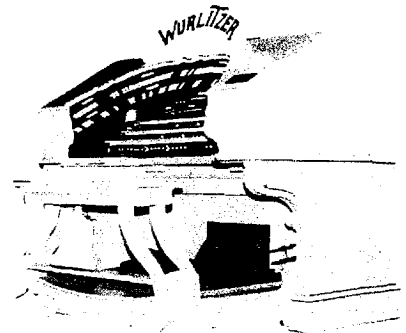


DECEMBER, 1999

# TOSA NEWS



2/11 Wurlitzer Theatre Pipe Organ  
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ  
Orion Centre Campsie

## NSW TOSA's NEW LOGO *Festival of Theatre Organ Music, 2000*



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# TOSA NEWS

DECEMBER, 1999

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

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

General Business - **SECRETARY**  
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Membership, Renewals, Change of Address -  
**MEMBERSHIP SECRETARY**  
TOSA News Items, Advertisements - **EDITOR**



## COMING EVENTS

### DECEMBER

Monday 6 at 7.30pm **Committee Meeting**  
Sunday 12 at 2.00pm **Tony Fenelon's  
Christmas Concert**  
Orion Centre Campsie  
Thursday 23 at 7.30pm **Members' Playing Night**  
Marrickville Town Hall  
Phone 9798 6742 to confirm

### JANUARY, 2000

Monday 3 at 7.30pm **Committee Meeting**  
Thursday 27 at 7.30pm **Members' Playing Night**  
Marrickville Town Hall  
Phone to confirm 9798 6742

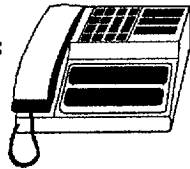
### FEBRUARY

Monday 7 at 7.30pm **Committee Meeting**  
Sunday 20 at 2.00pm **Chris McPhee Concert**  
Orion Centre Campsie  
Thursday 24 at 7.30pm **Members' Playing Night**  
Marrickville Town Hall  
Phone to confirm 9798 6742  
Friday 25 at 7.30pm **Marrickville Night**  
Demonstration and Inspection  
of *Marrickville WurliTzer* with  
other Sydney organ societies.

### MARCH

Monday 6 at 7.30pm **Committee Meeting**  
Sunday 26 at 2.00pm **David Parson Concert**  
Marrickville Town Hall  
Thursday 23 at 7.30pm **Members' Playing Night**  
Marrickville Town Hall  
Phone to confirm 9798 6742

## \* DIRECTORY \*



#### PATRONS:

Ian Davies  
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#### PRESIDENT:

Walter Pearce 9716 0151 (after 7 pm)

#### VICE PRESIDENTS:

John Shaw 9759 5825

Neil Palmer 9798 6742

#### SECRETARY:

Bill Schumacher 9985 7318

P.O. Box 36, Brooklyn, 2083

#### TREASURER:

Geoff Brimley 02 6351 3122

#### MEMBERSHIP SECRETARY:

Walter Pearce 9716 0151 (after 7 pm)

P.O. Box 243, Burwood, 1805

#### COMMITTEE:

Barry Tooker 9744 1535

Peter Harding 9629 2257

Peter Held 9759 5174

Margaret Hall 9584 2353

Ross Adams 9639 6343

Amy Caldwell 9997 5907

#### RESEARCH & ARCHIVES:

Ian Cameron 02 4841 1616

#### TOSA NEWS EDITOR:

Colin Groves 9745 2417 (phone or fax)

P.O. Box 1257, Burwood, 1805

#### TOSA PRINTER:

Robert Gliddon

#### CONCERT TAPE HIRING:

Neil Palmer 9798 6742

#### TICKET SECRETARY (Concert Bookings):

Jean Newell 9750 0362

(Mon - Fri: 10am - 6pm)

#### ARTIST LIAISON OFFICER:

Bill Schumacher 9985 7318

P.O. Box 36, Brooklyn, 2083

#### PHOTOGRAPHY:

Barry Tooker (Home) 9744 1535

(Work) 9550 5400

#### CONCERT RECORDINGS:

Bill Schumacher 9985 7318

#### PUBLICITY OFFICER:

John Shaw 9759 5825

#### TRANSPORT OFFICER

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[http://www-personal.usyd.edu.au/~sgroves/tosa/  
home.html](http://www-personal.usyd.edu.au/~sgroves/tosa/home.html)

# From The President

Guess what! I've got to tell you! At the **AGM** they had the magnificent **ex-Luna-Park** steam/electric Merry-go-round lit up and turning. It was filled with **TOSA** members letting their hair down. (Though people like **Wendy** and **Eunice** did add a touch of class as they reclined in the pumpkin shells.)

In the middle of the carousel, a steam organ was playing good and loud, as a strip of punched card rolled through. It all took me back 50 years, it did! On three horses in a row, up and down, round and round,

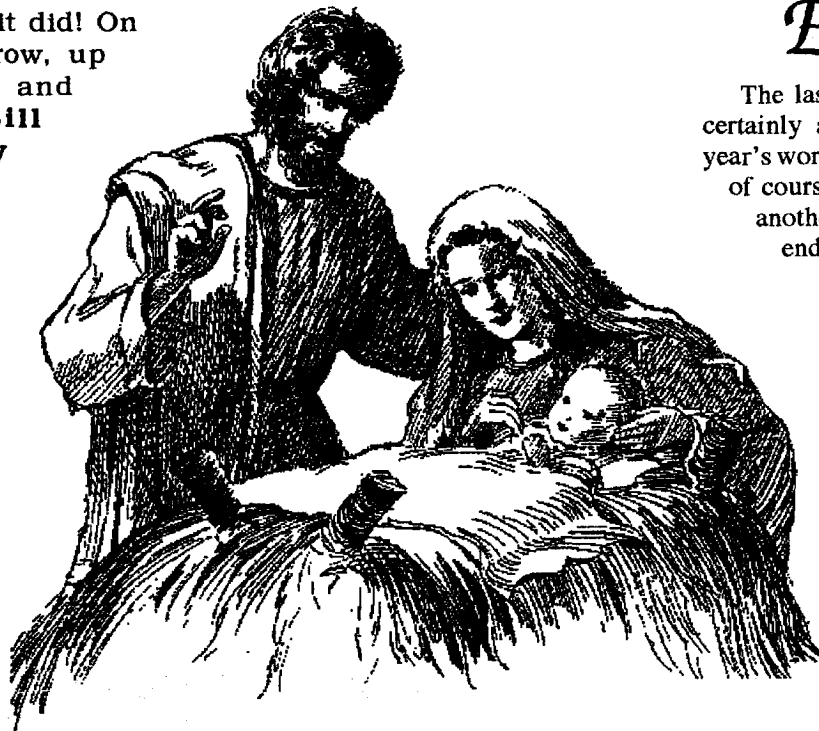
**Bill Schumacher**, **Jenny** and I. No-one winning and no-one losing. I had the outside horse, and **Bill** reckons I had the best one. If he says that again I'll kit him with my school-bag!

