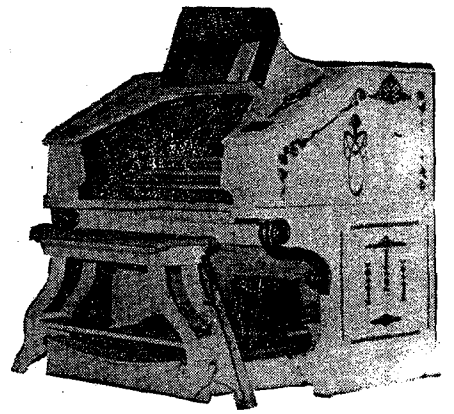


Marrickville Town Hall



Orion Centre Campsie

DECEMBER 1988

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*TO ALL MEMBERS*



*From the*

***President and Committee***

Volume 27

Issue 12

Price \$1.00

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of Australia, N.S.W. Division, Inc.  
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## DIRECTORY

THEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) INC.

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The Secretary, T.O.S.A. (N.S.W. Division) Inc.Box 474 P.O. SUTHERLAND N.S.W. 2232

**NEW FACES IN THE DIRECTORY**

At the recent AGM we bade farewell to three committee members in the form of Margaret Hall, Merv Palmer and Vice President Cliff Bingham. The President and Secretary both paid tribute to these people and to the work they have put in to contribute to the wellbeing of TOSA. To take their places we welcome to committee Col Tringham who was elected to the vacant position of the Vice-President. We also welcome Peter Bidencepe who joins the Committee. One committee

vacancy remains and the committee has the power to appoint someone to that position under the terms of our constitution.

**NEW MEMBERS**

At the November committee meeting the following were elected as members of the Society: B. Whiteman, E. Smith, Alan Bardin, S. Henderson, A & Z Hunt, K. Wright, A. Schultz, B. Piper and E. Whalan. Welcome to these new members, we all hope that you enjoy your time with us.

# DATES AHEAD

## JANUARY

- |         |    |  |
|---------|----|--|
| Monday  | 9  | 7.30pm. COMMITTEE MEETING  |
| Tuesday | 17 | 8.00pm. MEMBERS OPEN CONSOLE EVENING<br>ORION CENTRE, CAMPSIE (details in January Issue) |

## FEBRUARY

- |           |    |  |
|-----------|----|--|
| Friday    | 3  | 8.00pm. BLACKPOOL DOWN UNDER - presenting Robert Wolfe from Britain at the ORION CENTRE, CAMPSIE in a night of dancing and traditional Blackpool type entertainment with the Orion Centre Wurlitzer (Booking form in this issue) |
| Sunday    | 5  | 2.00pm. ROBERT WOLFE IN CONCERT - Presenting direct from England this talented artist performing at the Orion Centre Wurlitzer organ. Booking form and details this issue.   |
| Monday    | 6  | 7.30pm COMMITTEE MEETING   |
| Wednesday | 22 | 8.00pm. MEMBERS MEETING<br>Marrickville Town Hall, Marrickville Road, Marrickville   |

## MARCH

- |          |      |  |
|----------|------|--|
| Sunday   | 5    | 2.00pm. FREE CONCERT<br>Marrickville Town Hall, Marrickville Road, Marrickville. |
| Monday   | 6    | 7.30pm. COMMITTEE MEETING  |
| Friday   | 24 ) | NATIONAL CONVENTION - Hosted by TOSA (W.A. Division)<br>Perth Western Australia  |
| Saturday | 25 ) |  |
| Sunday   | 26 ) |  |
| Monday   | 27 ) |  |

## PLANNED CALENDAR FOR 1989

<b>JANUARY</b>	8	Committee Meeting
	17	Members Open Console Evening - Orion Centre
<b>FEBRUARY</b>	3	"Blackpool Down Under" Evening Dance with Robert Wolfe Orion Centre
	5	Robert Wolfe Concert - Orion Centre
	22	Members Meeting - Marrickville Town Hall
<b>MARCH</b>	5	Free concert - Marrickville Town Hall
	6	Committee Meeting
	24 - 27	T.O.S.A. National Convention - Perth W.A.
<b>APRIL</b>	3	Committee Meeting
	23	Concert - Orion Centre
<b>MAY</b>	1	Committee Meeting
	9	Members Meeting - Orion Centre
<b>JUNE</b>	4	Free concert - Marrickville Town Hall
	5	Committee Meeting
	16	Members Club Night
<b>JULY</b>	3	Committee Meeting
	16	Concert - Orion Centre
<b>AUGUST</b>	7	Committee Meeting
	16	Members Meeting
	27	Charity Concert - Marrickville Town Hall
<b>SEPTEMBER</b>	4	Committee Meeting
	24	Concert - Orion Centre
<b>OCTOBER</b>	3	Nominations close for election to committee
	9	Committee Meeting
	29	Concert - Marrickville Town Hall
<b>NOVEMBER</b>	6	Committee Meeting
	14	Annual General Meeting - Orion Centre
<b>DECEMBER</b>	3	Concert - Orion Centre
	4	Committee Meeting

All dates, venues and functions are subject to change. This list will be added to or deleted from as circumstances change. Performing artists will be advised nearer to concert dates.

**RECORD REVIEW****"HOT DOG"**

(Don Thompson)

Available from the TOSA Record Bar on CD only at \$25.00

Trace listing: Hot Dog, Butterflies in the Rain, Black & White Rag, The Alcoholic Rag, Russian Rag, Hard-Hearted Hannah, Whistling Rufus, Colonial Rag, Birth of the Blues, Dill Pickles Rag, Kitten on the Keys, Aunt Hagar's Blues, Maple Leaf Rag, St. Louis Blues, Temptation Rag, It Had to be You, Tiger Rag, The Entertainer, House of the Rising Sun, Twelfth Street Rag.

"Hot Dog" is Don Thompson's first Compact Disc release.

The title comes from the first track which is a semi-copy of the famous Sidney Torch arrangement.

This CD is a mixture of Ragtime, Blues and Jazz standards with a few other styles thrown in for fun.

The organ used for the recording is the 3/14 WurliTzer in "Ye Old Pizza Joynt" which is in Hayward California. This was the first installation of a Theatre Pipe Organ in a Pizza Parlour and after 30 years it is still going strong despite the failure of other organ equipped pizzerias across the U.S.

The organ has that "bright sound" which is typical of a restaurant installation. It has all the extras you would expect such as a Calliope, Piano and additional cymbals and drums.

The digital recording is of a very high standard and accurately reproduces the "natural" balance of the organ, especially that of the reeds and percussions. The listener is 'right there' in the restaurant.

Don's playing is sloppy in several places with wrong notes and chords etc. There are several numbers which are obviously copied from Sidney Torch arrangements but none are really accurate enough in registration etc. to be called re-creations. This I feel is a pity.

Those who listen to their recordings carefully will notice a fair amount of editing 'bumps'. These would have come from using multiple takes to eliminate combination action noise and from the producers desire to fit as many tracks as possible on one CD (20 tracks in all). This concept would be to help sell the CD to the customers at the "Pizza Joynt" where Don is the resident organist.

Listening to this recording I find it conjures up visions of a bowler-hatted man playing a piano in a bar somewhere long ago while the patrons enjoy their drinks and a game of cards. In this scenario I would recommend that this is a CD more suited to party music than serious listening.

Nick Lang.

