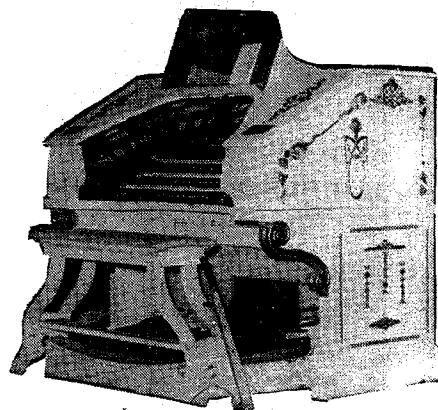


Marrickville Town Hall



Orion Centre Campsie

AUGUST 1988

**T
O
S
A

N
E
W
S**

PRESENTS

FATHER "JIM" MILLER

IN CONCERT



SUNDAY 28th AUGUST AT 2.00pm.
MARRICKVILLE TOWN HALL

VOLUME 27
ISSUE 8
PRICE \$1.00

The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division, Inc.
Address - Box 474 Sutherland 2232
Registered by Australia Post - Publication No. N.B.H. 1038

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

PATRON Ian Davies
PRESIDENT Jack Lawson (569 3775)
VICE PRESIDENTS Cliff Bingham (476 2363) John Shaw (759 5825)
SECRETARY Bob McMinn (542 3937)
ASSISTANT SECRETARY Pam McMinn (542 3937)
TREASURER John Rattray (750 3779)
ASSISTANT TREASURER Murray Ries (750 3779)
MEMBERSHIP SECRETARY Bob McMinn (542 3937)
RESEARCH AND ARCHIVES Ian Cameron (048 41 1616)
PRACTICE CONVENOR Bob Staunton (607 8925)
COMMITTEE Bill Schumacher, Neil Palmer, Margaret Hall, Merv Palmer
MINUTE SECRETARY Murray Ries (750 3779)
TOSA EDITOR Ron Wilson (759 6050)
TOSA NEWS PRINTING Ron Wilson
PHOTOGRAPHY Barry Tooker
CONCERT RECORDING Bill Schumacher and Ron Wilson
CONCERT TAPE HIRING Neil Palmer (798 6742)
CONCERT TICKET BOOKINGS Merv Palmer (798 6742)
PROMOTION OFFICER Kevin Rowlands

Address all correspondence to:-
 The Secretary, T.O.S.A. (N.S.W. Division) Inc.
 Box 474 P.O. Sutherland N.S.W. 2232.

TIMES THEY ARE A CHANGING

The Greek poet Menander of Athens, is quoted as having said, "Man must be prepared for every event of life, for nothing is durable". And so it is my duty to report to you that at a special committee meeting held on Bastille Day - 14th July, your committee, with reluctance, accepted the resignations of President Phyl Wilson and Committee Member and Editor Ron Wilson.

Many members would be aware that for some time, except for the immense amount of work done for TOSA, that Ron and Phyl have been in retirement. Well it now transpires that the lure of the northern climate has proved too strong and the Wilsons have purchased a property in northern N.S.W., their home at Lakemba is for sale and after a lifetime in one spot, they are on the move.

Over the years in a variety of positions, Ron and Phyl have dutifully and faithfully served our Society and we all greatly appreciate the volume of work they have carried out for TOSA - but as Menander said, "nothing is durable".

Because the rules under which we operate allow it and because of the work-load leading up to the Orion opening, your committee

took the steps necessary to fill two of the vacancies that occurred as a consequence of the events I have reported. Two further vacancies yet remain.

The new president of TOSA (NSW) is long term member and aspirant to the position - Jack Lawson, whilst the TOSA NEWS Editor - Printer function goes to Treasurer John Rattray. Maybe now he can print us some money! Two vacancies exist on committee, one caused by Ron Wilson's resignation, the other by Jack Lawson's elevation. The committee have the power to, but as yet have not filled those positions.

In conclusion, I am sure that all TOSA members join me in wishing the Wilsons safe travel and a long and happy retirement in the sun.

R. J. McMinn

Secretary.

PS. In line with committee policy that no one related or closely associated people, should have cheque co-signing authority, Jack Lawson has declined to be nominated as a cheque signatory in favour of Vice President John Shaw.