We saw and heard lots of restored mechanical musical marvels as **Margaret** took us round the exhibits. Later, some human musical marvels gave us an impromptu recital on the **Allen** organ that was back from the **Gone with the Wind** revival at the **Sydney Capitol**.....

I want to say "thank you" to all those members who came and supported the **Annual General Meeting**. An interesting and successful time. There's been no problem reaching a quorum the last couple of years - since we moved the venue from the **Orion**. Thank you, **Robert** and **Margaret**, for having us, and for

turning on the lights and music.

Near the end of the program our Returning Officer, **Rod Blackmore**, surprised us by bringing to light the **ORIGINAL TOSA NSW** Committee Minute Book, and he gave it into our keeping. Thank you, **Rod**. The book starts with the first formal meeting on Saturday, 9th January, 1960. The President was **Arthur Esgate**, and the Public Relations Officer was a **Mr Pearse**! Then a list of committee and "Founding Members". Progressing through the book (it ends in 1966), names like **Rob Gliddon**, **Cliff Bingham** and **Bill Schumacher** start to appear. I'll pick out some interesting bits for the Editor to look over.



I can't send you all a Christmas card - but please accept my Christmas greetings and best wishes for the new year. If **Jenny** and I did send a card, I guess it could have a **Baby Jesus** on it - don't they all? But I'm glad that, in real life, he did grow up!

Let's rest up a bit now and see if you and I are year 2000 compliant!

Watch this space.

**Walter Pearse**

# Welcome To New Members

**TOSA (NSW)** is pleased to give a warm welcome to the following new members and to hope they enjoy their time amongst our ranks :

**Elizabeth Cerda-Pavia** -  
Alfords Point  
**William Grant** - Northmead  
**Kylie Mallett** - Auburn  
**Peter Pullar** - Eleebana  
**Charles Saunders** - Penrith  
**Peter Waller** - Eleebana

## Editorial

The last issue of another year! It is certainly a relief for me to finalise a year's worth of **TOSA News** editions, but of course the new year is waiting for another bunch of issues - a never-ending rat-race!

However, I must admit that it is mostly a pleasure (though always time-consuming) to serve **TOSA** in this way, especially when there are plenty of items available to me - which has mainly been the case this year. Many, many thanks to the regular (and occasional) contributors who have filled these pages so interestingly during the past year. I look forward to receiving many more items in the near future!

Next year will certainly be an exciting one with our **Sydney Convention**. Please plan to support it as much as you can - by attending and/or offering help, as it is an enormous undertaking for the **Society** and the **Convention Committee**. It really deserves to be a great success, given all the careful preparation that **Margaret Hall-Nelson** has put into it.

On behalf of **TOSA**, I wish you all a **Happy Christmas** with a **Prosperous and Healthy Year 2000** to follow.

Best Wishes,  
**Colin Groves**

*Articles in this journal need not represent the views of the committee or the editor*

**The deadline for each edition of TOSA News is the 12th of the preceding month**



**NEWS FROM ALL  
OVER**

.....  
**World Wide Web**  
 .....

**Theatre Organs on the  
World Wide Web**

TOSA Members with Internet access can find a wealth of Theatre Organ information as follows: To find the TOSA NSW HOME PAGE, search [http : //www-personal.usyd.edu. au/~sgroves/tosa/home.html/](http://www-personal.usyd.edu.au/~sgroves/tosa/home.html/)

This address is always shown in the TOSA News' directory.

Another site you will find information about TOSA NSW is the Australian Museums On-Line site, run by the Powerhouse Museum at <http://amol.org.au/>

Once at their site, go to "New Content" then use the search facility for "pipe organs", "organs", "theatre organs", or "Wurlitzer" and on the list you should see "TOSA".

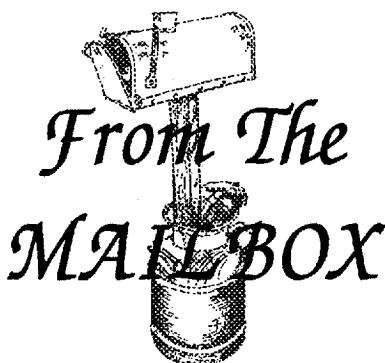
We were invited to appear on this site as a result of a function at Marrickville Town Hall a few months back. It is another way to make the general public aware of TOSA and its activities.

An interesting site in America is <http://theatreorgans.com/> Here you will find Peter Beames' Wurlitzer Opus List where you call find information on any Wurlitzer Pipe Organ by its Opus (serial) Number or Style (model).

You can subscribe to a Mailing List where you can send and receive e-mails from other participants. You will also find links to other theatre organ sites.

When you connect to the Internet, simply searching for "Theatre Organs" will lead you to several sites.

Neil Palmer



*From The*  
**MAILBOX**

*Reg Cant of Shoalhaven Heads sends news of theatre organist Bert Myers : 7/11/99*

Bert Myers has had a coronary occlusion and is in Shoalhaven District Hospital. Do you remember him? He used to play organ on the suburban circuit and was taught by Jack Barnett originally.

He will be 81 on 13th December. He is no spring chicken! He had by-pass surgery 5 years after me, by the same surgical team as me, before I met him. He was a member of a Masonic lodge for many years.

Best Regards and Merry Christmas,

Reg Cant

*Frank Lewis of Pymble has been looking through an old newspaper :*

7/9/99

I recently had access to a copy of *The Sydney Morning Herald* of Thursday, 22nd November, 1934 (price: 1 1/2d). I browsed through the Amusements column (two lines 2/-), and although the page size inhibited photocopying for fear of damage to the newspaper, I made some notes which may be of interest to members of mature years.