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**MEMBERS CLASSIFIEDS**

**FOR SALE - YAMAHA FE-30.** Excellent condition, this fine example of musical technology is at the forefront of the mid range Yamaha stable of quality keyboards and organs. Retail price on this particular model is around \$3000 but you have the chance to buy this one for only \$1950 (o.n.o.) Also coming with this instrument is a padded bench and some music. Contact Mr Jones on (02) 570 7315 for what could be a great Christmas present for your household.

**FOR SALE - REEL TO REEL TAPE DECK (TANDY REALISTIC)** 3 speeds with instruction book. Owing to my husband now being deceased I no longer have any use for this deck. It has had little use and has always been treated with T.L.C. Original cost was \$750. Also blank tapes and pre-recorded tapes with an approximate value of \$400. Also available in this package is an electric head cleaner and a microphone that has never been used. Other accessories included also. Total selling price for the lot is only \$600.

Ring Iris on 649 4710 any day after 5pm. for further details.

## VISIT TO THE MECHANICAL MUSIC COLLECTION

An enjoyable afternoon was had by members of TOSA and friends on Saturday 12 November when we were invited to visit the premises owned by Mr. Craig Robson in Botany.

Craig is the proud owner of the Dutch Street Organs that New South Wales residents see appearing at various functions around the state. What is not commonly known is that Craig also owns in his collection several vintage buses, a most beautiful Mercedes Benz Tourer and a baby Austin. He also has stored in the collection the Aeroplane Jelly Truck. This truck is actually a Model T Ford, (complete with tape deck which belts out, yes, you guessed it, "I like Aeroplane Jelly"). Another vehicle stored is a beautifully restored Packard Roadster.

The afternoon commenced with some background music from the De Cap Robot Organ. We were intrigued with the actions from the three "robots" the drummer drumming, the saxophone player and the accordianist both playing.

Craig then introduced himself and his collection of Music boxes and Gramophones. Very interesting. It is amazing to think that earlier this century this is what people used to entertain themselves with.

After listening to these we then started on the big fellas'. Craig handed us over to John Van Kleef who of course was our featured organist at the October free concert. John has spent a lot of time with the street organs in his home country of Holland and so was very much the right person to explain the workings of them.

First up was the very well known "Amsterdam" Street Organ. This was the organ that most people knew having heard it in many places before. In a closed building you can hear it, and the other organs, very well and can easily appreciate how they were able to be used for a dance hall organ and fill the halls as with sound as required and still be heard over the sound of people talking and dancing.

Next was the turn of the Belgium Art Deco Cafe Organ. This organ, built in the 1930's would look great in the foyer at the Orpheum Theatre as it has very similar lines to that beautiful building. This organ has exposed drums, saxophone and piano accordian which make it a very visual instrument to view whilst playing.

The De Cap Robot organ came next with more of the music which so intrigued people earlier in the afternoon. Next was an organ which is not very often seen. The "Golden Lion" is a large Mortier Dance Organ with a most impressive facade. The name of the organ comes from the top part of the facade which depicts a large Golden Lion.

After a demonstration of all the organs John then invited us to gather around the back of all the instruments whilst they played to view the workings of them. People were fascinated with the rear view and scurried from one to the other as a new one was demonstrated.

Afternoon Tea was served from the back of the Aeroplane Jelly Truck whilst the organs were still playing. Craig favoured us with two trips around the blocks in an old bus, which had some of the passing traffic slightly bemused as people acted like grown up children in the back of the air conditioned (?) bus.

This was a great day with around 65 people attending. What a shame we couldn't have had more as the organisers, Craig Robson, Nick Lang and John Van Kleef had gone to a lot of trouble and expense to put the afternoon on. Craig, for example had flown back from Adelaide that morning to be with us and both he and Nick hired the cafe tables and chairs to add ambience to the afternoon. Thanks to these three and to all who attended. Next year we may have another afternoon with an added bonus which should add to the ease of getting to the venue.

## T.O.S.A. NSW BICENTENNIAL CONCERT REVIEW

This concert was the culmination of months of planning and composing by some of Australia's most talented theatre organists. The free concert held in the Marrickville Town Hall on Sunday October 30th featured **JOHN VAN KLEEF** at the console of the mighty WurliTzer.

This concert marked the return of this society to the Marrickville Town Hall after the opening of the new installation in the Orion Centre earlier that month.

Several questions would no doubt be asked and perhaps answered.

1. Would the audience support this concert as it was being held in the Marrickville Town Hall and not in the Orion Centre with the advantages and comfort that that centre offered?

2. Would this concert be a let down after the hype that surrounded the opening celebrations?

It is not the intention of this review to answer these specifics. Sure Marrickville does not have the atmosphere of the Orion Centre, but people must realise that, for many years now, Marrickville has been 'home' to TOSA and without it, money could not have been raised to allow the installation of the Orion Centre WurliTzer. People may prefer the sound of one to the other but whatever, they should be proud to be a member of a society that has two excellent installations in a city that is fast earning the title of 'The Theatre Organ Capital of Australia.'

Compere Frank Ellis introduced to the very small audience of around 150 people an artist that most of us had not heard perform before. John Van Kleef is well known to members of TOSA Queensland as a very professional musician who has great empathy with his audiences.

Personally, I cannot recall an artist for some time that has played music that the audience really wants to hear. His style allowed pople to know what was being presented and he did not have to copy any other style or arrangement. This was John Van Kleef playing, no other!

Looking through his list of numbers I see titles such as "Memory" from Cat's, "Moonlight Serenade", "Granada" and "A Nightingale sang in Berkeley Square".

After the first few numbers John had the audience comfortable and enjoying his music immensely. Before we knew it interval had arrived and John left the console to sustained applause.

After interval the obligatory raffle was drawn with some of prizes being donated by Eunice Palmer. One of the winners? Neil Palmer! Oh well, let's keep it in the family.

Next, compere Frank Ellis introduced to the stage Secretary Bob McMinn who proceeded to give us details about the bicentennial music competition that had been run in conjunction with TOSA NSW, Marrickville Municipal Council and the Australian Bicentennial Authority.

Introduced to the stage was a representative from the council and also Mark Cormby who was one of the two judges.

The winner of the competition was no other than John Giacchi. John was asked to proceed to the console to present his piece which he did with polish and flair. He captured the essence of Australia by intertwining into his composition such pieces as 'Where in the Money' (the gold rush period), 'Waltzing Matilda' and the 'National Anthem' (Australians all, let us rejoice, for we are young and free) as well as other pieces. In all, an excellent composition and one worthy of the judges decision. John Atwell also received special mention and a prize was awarded for his entry.

After this presentation John Van Kleef returned to the console and continued in the same style as before. Smooth arrangements, a good console 'patter' and a total empathic relationship with his audience. Let's all hope that we will see more of this fine young artist. His musical programming is tops. John goes to show that you do not have to play 'blockbusters' all the time to involve your audience and entertain.

John Rattray.

### PRESIDENTS REPORT TO THE ANNUAL GENERAL MEETING

Another year has passed but not one without our society having fulfilling it's dream of again hearing the ex-Capitol WurliTzer organ.

To all those who strived so long and hard to make the opening weekend a success may I say thanks. I feel quite sure that those who attended the opening were happy with what had been achieved.

Looking back over the year, this division lost a President, a Committee Person and an Editor by the departure to the Gold Coast of Ron & Phyl Wilson to enjoy their retirement. We are grateful for the untiring efforts these two people put into the society's everyday running and we wish them a long and happy retirement.

Now to the future, for this society to function and flourish we need the support of all the membership, not just the loyal few. As our concert attendances have fallen during 1988 I urge you all to come to as many concerts as possible if not all of them during 1989.