**AUGUST**

- Monday 1 **COMMITTEE MEETING**
- Saturday 20 **8.00am. 3801 TRAIN TRIP**
For bookings and enquiries, phone John Rattray or Murray Ries on 750 3779 (AH).
BOOKING FORM IN THIS ISSUE
- Sunday 21 **2.30pm. HANDICAPPED CHILDREN'S CHARITY CONCERT**
Earlwood/Bardwell Park RSL Auditorium.
Tickets available from Ritchie Willis, 13 Rosemont Avenue, Mortdale
Phone 57-3581. Dining facilities at the club are available to concert audience.
- Sunday 28 **2.0 pm. PAID CONCERT - MARRICKVILLE TOWN HALL**
FATHER JIM MILLER IN CONCERT
Admission:-
Adults \$9.00
TOSA Member \$7.00
Pensioner \$6.00
TOSA Pensioner \$5.00

BOOK EARLYBOOK EARLY.....BOOK EARLY

SEPTEMBER

- Monday 5 7.30pm. **COMMITTEE MEETING**
- Wednesday 14 8.00pm. **CLUB NIGHT - QUARTERLY MEETING**
- Wednesday 28 5.00PM. **NOMINATIONS CLOSE**

OCTOBER

- Saturday 1 **8.00pm. TONY FENELON and JOHN ATWELL IN CONCERT**
ORION OPENING CONCERT - ORION CENTRE CAMPSIE
- Sunday 2 **1.30pm. NEIL JENSEN and MARGARET HALL IN CONCERT**
ORION CENTRE - CAMPSIE
- Sunday 2 **7.30pm. DINNER DANCE - FIVE PIECE DANCE BAND**
ORION CENTRE - CAMPSIE
Booking form for above functions in this issue.
- Monday 10 7.30pm. **COMMITTEE MEETING**
- Sunday 23 **2.00pm. HOME ORGAN PARTY**
Selwyn Theatre 13 Rosemont Av. Mortdale. Bookings 57 3581.

NOVEMBER

- Monday 7 7.30pm. **COMMITTEE MEETING**
- Wednesday 9 8.00pm. **ANNUAL GENERAL MEETING**
MARRICKVILLE TOWN HALL

T H E H I L L S
P E R F O R M I N G A R T S
C E N T R E C H R I S T I E
C O N C E R T O R G A N

by Ian McLean*

The impressive concept and design of the Baulkham Hills Shire Council's Hills Performing Arts Centre has attracted a unique gift. The owners of the finest Christie orchestral theatre pipe organ installed outside Europe have donated their instrument to the Centre.

The 3 manual 10 rank (10 sets of pipes) instrument is to be the core of an even more significant instrument which could become Australia's premier concert orchestral pipe organ. The organ is being donated to the community by the instrument's owners, John Whitehouse, John Andrews and Robert Gliddon, all of Sydney. Other donations will complement their gift over the four year life of the organ installation programme.

Community participation has been the hallmark of the Hills Centre project. Donations of services, materials and cash have played a major part in making the Hills Centre development a reality. The donation of this world class pipe organ is another example of public confidence in the Baulkham Hills Shire Council's "Hills Centre". This strong Community involvement will continue after the Centre is open. Even the audiences will experience a new involvement.

With its unique concert hall concept and design the ten million dollar facility will provide audiences with an unparalleled feeling of "being there". All 1500 seats in the main concert hall have an unusually intimate contact with the stage. This is one of the outstanding benefits for the organ, organists and for audiences of all performances.

The organ's installation will require a multifarious array of work ranging from meticulous circuit board and wiring to large scale wind trunking and support construction. This will provide those in the community not currently involved in the Hills Centre with an opportunity to participate. The refurbishment, enlargement and installation organ programme is planned to take four years. This programme will see local plumbers, electricians, furniture restorers, painters, cabinet

makers and, indeed anyone with an interest and useful skills being able to contribute. At the organ's opening in 1992 they will have contributed to the creation and installation of one of the world's finest orchestral theatre pipe organs. It will also be Australia's largest.

Upon completion, the 3 manual 25 rank instrument will have a value of around \$500,000. However, the cost to the Hills Centre will be almost insignificant. This will come about due to the initial gift of the instrument, and from the donated cash, materials and services that will occur over the life of the organ project.

The remarkable achievement of an instrument of this calibre in a Performing Arts Centre of such brilliant concept demonstrates just what is possible from a Council in Australia. The public and the extensive theatre organ fraternity in Australia will be in the Council's debt.