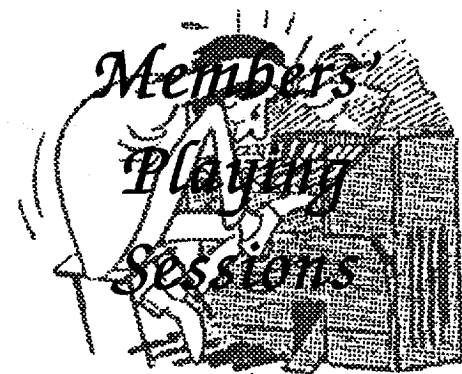
The only city theatre advertising an organist as such was the Plaza ("Stanley Cummins at the Organ"). The Prince Edward had "Albert Cazabon and Concert Orchestra, Walter Kingsley, the eminent English Baritone, Les Waldron at the Piano", while the Capitol did not advertise any music. The Liberty had "Lionel Hart's Liberty Trio", the Criterion "Beryl Howard at the Piano", the State "Hamilton Webber and State Symphony Orchestra" (Wow!), the Embassy promoted "Beryl Newell and her Embassy Trio", and the Regent "Stan Porter's Orchestra".

The suburban theatres however named 3 organists - Paul Cullen at the Auburn Civic, Knight Barnett at the

Burwood Palatial, and Jim Williams at the Concord Central Ritz. Would you like to guess how many suburban theatres were advertising? Answer : Sixty-six!

Two other suburban ads may evoke some memories - at the Marrickville Addison was "Les Shipp's Sparking Vaudeville and Review. Low prices 6d and 1/-"; while at the Paddington Oxford was "Les Shipp's Celebrity Vaudeville at Popular Prices".

Yours truly  
 Frank Lewis



Walter reports that a good turn-out of TOSA members enjoyed the Members' Evening at the Marrickville Wurlitzer on 25th November. Players were Jack Rose, Wendy Hambly, David James, Merv Holland, Tom Barber, Frank Lewis, Graeme Costin, Jack McDonald, Walter Pearce, Jim Birkett and Bruce Bisby.

Listening were Betty Rose, Edna Hambly, Ray Hambly, John Griffiths and David Knight.

And Santa Claus paid them a visit during some Christmas music. A pity Jack Rose was out of the room at the time and missed out on Santa and a bag of sweets!

Good company and good music was enjoyed by all. It was good to have some first-time members joining in.

Next Members' Playing Night at Marrickville on Thursday 23rd December at 7.30pm.

.....  
**FOR SALE**  
 .....

Full Console THOMAS 871  
 Price : \$600 o.n.o.

Apply to Peter Bleeck  
 on 9546 1459 or 0419 290 736  
 .....



*Festival*  
OF  
**THEATRE  
ORGAN**

**Sydney 21-24 April**

**Life has it's "ups and downs" and so too, does convention planning!**

A few months ago, the Orion Centre Management approached us to renegotiate our schedule of events planned for the "Festival". They had made an administrative mistake allowing a week of daytime access to the Orion Centre by a religious group, starting on Good Friday. Having to rework our program when timetables, artists, venues and catering had already been organised was a nuisance to say the least. However, due to the fact that we need to continue to work with these people for future access to our Wurlitzer Organ, we decided to show that we could be flexible. We agreed to move our Sunday afternoon program to Sunday night. After some "to-ing and fro-ing" to work all this out satisfactorily for all concerned, the religious group decided to go elsewhere. That was great for us...back to Plan A! But wait there's more...

During a telephone conversation between a member of the TOSA Executive, and an employee of Marrickville Council, on TOSA matters unrelated to the convention, we were advised to check our booking of the Town Hall for Easter Saturday. On Wednesday 13th October, 1999 (the eve of printing our publicity material!) we learned that a similar double booking had occurred with the Marrickville Town Hall - seemingly with the same third party involved. How could this happen?!

Our written request to book the MTH for all day Easter Saturday was sent by our Secretary, and received by the Council back in May this year. In addition to the letter, several phone calls asking to be sent a contract did not produce written confirmation. We were told Easter 2000 was not yet on the Council computer and that our booking would be entered when the computer was updated for the New Year.

Well apparently our booking was never entered in the computer! Although Marrickville Council have acknowledged their error, they now have a contract with, and a deposit from another group. Our strong verbal and written protests have failed to have the matter resolved in our favour. Efforts must now focus on a reworking of the advertised schedule for Saturday 22nd April. Epping Baptist Church is available during the day and we now await written confirmation from Marrickville Council for staging an evening concert.

Please don't let this partial reworking of the schedule hold you back in booking a Festival Package or individual Saturday events. Festival Registrar, Bill Schumacher, is all geared up to process registrations. The amended Saturday schedule will be noted on your receipt and mailed to you.

On a very positive note, we are advised that the "Festival Accommodation" is already starting to fill up, so get ready to welcome the interstate and overseas visitors to our celebration of Theatre Organ!

Margaret Hall-Nelson  
Convention Convenor

**National Convention of the Theatre Organ Society of Australia**

# The Art of Registration

by Charles Large

*From Coupler, the Newsletter of the Gold Coast Division of TOSA*

The art of skilful registration is of primary importance in good theatre organ playing. Let's define registration as selecting and combining the various voices and controls on the organ to produce the most desirable effect. This selection of sounds is a very personal matter to be sure. Each organist has 'pet' combinations which he prefers to use. However, there are some combinations that are frequently employed - these are the ones we shall discuss.

First of all, let us agree that there are basically four different families of sound on an organ. They are: **Tibias or Flutes; Strings; Diapasons;** and **Reeds/Brass.** There are fun extras like percussions and toy counter and also there are non-speaking tabs such as tremolo, couplers and, on many electronic theatre organs, reverb, sustain, vibrate, etc.

Let us consider these four families of tone and how they might be used alone or in combination. We will assume we are all familiar with the pipe footage on stops, with 8' being the standard pitch, 16' one octave lower, 4' one octave higher, etc.

## TIBIAS

**Tibias** must be considered to be the backbone of the theatre organ. They create the beautiful, lush, smooth, throbbing theatre organ sound we know and love. In fact, we love that sound so much, we are sometimes tempted to forsake all others and just use Tibias. They are such a comforting sound when we are practising something we don't know very well yet.

It is true they predominate in many theatre organ combinations because of their rich beauty. For example, open harmony is often played on an 8' and 2' Tibia. Blocking is often done with a 16', 8', 4, and 2' Tibia Chorus.