It must be very disappointing for an artist to look out into a hall and find it only one third full, sometimes less. May I take this opportunity on behalf of my wife and myself to wish you all a merry Christmas and a happy and prosperous New Year and to offer my thanks to my fellow committee members for their support through 1988.

J.J. Lawson - President.

### SECRETARY'S REPORT TO A.G.M.

As I complete my second full year as Secretary having now served two and one half years, under four different Presidents I feel a certain sense of pride and achievement, for it was whilst I was Secretary that the installation of the organ in this building was completed and the organ opened. Now that may sound vain but I do not wish it to. In terms of work there are many members and some people who are not members, who can lay claim to much more hard physical slogging hour

after hour work than me. In terms of organisation, in terms of supplying some of the resources to enable the project to carry on smoothly, in terms of motivating some people on some occasions then maybe I did help. It is not so much that help or work that I was able to supply that makes me proud, what I am proud of, what I am thrilled with is the quality and loyalty of the people around me who helped, in the last few desperate months to make the installation a reality.

JOHN PARKER our Kiwi imported organ builder, we had some tremendous blues but we worked together like a pair of siamese twins in the last few months. I know there was only one person in the whole of this hall who was more proud and pleased on the night of 1st October.

Of course John did not do it all - Doug Smith, who is not able to be here tonight, has worked 4 and 5 days a week for three years to my knowledge to see the project completed. A tremendous sacrifice of time and energy in a man's life at a time when, having retired, one would expect him to sit back and take it easy.

Col Tringham, another example of the a truly devoted and dedicated member. Col lives over on the North Shore and day after day, week after week traveled to firstly Kingsgrove and then Campsie.

Rob Gliddon - now John Parker is employed full time by TOSA, Doug Smith and Col Tringham are retired but Rob Gliddon, John Andrews and David Bruce all have full time 40 hour a week jobs yet hour after hour, week after week these guys worked on that beast. And they honoured their obligation to maintain the Epping organ as well. You know that running around those two chambers is enough telephone type wire and cable to wire up a decent size city. Who put it all there? These three guys, Rob Gliddon, David Bruce and John Andrews. John Andrews I have become to regard as real stalwart, John is one for telling it like it is, no fuss, no frills.

One could almost be forgiven for believing that for the 6 or 8 weeks prior to 1st October the University of Sydney had shifted campus to Campsie for John Giacchi just about lived in this building. Oh to be 18 again, maybe some of you can



remember being 18 but apparently when you are 18 you can go 3 days without sleep.

To a lot of other people who were here for much of the time prior to the opening also goes a lot of credit. For fear of omitting somebody I am not going to name anyone else but on behalf of the entire TOSA membership I simply say thank you.

As for the rest of the year;

- We had the Jim Miller tour
- We had the first ever National Convention in Canberra.
- We had the Bicentennial Music Contest

They were probably three of the highlights of the year.

One of the great joys of being Secretary of TOSA is that I have the best possible Assistant Secretary, my Assistant Secretary is devoted to TOSA and so devoted to helping me, like we even share the same house. Jokes aside without Pam's help and support this job would be just too much for me, Pam really is the backbone of this job. THANKS.

To the remainder of my fellow committee, thank you for the pleasure of your company and for your work and assistance during the year. It was not always easy, at times it was not even enjoyable, but the end result is what matters and the end result is worthwhile.

To those who are not seeking to continue on committee may I say you will be missed, maybe in future years you might come back. To those who are going to come onto committee for the first time - welcome may you enjoy your position.

On the not such good news front I am reminded of the September quarterly General meeting when once again we did not get a quorum. And the concert at Marrickville on the Sunday before last where again the attendance was so poor that those there almost had to hold hands so as to avoid losing each other in the empty hall. And that was a free concert, with a new artist, not before heard in Sydney and as well the announcement of the Bicentennial Contest. You know if we cannot get better attendances at concerts,

particularly where we have to pay big money for artists and hall hire etc then what are we to do. Every member of TOSA, here tonight or not, ought to think about this problem and about helping your committee find an answer.

We now have the finest instrument in Australia, on 4th December we have two of the finest artists in the world, certainly Dennis James is one of the busiest organists, now let us show them how it is done. PLEASE GET BEHIND THE PROMOTION, GET BEHIND YOUR COMMITTEE AND YOUR SOCIETY - LET US MAKE 4TH DECEMBER A SELL OUT.

Next year we have some great things lined up for you.

Jonas Nordwall and Robert Wolfe both tour Australia next year and both will be here in the Orion.

Convention will be in Perth for the first time. There are many other very exciting things happening but you must support them.

Ladies and Gentlemen thanks for your attendance tonight, thanks for your support in the last year and may we go from strength to strength.

Bob McMinn  
Secretary

**Footnote:** Elsewhere in this issue you will find the financial reports as presented to the AGM.

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## OBITUARY

Madge Noad, wife of TOSA member, Athol Noad, died suddenly on 25 October. Madge and Athol attended many TOSA concerts at Marrickville Town Hall and were both appreciative members of the audience at the grand opening concert at the Orion Centre on 1 October. Sincere sympathy is extended to Athol and family for this great loss.

**PATRONS ELECTED**

At the recent AGM the Mayor of Canterbury Council Ald. John Gorrie, was elected, along with Ian Davies, to be the Society's Patron for the coming year. We welcome Mr Gorrie to this role and look forward to a continuing close relationship with him and his wife, Shirley, in the months and years ahead.

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**XMAS STOCKING FILLERS**

Included in this issue is a brochure listing some merchandise that we feel would make an excellent Christmas gift for someone close to you. In many cases the stock being offered will not be available after existings holdings have been sold. Now is the time that you can obtain some theatre organ history. Of particular mention is the Hector Olivera Tape recorded on the Marrickville Town Hall WurliTzer. This tape has been highly praised as to its musical content and the presentation of the product. Also we have a limited number of the two organ books left. Order your copy now. They are not expensive but will provide lots of reading pleasure. The photos in both books are very extensive and complement the text perfectly.

Remember, order soon and you will have them for Christmas.

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**MEMBERS OPEN CONSOLE - JANUARY**

Don't forget to mark in the diary the members' open console evening to be held in the Orion Centre WurliTzer on Tuesday 17 January 1989.

This will be the first time that members have been able to play the organ since the installation finished. In the January issue of TOSA NEWS you will be given a further reminder. Don't forget though to mark the diary!

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**1989 PERTH NATIONAL CONVENTION**

Have members who are intending to travel to Perth for the 1989 Easter Convention send in their registration forms yet? Don't delay as you don't want to miss out. Seat bookings for concerts will be processed on a first come - first served basis. Remember, get those forms filled out and in the mail now. It will be a great convention and a relaxing holiday as well.

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**TOSA NEWS**

You will have all know doubt noticed that over the past few issues the have been few photos appearing in the magazine.

We are all trying to do our bit in saving money for the society at the the moment by cutting costs. Photos are not cheap to get screened and so I have decided for the next few months at least to cut down on this facit of TOSA NEWS. Shortly, we will be able to see a return to the normal format as we have all grown to accept.

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**IT'S CHRISTMAS TIME AGAIN!**

How could you forget it? The shops seem to put up the decorations earlier each year and I'm sure that Santa arrives earlier.

One thought that comes to mind for next year. Perhaps this should be the TOSA 'buzz phrase' for 1989

**"IF IT IS TO BE - IT'S UP TO ME"**

Remember your committee can only do so much, if we want TOSA to continue to grow we must all play a part. Support all concerts, meetings and social events.