In the Hills Centre installation this instrument will preserve part of the district's history. It will also provide a development and performance platform so far unmatched in the Australian music scene.

The Instrument and the Donors - a short history

On Thursday, February 6th, 1930 the core of the Hills Centre "Christie" (as it will no doubt be dubbed) opened at the Roxy Theatre, Parramatta. The Roxy opened in a blaze of light and sound to become the largest, most decorative and best appointed suburban cinema in Sydney.

Modelled on a theatre in Albuquerque, New Mexico, the Roxy's internal design and decoration was in the rich Spanish renaissance theme. It sat 1,938 people and featured the largest Christie theatre pipe organ ever installed outside the U.K. and Europe. The organ featured a gleaming black three manual console with an intricate and ornate apron. It had 10 ranks of pipes plus all the usual bells, percussions and "kitchenware" (thunder, surf effects, bird whistles etc).

Christie orchestral pipe organs were built by the highly regarded English organ builders, Hill, Norman and Beard. This firm has many major classical organs installed around the world including the Melbourne Town Hall concert organ. The

world renowned Sydney Town Hall instrument was also from that firm. The Roxy instrument was of such importance to the company that its installation was under the personal supervision of one of their Senior Directors, Mr Donald Beard. During its life as the "Roxy Christie", an engagement as resident organist was highly sought after by the star organists of the day.

Some years later the console was refinished in white and placed on a rotating lift for more effective presentations. Of the many organists heard at the Roxy Christie the most notable were Eddie Horton, Horace Weber and Knight Barnett. The organ continued to be heard at the Roxy until 1958. It was then purchased by Mr Stan Baldwin and installed in the very large basement of his Castle Hill, Sydney, home. It remained there until 1969 when a consortium, of which the present owners were part, purchased the instrument.

Over the past 19 years there were many offers of new homes for the Roxy Christie. However, as they proved during that time, these men were instilled with a mission of excellence and none of the offers met their criteria.

After assisting in a number of Australian theatre pipe organ installations, another Christie theatre pipe organ proved to be the real test for two of the consortium members, Robert Gliddon, and John Andrews. Together with another dedicated organ man, David Bruce, this was to be their first complete attempt at refurbishing and re-installing such an instrument.

This Christie is in a church. However, don't let that fool anyone! Due to this group's expertise, their use of the best professionals, hard work and enthusiasm, Epping Baptist church now has Australia's best regulated orchestral theatre pipe organ! It isn't the largest, and due to available space and church funds it can only ever be a limited size and specification. However, the group had shown many in Australia just what they could achieve. The "Epping Christie" group advanced the art of theatre pipe organ building and preparation in Australia.

The search for a home for the ultimate project, the enlarged Roxy Christie, continued. Many apparently suitable, to other observers, offers of homes were made to the owners for this prestigious instrument. They were all declined.

After so many disappointments the Hills

Centre, the Centre's architect, Tom Simmat, the Centre's Manager, Andre Zammit, and the Baulkham Hills Shire Council promised a possible solution. The Centre and these professionals had the same common goals of excellence that the Christie's owners had laid down so many years ago. It all seemed almost to be too good to be true! For over two years negotiations proceeded, carefully and methodically, to provide the home for what will be the Hills Centre Christie Concert Organ.

The Hills Centre Christie Concert Organ

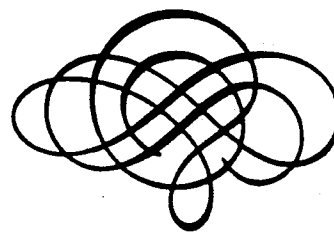
The Christie's original magnificent 3 manual console will feature an Australian designed and state of the art control centre. The basis of this control centre was developed by one of its owners, John Andrews, for the Epping Christie. An even more sophisticated system will provide any Hills Christie organist with vast facility for musical control of the 1850 pipes that will make up the instrument's final specification.

Why change the original specification? At ten ranks the Roxy Christie was the largest outside Europe. However, not one of the leading theatre pipe organ builders of the day considered a specification tonally complete in an instrument of less than usually 23 - 27 ranks of pipes. This is one of the reasons that the specification of the Hills Christie Concert Organ will be of at least 23 individual ranks - but all plans are for 25. This will ensure that this organ, in its orchestral and theatre modes will enable an organist of any style to be able provide maximum entertainment to their audience. The new specification will also provide ranks that will enhance the Christie's classical performance possibilities. Finally, this instrument will part be of many orchestral ensemble and choir accompaniment performances. Consequently, some of the rarer new pipework will consist of some beautiful, tonally softer, ranks to complement the much more powerful standard theatre ranks.