Some beautiful solo melody registrations utilise Tibias. A favourite is Tibia's 16', 4', 2 2/3' and Vox Humana 16' and 8'. Tibia's are also often used

in combination with reeds to add colour and clarity. For example, add a Tibia 2 2/3' to an Oboe for an oriental flavour, or a Tibia 4' to a Kinura for clarity and punch.

On many electronic organs, percussive effects are obtained by using Tibia sounds with sustain to create harps, music boxes, chimes etc.

## STRINGS

**Strings** add full, rich, ethereal dimension to any combination. If you are fortunate enough to have a String Celeste, use it with your Tibias for a lovely theatre combination. Strings and String Celeste 16' and 8', Tibias 4' and 2'.

Strings also provide a beautiful accompaniment for a solo melody. A String, depending on the range, can imitate a beautiful violin or cello solo as well.

## DIAPASON

As the Tibia is the backbone of the theatre organ, the **Diapason** is the backbone of the classical or church organ. The Diapason does not imitate any instrumental sound, but is a tone peculiar to the organ. It is a full, round, but indefinite sound often used to add body to a full organ combination. The 8' Diapason also is a very good accompaniment (often in combination with Strings and/or Tibias).

If you are playing a classical selection or hymn on a theatre organ, the Diapason most definitely should be used at all available pitches to achieve the most "classical" sound

## REEDS / BRASS

The **Reeds** and **Brass** are normally grouped together and colour coded "red" on many theatre organs. Although orchestrally the sound is produced very differently, on a theatre organ they serve the same function, namely as solo voices, imitative of their orchestral counterparts.

Be careful not to obliterate the solo sound you are trying to achieve by adding other stops with them. If you want a Clarinet to sound like a clarinet, use it alone. Any other stops will detract from its authenticity.

Three "red" sounds worthy of special attention are the Vox Humana (human voice), Kinura and Post Horn. The Vox is a very distinctive, pretty theatre sound when used in combination with Tibias and Strings. The Kinura is a raspy, nasty, biting sound usually combined with a brassy, piercing sound, that can be heard even over a full organ combination. It is often used for accents and "riffs". A 16' Post Horn also adds a great booming foundation to any full organ combination.

This is a very brief description of the four families of theatre organ sounds and their use. Remember to strive for variety by changing your combinations every eight measures or so. Strive for clarity and authenticity of sound by selecting the proper octave in which to use the stop you have selected. Strive for contrast between the melody and accompaniment, so both can be heard distinctly, but with the melody prevailing.

The most important factor in registration is to select sounds that please you and your listeners. This is accomplished by many hours of fun experimentation. You have an entire orchestra at your fingertips and you are the conductor.

As a final word of caution, don't be misled by organ arrangements that give registrations "for all organs" This is really not possible and many times those registrations are not as good as those you can develop on your own instrument. Do not underestimate the importance of registration as a skill worth developing. No matter how accurately or fancily you play, the end result will not be pleasing if you have not taken the time to carefully register your selection.



## Alive To The Sound of Music Richard Hills

Review by Ralph Beaudry in *ATOS' Theatre Organ Journal*, Nov/Dec 98

Seventeen-year-old **Richard Hills** from **England**, is this year's fantastic, new theatre organ star! His bravura performance at the **Oakland Paramount** for the **1998 ATOS Convention** and this, his first solo album, both affirm that statement.

When seven years old, he first heard a theatre organ and at nine he began his studies with **John Norris**, one of the UK's best teachers. He won *ATOS' London and South of England Chapter's Young Organists Competition* at age twelve in 1993, and, the next year, was recorded (with other artists) on the **Rye Wurlitzer**. In his review of that release (*Journal*, Jan. 1996) **Ken Rosen** wrote, "His playing is already polished and insightful and there is not a note there to suggest the playing of anyone other than a sophisticated, poised and experienced adult organist."

In 1995, at age 14, he was the Overall Winner of the **ATOS Young Organist Competition** and presented a mini-concert at **San Gabriel** for the **1996 Convention**.

This 65-minute album features **Richard** playing the outstanding **4/24 South Bank Wurlitzer**. Five of the twelve tracks on this release were repeated in **Richard's Paramount** concert this year. **Strachley's** rousing *Theatreland* is the perfect console-raiser for the wonderfully varied concert that follows.

Next is **Gershwin's** *How Long Has This Been Going On?* As a bright, cheerful number, it was cut from 1927's *Funny Face* and, still up-tempo, was added to 1928's *Rosalie*, but failed to become a hit until ten years later when **Peggy Lee**, with **Benny Goodman's** orchestra, recorded it as a ballad. **Richard's** tempo is perfect - deliberate,

but with a light beat in the second chorus underscoring some tasty musical alterations. A nine minute group of 8 **Noel Coward** melodies runs the gamut of **Coward's** composing talents from the satirical *Mad Dogs and Englishmen* to the sentimental *I'll Follow My Secret Heart*.

**Cole Porter's** light-hearted *Just One of Those Things* has some of the tricky fingering **Richard** does so very well. In contrast is **Earl Garner's** mystical, moody, *Misty*. Six of **Jerome Kern's** finest compositions (none from *Showboat*, however) are heard in a 10-1/2 minute medley of *I Won't Dance*, *The Way You Look Tonight*, *Pick Yourself Up*, *All the Things You Are*, *Who?* and *Smoke Gets in Your Eyes*.

**British Radio Themes** has four contrasting melodies which may be new to most listeners although the sprightly *In Party Mood* and magnificent *Life is Nothing Without Music* have been on several albums we've reviewed recently.

**Jack Helyer**, a well-known **British** organist and composer, wrote *Brush Off* which would be appropriate for a silent comedy chase scene. **Helyer** recorded this composition on *Concert Records' LP Nottinghamshire* (CR0025) and an A-B comparison shows **Richard** has accurately duplicated that recording in every detail.

From **Germany**, **Richard** plays a bouncy, joyous delight titled *Can Love Be a Sin?* and follows that with a tender, yet sumptuous, *Diane*.

For his grand finale, **Richard** plays eleven minutes of magnificent music from **Leo Delibes' ballet Coppelia**. Then, as an encore, is **Noel Coward's** quiet *The Party's Over Now*, a selection with which **Coward** closed many of his own performances.