Readers, I sincerely hope that you all have a safe, enjoyable and happy Christmas time and a prosperous New Year. It has been a great year for TOSA NSW, I know it will be an even greater year in 1989. Please make sure that you are an intergral part of it.

John Rattray - Editor

## LETTER TO THE EDITOR

Now that the Theatre Organ Society of Australia (N.S.W. Division) Inc. have a **new** WurliTzer Theatre Pipe Organ in the Orion Centre I thought I should write a letter concluding the past 18 months of hard work and effort that has made this instrument one of, if not **the** best WurliTzer installations in the country.

Being a member of the project team of this magnificent instrument has been a memorable one indeed. It is truly rewarding to see a mass of dirty old bits and pieces turn into a musical instrument that can generate so much happiness. One such person who has seen (and I mean seen!) the progress of the WurliTzer from beginning to end is Doug Smith. Unfortunately, Doug has now moved to the Gold Coast, but for four days a week for the last three years he has been there at the workshop at Kingsgrove. Also, mention must go to the late William Bullock who was a regular in the early days of the WurliTzer's restoration until, unfortunately, Bill sustained a mild stroke which hospitalised him and kept him away from the workshop where he loved to work so much. Later on, our new Vice-President, Colin Tringham came on the scene and has been a great help with the restoration. Even as I write this letter he is working on the organ at the Orion. A great effort!

But as time progressed and the WurliTzer demanded more and more time and expertise, the job of getting the instrument off the ground and onto its feet became a task far from the reach of amateurs. Some work carried out, although well intentioned was sub-standard and this was not evident until the membership, yourselves, called upon the services of a professional - John Parker.

I remember the day that Doug, myself and a few others had finished two chests ready to go and be installed. We felt so proud to have accomplished this job - when Mr Parker saw them he said, "I'm sorry boys, but they'll have to be pulled apart again and done properly!!" Boy, what a blow to one's ego, but we went along

with him because he knew so much more than we did. See what I mean! Well intentioned but sub-standard!

Now 18 months later, TOSA N.S.W. have a lot to be thankful for. The road to opening night 1 October, 1988, wasn't smooth. As with every society one deals with in life, there were people determined to see the opening as a failure and there was criticism about Mr Parker and his work. Even Robert Hope-Jones who invented these mighty meccano sets was criticised to the hilt! On behalf of the membership of T.O.S.A. I would now, in this magazine, like to say a big **thank-you** to Mr John Parker for getting the instrument back in one working piece after almost 17 long years and turning it into a musical instrument that will delight generations to come. I'm sure that the 3/17 WurliTzer will be an instrument by which others are judged in this country.

It would be a crime not to mention the name of John Andrews, David Bruce and Robert Gliddon. For nights on end they were at the Orion wiring up the beast, away from their families. They too deserve a big thank-you.

Finally my last vote of thanks goes to the people reading this letter - the members. Remember, that it was 16 years of supporting T.O.S.A. to raise the money to get the necessary help needed to complete the instrument, more so those members who did more for the society than patronise concerts. I'm talking about those who had home organ parties, dinners etc. T.O.S.A. is now entering into a new era. It isn't the little society that it was 10 or 15 years back but is now a fully fledged business which still **needs your support** to maintain the instruments and to further this wonderful artform into the 21st century.

Sincerely yours

J Giacchi

## FROM PIPEDREAMS TO THE ORION WURLITZER

by Ian McLean

Three and a half ranks a day!

On the Tuesday preceding the planned public opening of the Pipedreams project only 3 ranks were playing. Three days later, on the Friday night (the night before the opening!), the total complement of 17 ranks were speaking! Just a little too close for comfort.

Eleven days before the opening there was no music to be heard at all from this ex Sydney Capitol Style 260 Wurlitzer that was now installed under the stage of the refurbished Orion Centre. The only noises to be heard then were the anguished communications between the augmented installation crew. They were attempting to meet the deadline for work that should have been completed in July, three months earlier. However, on the official opening night the general audience would not have known or cared.

The **Orion Wurlitzer**, as the Pipedreams project is now known, sounded forth on this opening night with the style, power, and smooth musical cohesiveness one would usually only expect from an installation that had been "bedded in" for much longer.

### DAY 1

The Official Opening, and Ian Davies, Tony Fenelon and John Atwell in Concert.

### IAN DAVIES

With suitable flourish, the Canterbury Mayor, Alderman John Gorrie, officially opened the Orion Wurlitzer. Then it was time to hear the organ. A hush of expectation quietened the auditorium. A lone pedal note sounded. The fundamental tone was exciting on its own. Following some extensive garbled discussions that emanated from the console pit (voices from the deep?), IAN DAVIES brought the console up at 8:12pm. Loud applause accompanied him.

This organist, after much discussion within TOSA NSW, was chosen to be the first to

publicly bring the organ up at this most important opening. The reason? I am told that this was because Ian Davies was the last organist to take the instrument down at its old home, the Sydney Capitol Theatre.

Ian's medley of four numbers began with his theme song, "Cruising Down The River". Even with such a rudimentary musician at the console, the instrument showed that the concerns over volume and aural coverage were now certainly not considerations any longer. As would be expected, with completely refurbished reeds etc., the instrument's tuning was not stable. However, tuning remained a relatively unobtrusive problem.

### TONY FENELON

With a wave, but not a word, Ian Davies took the console down into the pit. A few words of introduction from M.C. Frank Ellis followed. Then, accompanied by tumultuous applause, TONY FENELON brought the console up with a very lively "Spanish Gypsy Dance". For such a "raw" installation the organ sounded incredibly good. The cohesiveness of the ensemble had "that" sound. The first time that I have heard such a quality of tonal fusion in an Australian Wurlitzer. And, with the exception of the first few rows in the auditorium, this quality could be experienced anywhere in this rectangular hall of understated art deco.

The Orion "room" does not have loads of reverberation (like Marrickville Town Hall) that could cover up some organists' shortfalls, so the difference between rudimentary and virtuosic was very marked on this occasion. However, the decision to open with an old sentimental favourite in Ian Davies was the correct decision. Indeed, this enhanced the historical significance of the occasion. I have never heard Ian Davies play as well as he did at this momentous event.

### Tonal Armoury

Through "flicker fingers" ("his fingers never leave his hands" - to quote JOHN ATWELL) Fenelon's next few offerings, it was obvious to this listener that some aspects of the installation would have to be changed. During Tony's Strauss selection the Harp, Chrysoglott

and Traps were hard to hear. They were too distant, and muffled. They didn't have the necessary presence relative to the remainder of the tonal armoury of this 3/17. Without this presence they are not orchestrally effective. But the overall sound! What a glorious sound!

After a perfunctory "Dance of the Blue Danube", Fenelon pulled out an old warhorse of his, "Swanee". Like some numbers at his Dendy re-opening concert where the organ seemed to spark him along, so did the Orion Wurlitzer in "Swanee". As a result "Swanee" came alive! Fenelon threw in his best just before his comrade in music for the night, John Atwell, took his place at the console.

### JOHN ATWELL

Although a little nervous, John showed a different orchestral perspective to this wonderful instrument. His "From This Day On" and "Stairway To The Stars" confirmed that the understage installation, instrument and room are an ideal match.

The Tibia displayed a quite incredible quality for such a "new" organ. NEIL JENSEN was responsible for this. According to BILL SCHUMACHER, the Tibia had sounded like a "hooter", and 30 minutes later it was "just beautiful" after Neil had brought his 12 months of Orpheum Wurlitzer experiences to bear on this rank.