In achieving its success the Epping Christie Group has developed a unique knowledge base of local and overseas resources. They know where and from whom to obtain the answers. They know how to qualify and implement the information they receive better than anyone else I have yet seen or heard of in this country. So, the Council has appointed Robert Gliddon, John

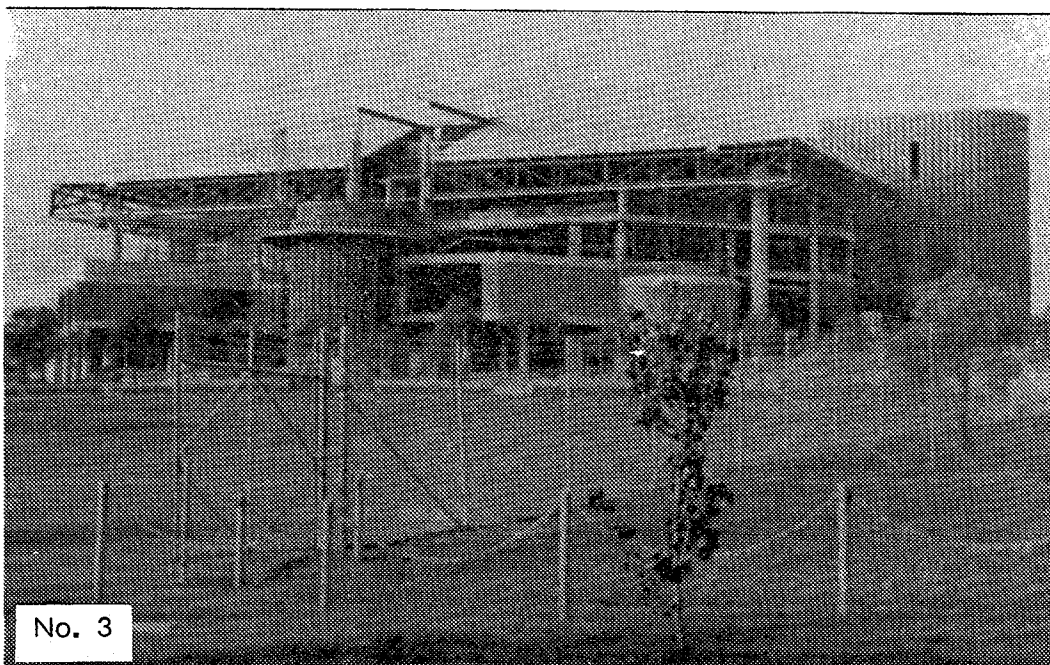
Andrews and John Whitehouse as managers of the Hills Centre organ installation project.