As **Simon Gledhill** writes in the liner notes for this album, "... this **Hills** is indeed alive to the sound of music ... **Richard's** poise at the console, his affinity with the theatre organ's repertoire and the maturity of his interpretations all belie his tender years." A hearty Amen to that statement and we'll add our appreciation for "... the immense contribution of his teacher, **John Norris**, who has helped to polish (**Richard's**) natural musical gifts to a high luster."

This is an album that should be in

every theatre organ lover's collection.  
CD - \$27.00

**AT THE CONSOLES** **Arnold Loxam** at the dual console **Compton Theatre/Concert organ, The Guildhall, Southampton**. Tracks: March - Forty-glorious years; Selection from South Pacific; I Know Why; At Last; King of Dixieland; Dixieland; Panis Angelicus; Side By Side; Marta, World Traveller March; Music Box Dancer; Daniel's Band; Sweet By and By; Pass Me Not; Bringing in the Sheaves; Somewhere Out There; Pastorale; Los Amigos; Kiss; Tower World Centenary March; Foxie Foxtrot; I Ain't Got Nobody; I'm Sitting on Top of the World; All Through the Night; Forces Medley - The Changing of the Guard, There's Something About a Soldier, The Fleet's in Port Again, Those Magnificent Men in their Flying Machines, Rule Britannia, Land of Hope and Glory.  
Compact CD - \$25.00

**KAVALKADE** **Simon Gledhill** plays the **Dickinson Kimball**. Tracks: Flying Down to Rio; If Love Were All; Sketch of a Dandy; Selections from Hello Dolly; Melody on the Move; Open Your Heart; Little Serenade; Caribbean Dance; David Raksin at the Movies; It's De-Lovely; The Song is You; Russlan and Ludmilla Overture, March of the Bowmen.  
CD - \$29.00

**RED HOT AND BLUE** **George Wright** plays the **Hollywood Philharmonic Organ**. Tracks: Selections from Red Hot and Blue; Nobody Does it Better; Saint Louis Blues; Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini; El Condor Pasa; Rock and Roll Waltz; Holiday for Strings; Oodles of Noodles; I Love You; Carioca; Blue Moon; Kitten on the Keys; The Blue Dove; Secret Love.  
CD - \$26.00

Postage: \$2.20 for single CD. Please allow \$1.05 for each additional CD.

Items in stock at time of writing (9/11/99) but outage may occur, particularly after a concert. Please include an after-hours phone number with your order.

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**TOSA (NSW Division) Inc.**  
C/- 303 Parramatta Rd  
Ashfield 2131

Telephone enquires :  
**02 9798 6742** after 7.00pm.

*Did you get to see **Gone With The Wind** and hear TOSA's Margaret Hall playing the Allen Organ at the Capitol Theatre? This item about Margaret appeared in the St George and Sutherland Shire Leader on Thursday, 16th September, and the delightful photo was in full colour. Huge reproductions of this article were also displayed outside the Capitol - all great publicity for Theatre Organs!*

**Leader  
Leisure**

**ENTERTAINMENT**

# Gone with the organ

THERE was a time when going to the movies meant entering a world of fantasy, where monumental architecture, the roar of a theatre organ and the flickering images of Hollywood stars equated to pure escapism.

This world will be recreated for modern audiences when Margaret Hall takes to the keyboard of the Allen organ during the October-November season of *Gone With the Wind* at the magnificent Capitol Theatre.

This is not just going to the movies, this is a movie-going experience.

Every element of the performance is designed to transport you to a more spellbinding era when lavish presentations were the norm rather than the exception.

Start with Margaret's performance. A keyboard artist of considerable experience and academic qualifications, she will fill the air of the Capitol with the thunderous roar of theatre organ music.

The Allen organ might sound like something out of the 1920s, yet it incorporates space-age technology.



■ MARGARET Hall at the magnificent Allen Theatre Organ.

The theatre itself is one of Sydney's last remaining movie palaces.

Its rich decorative and atmospheric auditorium is complemented by stunning public areas and a new bar area.

*Gone With the Wind* needs little introduction except to say that it remains the box office champion of all time in terms of audience numbers.

Margaret Hall is no

stranger to local audiences, having started performing at the organ at the Mecca Theatre during her teens.

Today, with husband Robert Nelson, she is an Allen Organ representative and curator of the Mechanical and Musical Instruments Museum.

She described the Allen as the "king of organs".

The couple take people on 90-minute

tours of the museum. Call 9584 2353 for museum tour details.

Tickets to *Gone With the Wind* cost \$16.50 each, with concessions, group discounts and special box seats also available.

There is a \$25 premium package with a set of four souvenir photo postcards, intermission champagne and chocolates.

Bookings at the Capitol Theatre or Ticketek on 9266 4800.



# TOSA (NSW)'s ANNUAL GENERAL MEETING

SUNDAY, 21st NOVEMBER, 1999, at SERVICE CITY

## PRESIDENT'S REPORT

This has been a year of memorable concerts which I'm sure we have all enjoyed. There have also been lots of extra activities - like **Ian Davies'** afternoons at **Bondi Junction**, and in April a members' chance to play the **Willoughby Town Hall** organ, in May an evening at the **Compton Electrone** keyboard with **Peter Held**, in June an opportunity for members to share listening to their favourite organ recording, in July an afternoon with the **Standaard Theatre Organ** at **Mosman's Baptist Church**. These events have been well attended, and should be continued as soon as the **Sydney Convention** is behind us.

There has been plenty of opportunity for members to book playing time at the **Marrickville Wurlitzer**, and combined **Players' Evenings** have been held most months. Then, of course there was the **Easter Convention** in **Melbourne**. So you'd have to say "it pays to belong".

We had a crack at a few afternoons for members at the **Orion** early in the year, and even set out to record a CD as a **Convention** fund-raiser, but it has not been possible to continue with either of these at this stage. Our thanks to **Ron Sullivan** for his perseverance and success with the new computer installation, which has been recorded elsewhere. Now, however, the **Campsie Wurlitzer** is in need of considerable maintenance which is being hampered by lack of access to the premises. Your committee is grappling with this problem, and **Ken Martin** is doing service work whenever possible. The **Marrickville** organ, on the other hand, is in good shape due to **Neil's** constant efforts.