I was really sold on the direction of John Atwell's interpretation of "Stairway". The sounds he brought forth were simply sumptuous. Maybe there were a couple of inappropriate registrations used but they were rare in what was a gorgeous and most successful arrangement.

While writing my notes in the dark of the Orion Centre auditorium it dawned on me that here I was writing down remarks on the musical performances. I had forgotten that we were listening to a very new and supposedly raw instrument. This Wurlitzer was performing so well on this evening relative to expectations, that there I was listening to the merits of the arrangements! I could not say anything that would be more complimentary of a new (or sometimes any) instrument. I was amazed that the Orion Wurlitzer was so

effective.

### "Tramp" not that "dirty!?"

John Atwell followed with a Rodgers and Hart selection that featured "My Funny Valentine" "The Lady is a Tramp", and "Johnny One Note" Regrettably I must report that the 'Lady' didn't sound like much of a tramp at all! This was a well presented medley but John didn't seem to be that interested in it. At times this showed.

### Duets

John called Tony Fenelon back to the stage for the delivery of some duets. KAWAI AUSTRALIA had loaned a quite rare \$110,000 KAWAI EX 9' grand piano for this special event. With Fenelon at the keyboard this piano sounded like it was worth every cent.

The first duet was a re-arrangement of an arrangement by Robert Docker. The sound of this inspiring piano with the exciting Orion Wurlitzer was quite stirring. However, I found the performance of this piece a little constrained.

"The Music of The Night" from the "Phantom of the Opera" was very different! This number had both artists' attention and their creative juices were flowing. A great interpretation that left me with the haunting introspection intended by the composer. Then the big finish to the first half followed - a "Beatles Concerto"

This arrangement of the always fresh Beatles' compositions, was very effective in its dramatic intent but their concerto-izing (is there such a word?) made them seem a little stale. Once again the overall piano and organ sound was impressive but the melodies were being over-arranged in an unsympathetic way. To my mind this could have been overcome by the by the choice of more rhythmic Beatles numbers. This arrangement raises a question for these two fine musicians.

Would either of you ever contemplate arranging all of a medley's numbers in the same style?

I wouldn't have thought so. Most arrangements are the result of an empathetic approach brought about by the individuality of each

piece. This is usually triggered by the harmony, the mood, or the lyrics of the number, or all three. Smothering all of these fine Beatles numbers with the same treatment, to me, came out like making all food taste like a Big Mac! However, it did sound big. It did look spectacular.

During intermission I continued to be astonished the capabilities of the Orion WurliTzer. I soon found that I wasn't the only person who felt this way. Sure we had two ciphers, but ONLY two! A number of Melbourne visitors were openly stating their admiration for this instrument. A couple said it would be the best, another said that it already was! These were Melbournians!? In Sydney!? The Orion WurliTzer did show all the promise of being that good!

### **FENELON & FENELON!**

Despite the air of electric excitement a very casual (dare I say smug?) Tony Fenelon made the long walk to the Kawai EX grand piano. He then began one of my favourites, "The Continental". The WurliTzer, with console down in the pit, made very suitable accompaniment noises. So what! John was accompanying him. Wasn't he? Then up came the console with no one seated at it! The gasps of incredulity filled the auditorium. The contrast of frippery music and the sheer amazement of the audience was superb. So what was going on?

### **Software driven**

The installation of this WurliTzer included Australia's first Devtronix/Wilcox computer. This software driven computer system replaces all of the antiquated electro pneumatic mechanisms that allowed a console to control the hundreds of pipes and effects that make up a theatre organ. Consequently this also means that a performance can be recorded and replayed via a microfloppy disk. Hence, this night for the first time in Australia, on pipes, we heard Fenelon with Fenelon. It was very effective musically and theatrically. Speaking of the latter, John Atwell came out during the "smug one's" performance with the computer, complete with an "I QUIT!" banner! As John jokingly stated (but quite correctly pointed out) later in the

evening, this could well mean the end of duets in Sydney with Tony Fenelon. With the average overhead of around \$2000 per single artist concert, concert finances will be greatly helped by this implementation of this technology. A pity and a plus.

### **State of the Art System**

The revolutionary Devtronix-Wilcox control system is quite different to other systems already used in Australia. It uses software (ie computer programs) through a computer that implements multiplexing techniques to control the entire instrument. This provides for infinite flexibility of specification and control. The Andrews (Epping) and Beames (Capri) multiplexed systems, and the Bladier (Dendy) and Wherrett (Kelvin Grove) basic solid stated systems are "hard wired" for all functionality. They must be "rewired" to affect console specification change. For this the Devtronix/Wilcox system only needs a software change from the computer's console.

With the implementation of this system, Australia has now caught up with the best and most reliable in technology for these instruments. As a matter of interest the not always reliable Beames' Capri system is to be replaced by a Devtronix/Wilcox system. TOSA SA have already taken delivery of the equipment and it will be installed early in 1989.

TOSA NSW can pat itself on the back for implementing this system first. This was due to the farsightedness of Secretary, BOB MCMINN. Bob suggested the Devtronix/Wilcox solution to the subcommittee of musicians. When they came back with their approval for the Devtronix system, Past President, PHYLLIS WILSON, and her committee took the idea on board and supported it. The very fast installation time of this system would give TOSA NSW a better chance of making the October 1st deadline.

As an aside, it was a pity that Phyl and Ron Wilson weren't able to make this opening after their extensive involvement.

Naturally, (or, should he have known better?) the Fenelon "Gypsy Airs" selection that followed was an anti climax. The follow-on of "Oliver" had a high point, the third cipher!

However, the audience enjoyed these two even if they had heard them again for the 50th time!

Fenelon went off stage possibly to rethink his effort having upstaged his own selections himself with his bit of "Continental-Devtronix" theatrics. John Atwell was back with a very sloppy rendition of "My Canary's Got Circles Under His Eyes" - no wonder!

I really enjoyed John's "All The Time". This piece is associated with the egomaniacal, but great singer, Diana Ross. In my opinion composer, Barry Manilow, got better than he wrote in this sensitive rendition by John. As for his next piece, "It's Not Where You Start Its Where You Finish", the high point was cipher number 5! Leave it out of the repertoire John. It lacked any life, the registrations were out of context with the piece - and the timing!

While I sit in relative comfort at my computer nit-picking, I must put my criticisms into some context. I am always in awe of any artist that can continue to play well while some pipe screams or squawks away uncontrollably in the background ie. ciphering. So any number that is completed with relative success after the occurrence of a lengthy cipher must be commended. The fact that "INWYSIWYF" was revolting before the cipher does not deserve any nice remarks.

### **More duets, more goose bumps!**

The concert was alive again with remarkable musicianship through a very lively duet of "Finculi Fincula" (another Bob Docker re-arrangement). Great! This was followed by a sometimes tour de force performance of the "B flat Minor Piano Concerto" by Tchaikowsky. Sometimes, because, unbelievably, Tony's technique was found to be lacking on a few occasions. Still, I got the necessary goose bumps and the audience loved every second of it. Both artists left the stage and did not return despite the clamour for encores. The voice of MC Frank Ellis could be heard, dripping with pathos.

### **GOODBYE PIPEDREAMS**

The dramatically blacklight lit "Pipedreams" logo started to rise away from the stage to Frank's words as we were told that we were

saying "farewell to Pipedreams" and welcoming "the Orion Wurlitzer". This very effective touch pulled all focus back to the completion of the project. Back to the result of all the work, frustrations, emotions, time and effort. To the fact that we were celebrating the creation of a new living musical entity.

