from the factory on 15th October 1926, bound for the Regent Theatre in Auckland.

Eddie Horton presented the first programme and came from the Prince Edward Theatre in Sydney where he played an almost identical organ. Other Australian organists followed, notably Knight Barnett. Local organists were featured for several years until 1944, when it was purchase by parents of the Lower Hutt School, near Wellington. This was installed in the assembly hall, providing music for school functions and dances. Unfortunately, due to water damage after a storm the organ became unplayable and was purchase by Mr. Lindsay Anderson of Wellington who stored it in his warehouse and home. Recently he decided to dispose of the instrument and it was purchased by Mr. Leslie Stenersen of Auckland, a keen collector of vintage instruments and other memorabilia and a member of the Kiwi Chapter of the American Theatre Organ Society.

Dedicated members of ATOS journeyed to Wellington in August of 1978 to uplift, pack and transport the organ back to Auckland. It is now being assembled by buffs of the HOLLYWOOD Cinema but will be eventually installed in the museum of Transport and Technology.

Opus 1482 Model H WurliTzer.

2 Manual 10 Rank was shipped from the factory on 21st October 1926. This was bound for the DE LUXE Theatre in Wellington, which has now been renamed the EMBASSY. This was the second largest WurliTzer to come to New Zealand. The first concert was presented by Emanuel Aarons from Sydney who later trained many NZ organists.

The organ remained in the Cinema until 1958 when it was sold to Mr. Eddy Aikin of Tokoroa, who installed it in a 'barn' on his farm. Organ concerts were presented in this 'not so palatial atmosphere' but in October of 1967 it was installed in the Tokoroa High School. Concerts were presented by Tony Fenelon and Vic Hammett in this location, but due to failing health Mr. Aikin had to sell the organ. Tenders were called and it was purchased on 31st August 1971 by the 20,000 club of Taurunga, so, once again, Opus 1482 was on the move. Through untiring efforts of Mr. Rex White of Taurunga the organ was installed in Taurunga Town Hall. On 16th September 1972 the organ was presented to the people of Taurunga at a Concert when Miss Ann Holmes presided at the Console. Since that date, several concerts have been presented by members of the Organ Society of NZ and overseas artists have included Reginald Porter-Brown and very recently Dennis and Heidi James from Ohio on organ and piano.

OPUS. 1748. Style 160 WurliTzer.

2 Manual 5 Ranks. This organ went to the Cozy Theatre in Masterton and was the last to be supplied with a piano console, played from either rolls or manuals. In 1938 this organ was purchased by John Holden who installed it in a specially built music room at his home in Hastings. The organ was extensively used by NZ artists and such was the enthusiasm that sessions went on until 2 and 3 in the morning. The organ has now been purchased by Les Stenersen of Auckland and the piano will be added to the ex Regent organ now being assembled at the Hollywood Cinema.

BABY WURLITZER.

This instrument was shipped on 20th September 1927. This was originally intended for the COZY Theatre in Palmerston North, but was installed in the PARAMOUNT Cinema in Wellington. It had very little use and was sold to the All Saints Church in Kilbirnie. With amalgamation with another church this instrument was sold to Mr. Micheal Wolfe and is at present in storage at his home in Kilbirnie. (Les Stevenson has his eye on it!!).

OPUS 2075 Special Style 260 Wurlitzer.

This special, with three manuals and 16 units was shipped from Tonawonda on October 17th 1929 and installed in the palatial CIVIC Theatre, Auckland. Fred Scholl from Carthay Circle and Grauman's EGYPTIAN in Los Angeles was the organist chosen to appear at the grand opening of this Cinema. Several Australian organists have appeared, two of the most outstanding being Barrie Brettner and Des Tanner. This organ has a most unusual specification of only seven flue ranks, against nine reeds, and has tremendous bite.

Following are the sixteen ranks:- Open Diapason, Tibia Clausa, Flute, Viol, Viol Celeste, Solo String, Quintadena, Vox Humana, Clarinet, Oboe, Saxophone, Krumet, Kinura, English Horn, Trumpet and Tuba.

Notable feature of this fine instrument was that it has the highest lift in the world. Resting at the foot of a large wall, the console had to rise 20 feet before coming into view of the patrons. The spiral lift then ascended another 17 feet before the audience in the circle could see the artist.