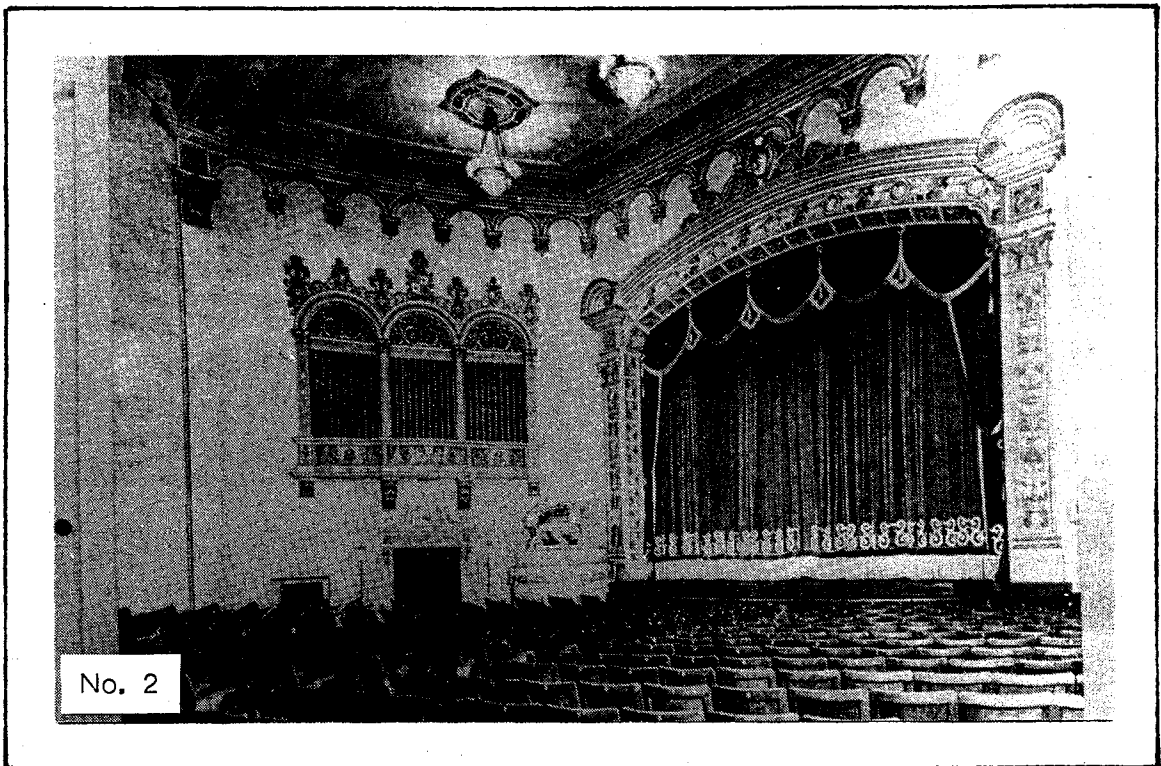
This project will give Australia one of the world's most exciting, entertaining and successful pipe organs - The Hills Centre Christie Concert Organ.