This effective part of the event also pointed up the professionalism behind the organisation of the night and its own technical achievements. That any such attention to detail existed at all with the pressure that surrounded this opening should be praised. Producer, JOHN RATTRAY, must be commended for this aspect of the presentation.

The high musical standards set during this evening reinforced the new public image of TOSA NSW that began with the Orion Centre RAY THORNLEY/TONY FENELON YAMAHA HX-1 and piano concert earlier this year.

I had expected that now, with the focus back on the organ, it would play itself into the pit. That would have been the perfect end to a very successful concert. Instead we had a traditional conclusion with an encore. The light hearted "Yellow Bird" duet (I sincerely hope this "Bird" will now be given a rest for a few years).

Congratulations TOSA NSW. This opening was a major test and a major success.

### **Mayoral reception**

Following this concert, the Pipedreams project workers, TOSA office holders and the opening weekend's artists, were honoured in a reception given by the Mayor of Canterbury Council. The Council had spent some millions of dollars on the refurbishment of the art deco Orion Centre. The Wurlitzer, to use the Mayor's own words, was the "Orion's jewel in the crown"

### **DAY 2**

Margaret Hall and Neil Jensen in Concert, and, the Pipedreams Ball

### **MARGARET HALL**

Had the cold, mechanical playing that epitomised the Margaret Hall performances

of past matured into playing of sensitivity? The answer? Yes, and no!

Margaret's opening medley "Music For The Movies" was much better in **musical** terms than the last time I heard her play music of this ilk. It was plainly obvious that despite her lack of sleep, and the fact this was her first number, she had matured, musically. Her registrations, although sometimes a little tame, were much more appropriate than those that she would have conceived for this composition even as late as last year.

"The Greatest Love Of All" had a subtle rhythmic drive and despite problems with the tremos functioning erratically, she played this Whitney Houston hit with feeling and authority. The vaamping second touch Tuba showed the great influence that CANDI CARLEY has had on this artist.

Margaret's pedalling has become so smooth and unforced that I can think of no one on the Australian scene that displays such pedalling confidence and fluidity.

### **Hiss, Wobble and Shudder!**

Margaret Hall is starting to become the master of her music instead of the reverse. That was my impression of how it has been for her up to date. Technically and musically she is now moving very quickly in the right direction. If she could only change her absolutely abysmal, cloying, patronising patter with the audience! It would also help if she remembered to close the shutters in between numbers. Hiss, wobble and shudder do not enhance her patter!

Next, Margaret offered us a "Spoof on Rachmaninoff's C# Minor Piano Concerto" which turned out to be the pot boiler, "Russian Rag". Too much of the old Margaret here. With her interpretation divorced from the music, this was a very lacklustre delivery. She should remember that a rag must be **deliberate** in tempo, not mechanical.

### **"Attached" vocals?**

To demonstrate the accompaniment ability of this instrument on this opening weekend, Margaret bought along one of her NSW Con-

servatorium of Music chums, GREG SHAW. What followed were three numbers where the very fine voice of Mr Shaw was attached to "Oh! What a Beautiful Morning", "My Wild Irish Rose", and "The Impossible Dream". I say "attached" as Mr Shaw's intention appeared to be to overcome the music and be the star. So, he was "attached" instead of involved!

These three numbers were also unfortunate in choice. All three required similar tempos and regrettably were given identical tempos! These were pushed and too fast. When coupled with Mr Shaw's lack of interest in the music, the result was a dearth of musical contrast. And, Margaret how could you end "Rose" with that terrible 6th ending? Yuk!

The final Shaw/Hall presentation was "Tonight". One of my favourites. But, yes you guessed it, the tempo was almost the same as the others! Next time what about a couple of ballads to provide contrast?

Then we were back to that awful patter where Margaret proceeds to inform us of just how good a number will be. This should, and is, the audiences' prerogative to decide not hers to announce!

### **Effortless performance.**

Back to the music. "Oceania Roll" in the rag tradition was a success. The very positive musical transformation that is being demonstrated in Margaret Hall's concert performance's was brandished once more. This was an attractive bouncy number that just kept on the right side (the musical side) of mechanical. It seemed an effortless performance.

### **Goosebumps!**

"What a Wonderful World" was delivered to the audience complete with goosebumps! Goosebumps from Margaret Hall? You bet! This number proved conclusively the effect that Candi Carley has had on Margaret. With this style of number she is developing a great feel. A top class performance.

With my expectations again heightened Margaret announced a "Shirley Temple Selection". I thought "bewdy, let's see if she will



follow through with an effective cutsie style".

If I were you Margaret I would drop this medley now. The majority of this selection was unknown to most of the audience. They became a yawning, shuffling bunch especially when this material was combined with such a ponderous delivery. But then she came back again!

"Bandstand Boogie" was played with quite remarkable pedal driven rhythms and registration wise she finally let the organ have its head. This showed up the worsening tuning and gasping Tibia trem (heat problems I was told). But Ms Hall got this one so right. I was very impressed.

Margaret closed her part of this concert with the Eric Coates composition, "Calling All Workers". Technically fine but it sat on the wrong side of the musical march feel/mechanical delivery balance. The audience obviously weren't enthralled by this technically fine, but bland performance. As a result Margaret did not get called back for an encore. This was a great pity as for me, her overall improvement in musical feel, effective registration contexts and programming deserved one.

Margaret Hall has moved well along the road to musical excellence. I look forward with eagerness to her next concert. Hopefully it include a more professional console patter.

### **Wurlitzer eccentricities**

On this second day the Orion Wurlitzer was not behaving like it did in the first concert of this opening series. The heat generated by whatever in the wind supply was taking its toll. Odd behaviour from tremms in the Main and the Solo chambers was the result and the tuning went wild. However all this was still not enough to make the listening completely unenjoyable.

### **NEIL JENSEN**

Vitality, control and excitement characterised this world class artist's opening number, "Star". The full organ ensemble flowered with richness in contrast with Margaret's closer. In fact when all artists used large combinations

it was interesting to be able to notice the orchestral nature of the ensemble.

I have always found it very interesting that some organists love theatre pipe organs that are installed in large, over reverberant auditoriums for their so called "orchestral sweep". Why? Because I find that organs of specifications that exceed 10 to 11 ranks have their own, much richer orchestral ensemble through the natural interaction of their different ranks, tremms etc. In a barn of a hall you don't get to hear these thickly textured orchestral interactions. At the Orion you get to hear one of the best examples of this.

### **Dynamics**

Especially during Neil's performance a problem with the Orion installation became most apparent. This problem arose as a result of one of the factors that goes towards the success of its scintillating ensemble tonal activity. The very nature of the understage installation and the very small vertical height of the chamber openings I believe enhances the ensemble success. However, it cuts down the dynamic range possibilities, especially when ensemble registrations are in use. This can make an organist who uses a range of "heavier" registrations lack sufficient programme interest due to the lack of effective dynamic range control. But! There is a solution.

A second set of shutters could be installed behind the first. If a mathematical relationship between the front and back set were installed so that, say, as one opens in the front three open on the back set, or whatever, presence will be maintained and dynamic range will be provided. It's just a thought.

In a quite devastatingly inspired Gershwin selection the organ started to fall apart. From this point on in this concert tremms played up (the Tibia trem stopped twice in "Swanee" alone!) ciphers occurred and the tuning shifted.