A preliminary look at our finances a month or so ago seemed to predict a substantial increase in Membership and Concert Ticket prices. But our amazing

**Treasurer** now tells me we can get by with a minimum increase, although of course, we can't do anything to avoid the 10% increase that the GST will bring in July 2000.

One outcome of the 1998 **Victorian Convention** was the scheme to put a **TOSA HOME PAGE** on the internet, to arrange e-mail sites in each State and to put together an **Australian Register of Theatre Organists**. These are all in hand. If you would like details, please speak to **Neil Palmer**. But I'd have to say that our indefatigable editor **Colin Groves** has had a **TOSA** page on the net for some years. The rest of the country is just catching up with we hi-tech **New South Welshmen**, I think.

I'm not going to even try to thank all those people who have worked together to keep **TOSA** afloat. **Bill** will mention some, but if you watch your **TOSA News** each month you'll find them all mentioned at one time or another. And anyway I hope we're in it for people's enjoyment of good music on the Theatre Organ, not for the ego trip. So, it might not be wise to single people out too much either.

But I must thank those who have come new into **TOSA** work or have been resurrected from the past. People like **John Weismantel** (Concert Lighting), **Marj Gately** and **Dorothy Kerr-Lansom** (who help **Jean Newell** with concert ticket sales), and of course **Margaret Hall**, back on committee, who has given we males a bit of a fright. She is the driving force behind combined **Members' Activities** and, of course, the coming **Sydney Convention 2000**.

We've had our problems over the year. Lack of the kind of income we used to enjoy, difficulties in dealing with **Marrickville** and **Canterbury Councils** and with the **Orion** management are just a few.

We also need more volunteers to help with jobs like concert ushering, even though many of our members

aren't as fast on their feet as they used to be. But we're still looking forward positively to the year 2000, and not, I believe, without good reason.

On your behalf I would like to thank each member of the committee for their efforts through the year and I would like to personally thank them for their friendliness - which makes my job (whatever that is) so much easier and makes for a good **TOSA** team effort when problems arise.

Oh! and Yes! - don't forget, we are all part of the coming **Sydney Convention** and we can all do our bit too - as hosts to the visitors. We can all help them feel welcome and make their stay a happy one!

On behalf of your Committee, **Jenny** and I wish you a happy and meaningful Christmas and a healthy and musical new year.

Walter Pearce

## SECRETARY'S REPORT

Good afternoon, Ladies and Gentlemen. Thank you for taking the time to attend the 1999 Annual General Meeting.

We have staged some great concerts during the year. It was good to be able to welcome back **Simon Gledhill** to the **Orion Wurlitzer**. He played yet another amazing concert for us. We were fortunate to hear young **Richard Hills** for the first time at the **Marrickville Wurlitzer**. What a great future **Richard** has in front of him on the world concert stage. We again featured our old friends from **Melbourne**, **Tony Fenelon** at **Marrickville** and **John Atwell** at the **Orion**.

I must appeal to our members to support all our concerts. A lot of time and hard work goes into arranging artists and staging concerts and the venues are costly to hire. It is all wasted if our members do not support the

committee and attend these concerts.

Each year I take time to thank our long-time helpers and once again it is the same list of people. Many thanks to **Eunice and Merv Palmer, Edith and Frank Rohanek, Jean Newell, Ruth Brimley, Pam Fines, and Mary and Arthur Hall.** Where would the **Society** be without these people giving so much of their time to the cause? Thanks also to the members who help with ushering and refreshments on concert days. If you would like to join that list we would be most grateful for your help on concert days. We desperately need more helpers to share the load.

2000 will be a great year for **TOSA (NSW Division).** The convention sub-committee has really been flat-out putting together what looks like being a fantastic weekend. I hope you all will be able to attend the **Convention.**

We will be having a return visit from **Ken Double** in July and it is almost certain that **Lance Luce** will be returning after a long absence to play for us in October.

The festive season is almost upon us once again, so at this time I would like to wish everyone the complements of the season and look forward to your support of our activities in 2000.

**Bill Schumacher**

## **TREASURER'S REPORT**

I am happy to report another successful year as far as finances go.

Gross profit, i.e. profit earned from sale of recordings, afternoon teas and candy bar items, totalled \$2,346.05 This represents a return on sales of 29.3% which is down 3.5% on 1997/8 and is due to the **Society** absorbing rising costs.

In this regard your Committee has decided that afternoon tea prices will rise to \$1.50 in year 2000. Also Candy Bar prices will be reviewed more frequently and rising costs reflected in our prices as they occur.

Our operating loss for the year was \$21,460.50 after allowing for depreciation of \$25,450.00. We are legally required to allow for depreciation at the rates set by law but you will see that, if we ignore the cost of depreciation, we made a profit of just under \$4,000.00

Our cash holdings have increased by \$5,446 and overall, our position is satisfactory.

However there is no room for complacency.

Total paid attendees at the seven concerts totalled 2,383.

Your Committee regrets that it is necessary to raise our ticket prices. We have structured the new costings to make the least possible impact on members.

Concerts at both venues will revert to identical prices.

You will note from the following table that non-member pensioners will no longer enjoy the same prices as members, which we consider to be fair.

Also prices have been structured with the GST in mind and have been calculated to avoid the need for odd amounts of cash.

Membership will not increase other than to 'round off' prices after inclusion of the GST.

Thank you for your continued support - it is only as we attend concerts ourselves and invite others to not only attend, but become members, that our **Society** will grow.

Thank you,  
**Geoff Brimley**

*(N.B. If you wish to have sent to you a full copy of the Society's balance sheet, which was available at the AGM, please contact our Secretary.)*

### **New Ticket Prices :**

	From 1/1/2000	From 1/7/2000	GST	Total Payable
Non members	\$16.00	\$16.35	\$1.635	<b>\$18.00</b>
Non-member pensioners / concessions	\$15.00	\$15.00	\$1.50	<b>\$16.50</b>
Members	\$13.50	\$13.63	\$1.363	<b>\$15.00</b>
Family (Members)	\$32.00	\$32.27	\$3.227	<b>\$35.50</b>
Family (Non-members)	\$37.00	\$37.27	\$3.727	<b>\$41.00</b>
Child	\$5.00	\$5.00	\$0.50	<b>\$5.50</b>
Child (under 6 years)	FREE	FREE		<b>FREE</b>
<b>Membership from 1st July, 2000 :</b>				
Full members		\$25.45	\$2.545	<b>\$28.00</b>
Pensioner / Country / Interstate / Overseas / Magazine only		\$15.45	\$1.545	<b>\$17.00</b>

# *The Cliff Bingham and Bill Schumacher Concert*

## **Marrickville Town Hall                      Sunday, 31st October**

### **A Report by Wendy Hambly**

Cliff opened the afternoon with *Drink to the Bonds of Friendship* - otherwise known as *Stein Song* - fanfare with full chords moving up the octaves and coming to full theatre organ registration (he makes it look so easy!) Then a change of key and use of glock and second touch for counter melody and then back to full theatre organ registration with crash cymbal to end - a great opener.