The CIVIC Theatre, described as the last palatial show place in the Southern Hemisphere, seated 3500 patrons, in Circle, Stalls and Winter Garden. The latter became a cabaret after the final evening film session, music being supplied by organ and orchestra, the latter being on a large Gondola style elevator. The X auditorium was Turkish design, with many of the effects of the organ placed in the minarets on either side of the stage, with chimes, marimba harp, piano and xylophone in opera boxes on either side of the cinema. It was driven by a 12 hp motor and cost \$24,000. In 1968, the organ was sold to Mr. Len Southward of Wellington. It has been overhauled and is ready for assembly in a theatrette that is being built in conjunction with a vintage car museum. The console is now beautifully reconditioned in white and gold. It is hoped to be in full working order by 1980.

CHRISTIE UNIT ORGAN Model 2714.

A 2 manual version of the Type E as supplied to the ROXY in Parramatta and the PALATIAL in Burwood. This was shipped from London in 1928 to the EMPIRE Cinema in Dunedin. This was the only Christie in New Zealand, a 2 manual 10 unit model, on an elevator rising about 8 feet. Leslie Harvey was the first featured organist. This organ was purchased by Penn Hughes of Australia and shipped to that country in 1952. The console had another manual added to it and it is now installed in the Kelvin Grove High School Auditorium in Brisbane and is owned by the Queensland Division of the Theatre Organ Society of Australia.

Norman Dawe. November 1978.

MEMO TO TOP ORGANISTS WHEN BEING ASKED TO HELP LEARNERS!!!

*Getting to the top is grand,
Well worth the trouble and time,
But dont forget to give a hand,
To those still trying to climb.!!*

HOME ORGAN PARTY.

Following the most wonderful afternoon that was had at Ron and Phyllis Wilsons inquiries were made and we are now proud to announce that a second home party is to be held at the home of DOROTHY AND ARTHUR CAMELL, 63 Johnstone Street, Peakhurst beginning at 8.00pm on SATURDAY 5th MAY.

Admission is \$2.00 Gents and \$1.50 Ladies. Ladies are asked to bring a - plate.

ENQUIRIES. Please phone 539-891.

CONCERT. Bill Schumacher/Paul Maybury/Cliff Bingham. Sunday 18th March. Review by Editor.

Sunday the 18th March was a miserable day in Sydney with the singular exception of the talents of Bill Schumacher, Paul Maybury and Cliff Bingham which brightened up the place to no end.

First on the programme was Bill Schumacher who is getting better with age like a good wine. His sensitive handling of the organ left no doubt that where a lot of players seem to have a wham, bam thank you mam style Bill went to great lengths put great feeling into everything he played. His subtle changes of registration and continual variation of registration and continual key changes made the piece he was playing seem to take on new dimensions. In my opinion, (but one which was shared by others I enquired of), we do not need to go very far when Bill is playing to find an organist of World Standard. I think that where Tony Tenelon resides in Victoria, Bill Schumacher is every bit his equal on the organ.

PAUL MAYBURY.

Paul Maybury was on the programme next and from the moment he started he had the audience won. His renditions of the various numbers plus his ad libbing proved that at all times he was master of the situation. Amongst the many numbers that Paul sang that really found their mark was the old 'Road to Mandalay' and 'If I were a rich man'.

An artist is only as good as his materials and Paul was excellently backed by Cliff Bingham in this regard. There are many problems to be overcome in a hall like Marrickville which is to say the least acoustically live. The public address system was for this performance replaced by a BOSE 800 System which uses two small cabinets each of which has eight speakers. This was controlled by a BOSE Equaliser and YAMAHA 16 Channel Studio Mixer. The small platform that Paul worked from had two monitors or foldback speakers connected to the Mixer.

This is the first time that this type of equipment has been used by the Society and having the operator to work it all the time meant that there were no problems sound wise at all, other than residual ones such as the hall itself.

Cliff's backing of Paul was every bit as artistic as was the solo playing of Bill Schumacher. Accompaniment is an art in itself, requiring more than is usually considered by most people. An accompanist has to build up the singer and try to put a melodic frame around the artist as well as being prepared for all that can happen. In every way Cliff showed that he is an accomplished accompanist.

CONGRATULATIONS BILL SCHUMACHER, PAUL MAYBURY AND CLIFF BINGHAM .!!!!

Well, this magazine has been produced under a bit of difficulty, I am currently doing some renovations at home and between the first and last page I have almost completed the kitchen. This has involved a new floor, vinyl tiles etc., it almost cost me a stay in hospital, (fell ar.. over head off the ladder), and so on. Anyway best of luck to all and see you in the next T.O.S.A News.