This artist, whose playing would demand the most from the organ, was attempting to play at his best at the very moment when the organ would not be able to respond. At the end of the Gershwin selection there was a somewhat rattled, "p----d off" Neil Jensen seated at the console.

## Superb arrangements

Still Neil persisted with calling on a range of virtuoso arrangements including a marvelous set in his Jerome Kern selection that were up with the best in world. His "Barber of Seville", despite all of the problems with organ, showed the orchestral possibilities of this 17 rank Wurlitzer to a most exciting degree.

Despite Neil's successful attempt at delivering world class arrangements to the audience, his programming and registrations did not contain sufficient contrast. When this was combined with the dynamics problem the net effect was that many in the audience began to feel bombarded by too many big sounds and too many lashings of overdone virtuosity. This problem had seemed to have disappeared from Neil's performances but I suppose that the "20 minute musical grab" that is forced upon him in his residency at the Orpheum has taken its toll. There he has to be very "showy" to make his 20 minutes be noticed.

Much more programming finesse is needed Neil, or concert audiences will start to lose interest.

Neil's very long Gershwin and Kern selections and his final number heightened the case in point in this concert. The final number was "Midnight Fire Alarm" by E.T. Paul - a real rabble rouser. However, with the tension caused by the Wurlitzer's problems and the endless onslaught of one blockbuster arrangement after another, even this admirer of the Jensen musical ability was quite fatigued.

At this point the "farewell to PipeDreams" segment from the previous day's concert was rerun and surprisingly, even for the second time around, it remained a successful piece of theatrics. Neil then returned with his encore. Neil called this his "Fettucine" suite - it was pasta with too much sauce! The audience clambered for the door to find something a little less tiring to do.

Neil Jensen is without a doubt one of the leading theatre organists in the world today. If his programming acquired a little more virtuosic simplicity, especially in registrations, he could become quite remarkable.

## ETCETERA!

The TOSA NSW committee and John Parker were both at fault for the calamitous disaster that nearly overtook them. That is, the organ wouldn't have opened on October 1st.

It was due to the incredible hours of the Epping crew (DAVID BRUCE, JOHN ANDREWS and ROB GLIDDON); the fact that John Parker did not "drop his bundle" and worked almost inhuman hours; the great efforts of Bob McMinn with the Devtronix system; and many others' efforts that went way beyond the call of duty in the last three weeks before the opening, that the Orion Wurlitzer became a reality.

Naturally, the untiring efforts of all of those volunteers over the last couple of years were already acknowledged in the opening programme and since. That their work was nearly compromised by lack of direction is unfortunate. Luckily, they did see their work end in success.

There must now be some realisation that theatre pipe organ involves big money and much public exposure. The fact this necessitates professional outlooks and management must now be acknowledged. All TOSA divisions can learn and gain from this NSW experience.

I hope that I never ever hear the statement "but we're only a group of amateurs" again. There is no place for this if any organisation is to survive these days.

Finally, I believe that the Orion Wurlitzer could very quickly become Australia's best Wurlitzer installation. It has got "that" sound. It matches its "room" superbly. The Devtronix/Wilcox system means that the very latest techniques can be implemented in concerts and on recordings.

Congratulations TOSA NSW. I'm so glad that you got there!

Theatre Organ Society of Australia (N.S.W. Division) Inc.

# **FINANCIAL REPORT**

for the period 1 July 1987 to 30 June 1988

THEATRE ORGAN SOCIETY OF AUSTRALIA ( N.S.W. DIVISION ) INCORPORATED

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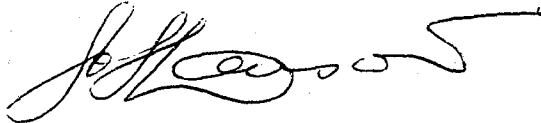
for the financial period to 30 June 1988

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We the undersigned, hereby state, that, in our opinion and to the best of our knowledge and belief,

- a) the attached profit and loss account of the Society is drawn up so as to give a true and fair view of the profit of the Society for the financial period ended 30 June 1988;
- b) the attached balance sheet of the Society is drawn up so as to give a true and fair view of the state of affairs of the Society as at 30 June 1988;
- c) at the date of this statement there are reasonable grounds to believe that the Society will be able to pay its debts as and when they fall due;
- d) the attached accounts of the Society have been made out in accordance with applicable approved accounting standards.

On behalf of the committee



President



Treasurer

4th November 1988.

THEATRE ORGAN SOCIETY OF AUSTRALIA ( N. S. W. 'DIVISION ) INCORPORATED

for the financial period to 30 June 1988

	1988	3-2-1987 to 30-6-1987
	\$	\$
<b>TRADING and DETAILED PROFIT AND LOSS ACCOUNT</b>		
Sales - records, tapes, cafeteria, badges	13302.97	2454.31
less Cost of goods sold		
Opening stock	2292.78	
Purchases	10815.04	3983.69
	13107.82	3983.69
less Closing stock	3048.05	2292.78
	10059.77	1690.91
Gross profit	3243.20	763.40
add INCOME		
Donations	620.69	5194.67
Fundraising concerts	3723.00	856.80
Interest received	3869.31	3357.80
Membership subscriptions	2345.00	1710.00
Organ parties	-	310.00
Organ practice	437.00	257.00
Sales - ticket sales	31038.88	8331.00
Sundry income	560.00	366.32
T. O. S. A. News - subscriptions	3399.50	1337.50
- advertising	700.00	80.00
	49936.58	22564.49
less EXPENSES		
Advertising	544.75	197.50
Artists fees	6095.20	1770.45
Auditor's - fees	525.00	-
- other services	1100.00	-
Bank charges	700.53	127.52
Depreciation	1642.40	647.00
Donations	-	2401.58
Fees, subscription	-	146.61
Function expenses	6927.63	-
Hall hire	4273.00	533.50
Insurance	468.50	402.53
Organ maintenance	1137.49	1606.71
Printing, stationery, postage, telephone	1989.36	373.32
Raffle prizes	161.99	-
Repairs and maintenance	354.64	-
Salaries	-	2250.00
Sundry expenses	1700.77	46.50
Tickets for resale	2458.00	-
T. O. S. A. News	3421.87	2247.16
	33501.13	12750.38
Operating profit	16435.45	9814.11

THEATRE ORGAN SOCIETY OF AUSTRALIA ( N. S. W. DIVISION ) INCORPORATED

PROFIT AND LOSS ACCOUNT

for the financial period to 30 June 1988

	NOTE	1988 \$	3-2-1987 to 30-6-1987 \$
Operating profit	2	16,435	9,814
Income tax attributable to Operating profit	1	-	1,645
		-----	-----
OPERATING PROFIT AFTER INCOME TAX		16,435	8,169
RETAINED PROFITS at beginning of year		127,755	-
Profit on extraordinary items	3	1,645	119,586
		-----	-----
RETAINED PROFITS at end of year		145,835	127,755
		=====	=====

BALANCE SHEET

as at 30 June 1988

	NOTE	1988 \$	1987 \$
CURRENT ASSETS			
Cash	4	11,799	50,862
Receivables		1,540	1,107
Stock - finished goods		3,048	2,293
		-----	-----
TOTAL CURRENT ASSETS		16,387	54,262
NON - CURRENT ASSETS			
Plant and equipment	5	216,254	79,963
Intangibles - formation costs		754	754
		-----	-----
TOTAL NON - CURRENT ASSETS		217,008	80,717
		-----	-----
TOTAL ASSETS		233,395	134,979
CURRENT LIABILITIES			
Fees in advance		12,560	5,579
Provision for income tax	1	-	1,645
		-----	-----
TOTAL CURRENT LIABILITIES		12,560	7,224
		-----	-----
NET ASSETS		220,835	127,755
		=====	=====
MEMBERS' FUNDS and RESERVES			
Retained profits		145,835	127,755
Asset Revaluation Reserve	6	75,000	-
		-----	-----
TOTAL MEMBERS' FUNDS		220,835	127,755
		=====	=====

THEATRE ORGAN SOCIETY OF AUSTRALIA ( N. S. W. DIVISION ) INCORPORATED

NOTES TO AND FORMING PART OF THE ACCOUNTS

for the financial period to 30 June 1988

1 ACCOUNTING POLICIES

General system of accounting underlying the financial statements.