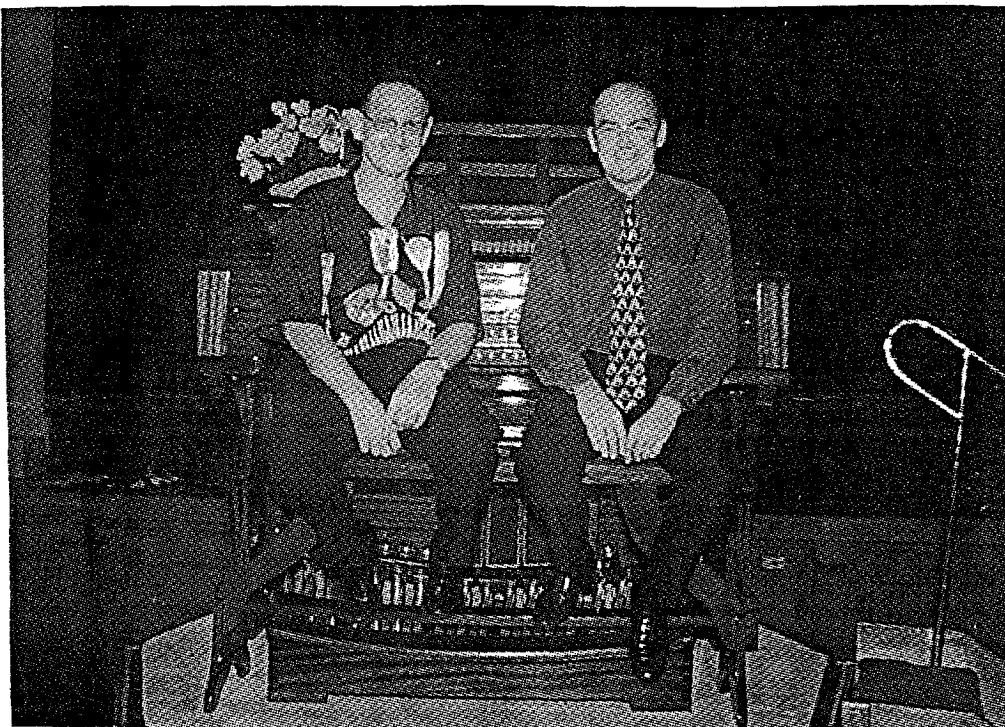
A selection from *42nd Street* came next, including *We're In The Money* - full theatre organ registration with cymbal to start, then cut back to lighter registration for a slower and quieter phrase as a bridge - now a little more laid back, then add glock and second touch counter melody and pick up pace - good use of traps here - bright and lively using crescendo pedal to a full theatre organ ending.

Now for a classic piece - **Gordon Young's *Trumpet Tune***- untremmed trumpet with trills expertly executed - a very busy piece with alternate phrases using different registrations - it sounded like 2 trumpets talking to each other.

Next came **J.P. Sousa's *Liberty Bell March*** - full theatre organ run to start - bright and cheerful - with one phrase glock and then back to full theatre organ. Good use of second touch tuba for accents. Then contrary motion run and add cymbal with a clever key change and contrary motion run in other direction to finish! I really enjoyed **Cliff's** musical imagination here - he always manages to do something just a little bit differently, just when I least expect it. However, your intrepid

reviewer was wide awake and scribbling furiously, so all will be conveyed to our readers.

Then came **Gordon Young's *Prelude in Classic Style*** - untremmed of course, with tibia/flute/diapason chorus - very cleanly executed with a catchy tune which contained variations around the main theme. For me this



piece created an illusion of a waterfall, with the water tumbling many ways - hence the variations on the main theme - simply pretty music.

Ballad time now - *I Love to Hear You Singing* - untremmed chord progression to start with a run to tremmed light tibia/flute ensemble - a tuneful song with clever use of untremmed bridges which gave an interesting contrast between sections, then add glock with a counter melody left hand and then back to full theatre organ with full chords both hands to finish.

**Marrickville** premiere now of *Television March* by **Eric Coates**. Commence full theatre organ with statement/response (one phrase making a 'statement' and a second phrase with different registration 'responding') and

back to lighter registration. An **English**-style march which I found very appealing - not as rigid as an **American** style, which gave **Cliff** plenty of scope for musical imagination. An untremmed bridge was used with a lighter registration for the next section - a variation on original theme, with chords building upwards on keyboard - did you hear those fragment chords with tension/release?- this worked very well indeed and built up to a full finish with crash cymbal. Whew! Wish I could play this one. Much thought was put into the arrangement of this march and this really shows in the end result.

"It is time now", says **Cliff**, "for me to put my t-shirt back on and introduce my 'partner in crime' - **Bill Schumacher**". **Bill** greeted us with a cheery smile and a very jazzy shirt with keyboards printed all over it - great fun.

**Bill** commenced with *This Could Be the Start of Something Big* - full theatre organ fanfare then back to lighter registration with reeds, then a 4' tibia single note melody line - very powerful - add fractional tibias with counter melody left hand and then back to full theatre organ registration for ending.

Then came *Cry Me a River*. Oh how lovely - cymbal on pedal to give rhythm with fractional tibias right hand, with full tibia chorus for melody line above the fractional tibias. Good use of second touch for accents - a wonderful laid-back feel for this piece using single

notes for melody on occasions - beautifully executed - did you hear all those higher internal chords?- they give that 'extra dimension'.

Next up was I - my favourite piece from **Bill** for the day - soft chords left hand with overlying chrysoglott arpeggios right - simply delightful. Then tibia ensemble for gradual build up of registration - slow and dreamy with lots of good runs too and then back to original registration with chrysoglott chords in thirds - held chord left hand and chrysoglott run to finish. This rendition brought 'ooohhs' and 'aaahhs' of appreciation from the audience.