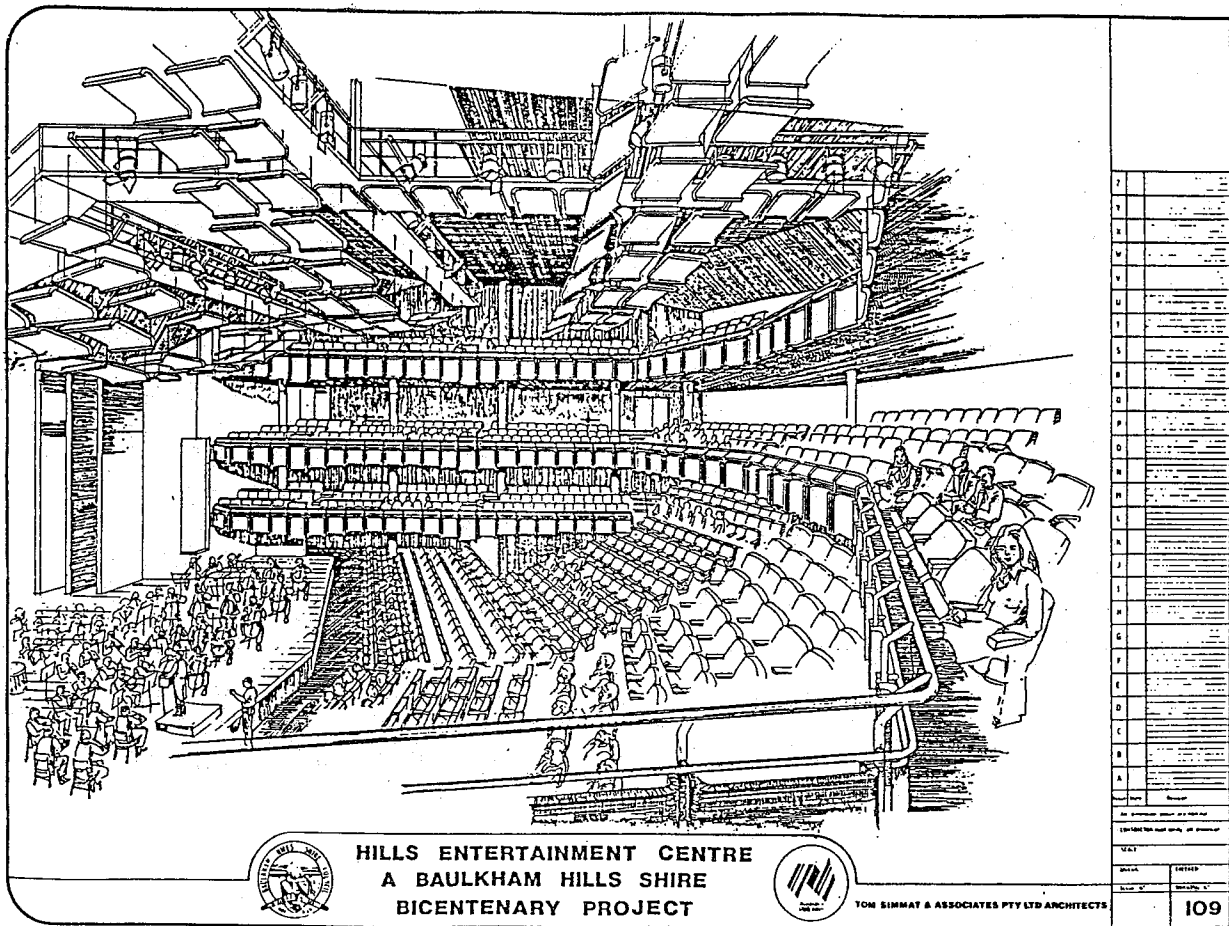


HILLS PERFORMING ARTS CENTRE - ORGAN ARTICLE PHOTOS

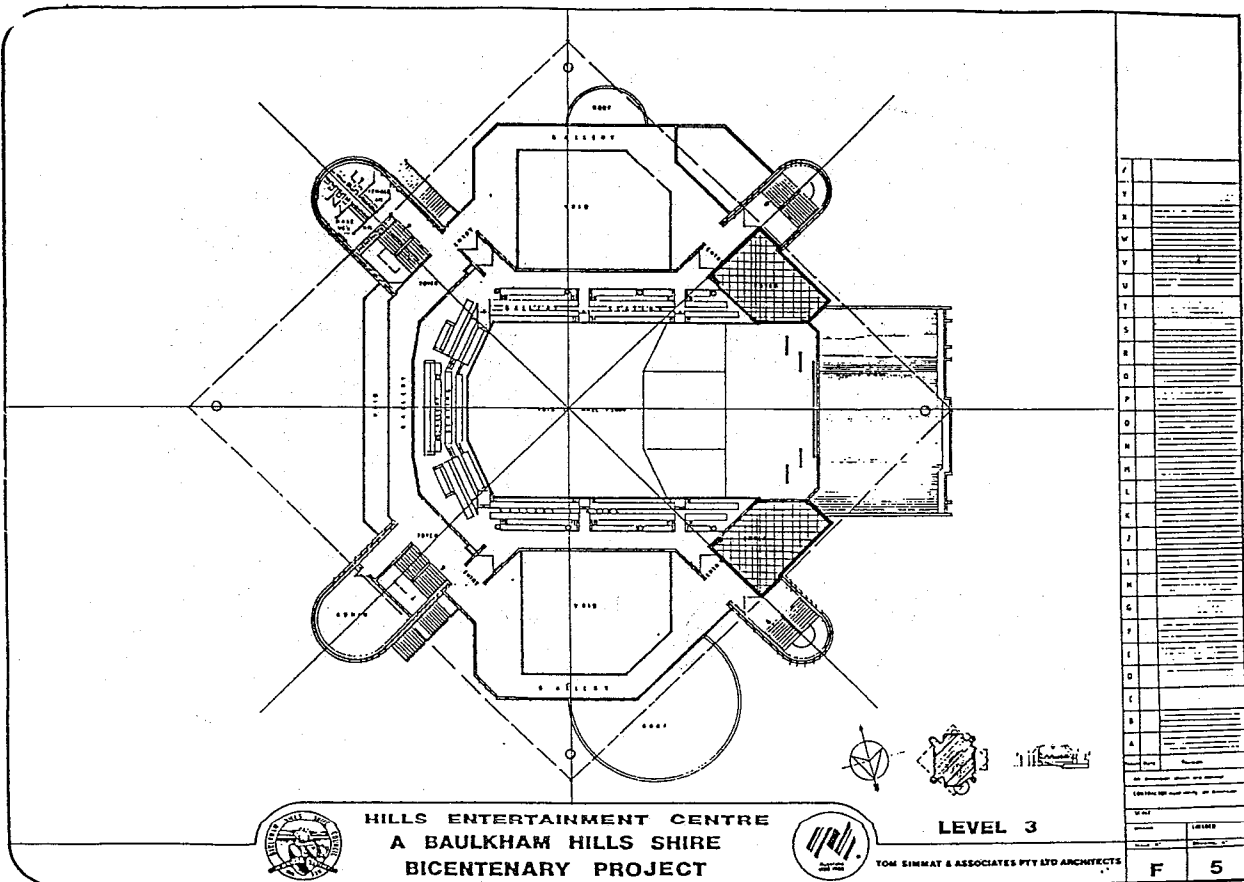
1. The ROXY CHRISTIE console photographed in 1930. It was originally finished in a black lacquer finish. Star U.S. organist, EDDIE HORTON, is at the console. When the Hills Centre instrument is opened, the console will be refinished in black and have a similar apron to that shown in this photo.
2. The Roxy theatre some years later with the console re-finished in white and on a lift. Note the lush Spanish theme. For a suburban theatre the Parramatta ROXY was unusually luxurious.
3. The almost completed Baulkham Hills Centre for the Performing Arts. The Centre opens in September and features Sydney's second largest concert hall. The Centre includes a number of rehearsal halls and other performance facilities.
4. A plan perspective showing the intimate audience to performer relativity. The Concert Hall has 1500 seats. Plan title shows original "Hills Entertainment Centre" tag. So many performing arts groups have shown interest in making this their Centre home that the name was changed some months ago.
5. A plan of one level of the Centre showing the location of the pipe chambers (cross hatched areas at right). Two enormous openings for shutters are in each chamber. Each of these shutter spaces extends over two floors (level 3 and 4) in height and are quite wide. It is expected that the massive shutter area and ideal chamber shapes will provide for an instrument of great clarity and dynamic range.