Except for certain assets which are separately stated at valuation, the accounts have been prepared using the historical cost convention.

Accounting policies which have been significant in the preparation of the accounts.

a) Depreciation

Depreciation on fixed assets, with the exception of the organs, is calculated on a straight line basis so as to write off the net cost of each fixed asset during its expected economic life.

b) Organ restoration costs

Restoration costs for organs are capitalised until the restoration is complete, in a concert ready condition. Further improvements will be capitalised whilst routine maintenance will be expensed. On completion the organ restoration costs are transferred to the total cost of the organ.

c) Income Tax

The Society is exempt from payment of income tax.

	1988	3-2-1987 to 30-6-1987
	\$	\$

2. OPERATING PROFIT

The operating profit before income tax includes the following items of revenue and expenses :

a) OPERATING REVENUE

Sales revenue	44,342	10,785.
Other operating revenue		
Interest - other persons	3,869	3,358
Other items	11,785	10,112
Total Other Operating Revenue	15,654	13,470
<b>TOTAL OPERATING REVENUE</b>	<b>59,996</b>	<b>24,255</b>

b) OPERATING EXPENSES

Depreciation of plant and equipment	1,642	647
Auditor's remuneration		
Auditing of the accounts	525	-
Other services	1,100	-

THEATRE ORGAN SOCIETY OF AUSTRALIA ( N.S.W. DIVISION ) INCORPORATED

NOTES TO AND FORMING PART OF THE ACCOUNTS [ continued ]

for the financial period to 30 June 1988

	1988	1987
	\$	\$
3 EXTRAORDINARY ITEMS		
Profits.		
a) The Theatre Organ Society of Australia ( N.S.W. Division ) was incorporated on 3 February 1987 under the Associations Incorporations Act 1984, and its assets and liabilities were acquired resulting in the following :-		
Cash	-	49,840
Stock - committee's valuation ( 1987 )	-	1,381
Plant - committee's valuation ( 1987 )		
Organs - Marrickville	-	50,000
- Orion	-	15,000
Other	-	7,762
b) Income tax not required	1,645	-
	-----	-----
	1,645	123,983
Losses - Fees in advance	-	(4,397)
	-----	-----
Net profit on extraordinary items	1,645	119,586
	=====	=====
4 CASH		
Cash at banks and on hand	11,799	14,498
Interest bearing deposits	-	36,362
	-----	-----
Total Cash	11,799	50,860
	=====	=====
5 PLANT AND EQUIPMENT		
Organs - Marrickville		
at committee's valuation ( 1987 )	-	50,000
at committee's valuation ( 1988 )	125,000	-
- Orion		
at committee's valuation ( 1987 )	15,000	15,000
add : restoration at cost	70,331	7,398
	-----	-----
	210,331	72,398
	-----	-----
Other		
at committee's valuation ( 1987 )	7,762	7,762
add : additions at cost	450	450
	-----	-----
	8,212	8,212
less : accumulated depreciation	2,289	647
	-----	-----
	5,923	7,565
	-----	-----
Total Plant and equipment	216,254	79,963
	=====	=====
6. CAPITAL RESERVE		
Revaluation of Marrickville Organ	75,000	-
	=====	=====



AUDITOR'S REPORT

To the Members of

THEATRE ORGAN SOCIETY OF AUSTRALIA ( N. S. W. DIVISION ) INCORPORATED

I have audited the Financial Statements of the The Theatre Organ Society of Australia ( N. S. W. Division ) Incorporated for the year ended 30 June 1988. It was not practicable for the Society to establish accounting control over income until the initial entry in the accounting records.

My audit relating to income was, therefore, limited to the amounts recorded in the accounting records of the Society. Subject to the above limitation, in my opinion, the Financial Statements present fairly the state of the Society's affairs at 30 June 1988 and of the results for the year then ended.



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Arthur J. Conomos B. Com. F. C. A.  
Chartered Accountant

5 November 1988

The following information was obtained from the records of the  
 Department of the Interior, Bureau of Land Management, on  
 the subject of the above-captioned matter.  
 The Bureau of Land Management has advised that the  
 land described in the above-captioned matter is  
 owned by the United States of America and is  
 located in the State of California.  
 The Bureau of Land Management has advised that the  
 land described in the above-captioned matter is  
 situated in the County of Los Angeles, State of  
 California, and is more particularly described  
 as follows:

COMING SOON TO THE ORION CENTRE, CAMPSIE

# ROBERT WOLFE

OVER THE PAST FEW YEARS, ROBERT WOLFE HAS JUSTIFIABLY EARNED HIMSELF THE TITLE "WIZARD OF THE WURLITZER". HIS NAME HAS BEEN SPREAD THROUGHOUT ENGLAND AND AMERICA BY THOUSANDS OF FANS AND 1989 WILL SEE HIM TOURING EXTENSIVELY IN AUSTRALIA AND NEW ZEALAND.

Born in 1961 in Luton, England, Robert Wolfe was not from a musical family and his love for music was not realised till the arrival of a toy keyboard for a Christmas present. Mainly self-taught, many hours of dedicated practice developed his skill at the organ and at the age of 15, Robert auditioned at the Blackpool Tower. The following year he left school and took his place at the bench of the most famous of all English Wurlitzers.

In 1981, the Thursford Collection at Norfolk engaged Robert as their first resident organist, playing the fine 3 manual 19 rank Wurlitzer installed there. Since his arrival at Thursford, a multi-million pound show has been devised featuring video cameras, huge monitor screens and a breathtaking lighting show all used in conjunction with the organ programmes.

Robert's talents and unrivalled style at the console have taken him onto national television and he is regularly heard broadcasting on radio. BBC Radio Norfolk has given Robert a weekly one hour organ programme.

The ROBERT WOLFE success story has carried over the Atlantic and with numerous annual tours to the U.S.A. and Canada behind him, he has established a strong and loyal following of fans in both countries.

Robert's increasing popularity is due to his ability to entertain with his immaculate playing techniques and pure showmanship.

T.O.S.A. (N.S.W. Division) is very proud and excited to present for your entertainment this outstanding musician in two excitingly different programmes.



## "BLACKPOOL DOWNUNDER"

FRIDAY 3RD FEBRUARY 1989 8pm

Come dance in the Blackpool way to Robert Wolfe at the Mighty Orion Centre Wurlitzer. Supper served and bar service available, Dancing 8pm - 1am with security parking and an air-conditioned venue.

Tickets: Full Price \$10, Concessions \$8

Booking form on reverse.

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## "ROBERT WOLFE IN CONCERT"

SUNDAY 5TH FEBRUARY 1989 2pm

This will be an entirely different programme to the dance and will again feature Robert Wolfe at the console of the Orion Wurlitzer. See reverse for prices and booking details.