**Bill** then paid tribute to **Neil Palmer**, who spends many hours working on our **Marrickville** instrument, keeping it in A.I. running order and dedicated the next song to **Neil** - *This Can't Be Love* - full chords both hands with full theatre organ registration to start, with a run to string combination - very jazzy feel. Soft tibia ensemble in middle section with glock for interest - a very 'alive' piece.

Next came a selection of music from *Gone with the Wind* - *Tara's Theme* of course, full chords and lots of tibias - *Beautiful Dreamer* expressively played - *Swanee River* - with a lilt - then a bridge with glock arpeggio up (hmmm - interesting technique) - to *Shenandoah* with plenty of modern chords to add interest - *Away Down South in Dixie*, then build up registration and chords to a reprise of *Tara's Theme* - inverted triads right hand melody line left hand to finish.

**Bill** returned to the console after interval with *I Feel a Song Coming On* - in true theatre style - all tibias and harmonies with glorious chords *Here's That Rainy Day* was an excellent choice for the next number, as it was a rainy day. This one is a favourite of mine - chrysoglott introduction with left-hand chords - single note melody line with different sound for each phrase - full theatre organ cutting back to soft chords left hand with chrysoglott arpeggio down to finish.

A **Jerome Kern** selection now - including *Who?*; *The Touch of Your Hand*; *The Song is You* and *Yesterdays* - all with lots of modern chords and harmonies. Then came *Don't Get Around Much Any More* - bright and jazzy with lots of brass and a cymbal on the pedal for good measure - chromatic contrary motion run to end.

A **Cole Porter** selection now, including *It's Alright With Me*; *All Through the Night*; *Night and Day*; *Begin the Beguine* - all played with beautiful

harmonies and lots of 'feel'.

Time for **Cliff** to return now, with *Let'er Go March* - glock for melody with full tibia chorus and chords - what a catchy tune - I liked this one. Two feet too!

Then from *Fashions of 1934* came *Spin a Little Web of Dreams* - full theatre organ chords, cutting back to light tibias. Something different now - *Fanfare in D Major* - untremmed tibia and diapason with lots of fancy 2 foot work - a favourite of mine.

Next came a trumpet fanfare including drums for *Battle Hymn of the Republic* (**Cliff** suggested that this was a topical piece, but not a political statement) - a quiet section with tibias only, gave balance to piece, then add reed and slowly build up again with underlying counter melody - did you see the crossed feet pedalling? One must pay close attention, to see the finer details - not just listen. I think **Cliff** was superglued on to the seat - if I did that, I think I'd fall off!

*Married I Can Always Get* - what an unusual title for a lovely soft little ballad showing all those tibias to good effect. **Cliff** uses 'no tremulant' phrases to good effect also. Let's pick up the pace now and add to registration, then cut back to 8' tibia and then off again with trill to finish.

To close the afternoon's entertainment **Cliff** chose **Elgar's Pomp and Circumstance No 4**. Expression fully depressed to allow 2 feet on the pedal board - registration mainly by stops, not expression pedal - untremmed classic organ registration with quieter section and return to full registration - both hands upper.

I always look forward to concerts from **Bill** and **Cliff**. They know their audience well and they understand the instrument down to the very last pipe. I know that **Cliff** will find a new march or classic piece for me to enjoy.

**Cliff**, do you spend lots of hours ferreting about in old music shops or something? I enjoy **Cliff's** arrangements too - listen carefully or you will miss out on those special little musical extras which make **Cliff's** march arrangements so interesting.

I also know that **Bill** always plays some of my favourite ballads - as only **Bill** knows how - with a great deal of emotional feeling. Listen to those harmonies. **Bill** knows how to make these ballads 'live and breathe' and I appreciate his artistry and sensitive renditions very much.

**Bill** and **Cliff**, "Thanks for the Memories" of a very enjoyable concert at **Marrickville Town Hall**. See you next time.

## WANTED

### Trivia Night Presenter

As a part of the 2000 Convention we would like a person experienced in running Trivia Nights to volunteer to organise - not necessarily to make up the questions, but to run, a theatre organ trivia competition. Please phone **Margaret Hall-Nelson** on **9584 2353**.

## THANK YOU

Thank you to **TOSA** members who have offered to grow, or donate money to buy plants, ration of the **Convention** venues. They will be rewarded next Easter! **Jenny Pearce**

## FOR SALE

### Yamaha Electone FX20 Console

Versatile - realistic orchestral sounds with theatre, pipe and jazz registrations. 8 programmable presets. Full console pedals. Touch sensitive keys. Programmable rhythm unit with breaks. Variations and digital tempo display. Third keyboard for solo instrumental work. Plus much more ...  
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***AN ACTION PACKED PROGRAM!!***

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**Marrickville Town Hall**

**(cnr Marrickville & Petersham Roads)**

on

**FRIDAY 25th FEBRUARY 2000**

at

**7.30PM - SHARP**

**concluding at approximately 10.30PM**

## PROGRAM

1. Demonstration & mini concert by Margaret Hall & Peter Held performed on the 2/11 Wurlitzer.
2. Guided inspection of pipe chambers led by curator, Neil Palmer.
3. Interval & Supper (Please bring a plate to share)
4. Films (a) "Make a Joyful Noise" produced by:  
Associated Organbuilders of America & American Institute of Organ Builders  
(b) "Pulling Out All The Stops" produced by:  
The American Guild of Organists for their centenary in 1996

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Post to: **The Ticket Secretary**  
**18 Dudley Street,**  
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Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office.

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**ORION CENTRE CAMPSIE.**  
**SUNDAY, 20th FEBRUARY, 2000, at 2.00pm**

Phone Enquiries & Bookings:

**Mrs Jean Newell : (02) 9750 0362**  
Between 10.00 am & 6.00 pm. Mon. - Fri. only

Cheques & Money Orders should be made payable to:

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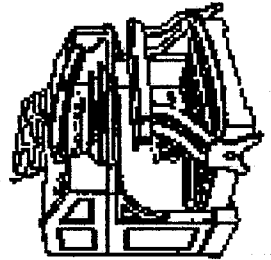
# TOSA NEWS

# DECEMBER, 1999

Theatre Organ Society of Australia  
(NSW Division) Inc.

## TOSA NEWS

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