No. 4



No. 5

**THE TIVOLI
PRIDE OF DOWNERS GROVE**
by Evin Chase

Reprinted from an article
THEATRE ORGAN, March/April, 1988.

Twenty-five miles west of Chicago is the pleasant town of Downers Grove, Illinois. Across the street from the Burlington Northern Interurban railway station is the Tivoli Building. Built in 1928, the building houses a hotel, a bowling alley, several stores and a beautiful 1400-seat theatre! The theatre opened on December 25, 1928, originally designed with talking pictures in mind for the future. Although two large organ chambers were included in the theatre, it is believed that the owners opted for a small style E 2/7 Wurlitzer. Over the years, while many other theatres went the cycle of boom and bust, the Tivoli survives fairly well intact today. In 1986 a major redecoration was undertaken by the owner, Mr. Willis Johnson. About this time Mr. Johnson located a complete 2/7 Barton theatre organ in the closed Rialto theatre in Champaign, Illinois. Since the Tivoli's chambers had been empty for many years, the Barton would find a new home. The organ, as usual, had been neglected for years and much soot and dirt had to be removed. Mr. Johnson's "right hand" maintenance man at the time, Mr. Frank Minnis coded every pipe chest and wire before removal from the Rialto so reassembly would be simplified. The parts were moved to the Tivoli, cleaned, inspected and repaired when necessary. As with most Bartons, the inside leather pneumatics were in beautiful condition after almost 60 years! (No other organ builder has ever matched Barton's choice of leather).

Mr. Minnis adapted the left chamber and began installation of the organ, based on its original layout. In spite of the fact that Mr. Minnis had never even seen the inside of a pipe organ before his electrical and carpentry skills paid off.

About this time, another Tivoli employee suggested that Evin Chase, Toledo Area Theatre Organ Society's President be contacted to "fine tune" the project. After a few trips by Mr. Chase to Downers Grove, the organ began making music.

Not long afterward, a Barton lift was located in Lansing, Michigan, and installed in the Tivoli's orchestra pit. Tom Wibbels

played the "dedication" during a gala event for the theatre restoration in September, 1986. Currently, volunteer organists play weekends before the feature picture. In 1988, just as in 1928, the Tivoli Theatre, and now, organ - is still going strong.

THE ORGAN: Built in 1926, an interesting, "economy" model Barton. Seven ranks: Tibia, Tuba, Flute, Vox Humana, Violin, Violin Celeste, and Diapason. Six of the ranks are on two vented chests, one unified rank (Flute). To produce broader sound, Sub and Super couplers are used. Despite its full sound, the entire organ plays on 5" wind pressure. The one-horsepower Spencer blower generates 12" static wind. The percussion department of the organ is well represented by a snappy Barton 37-note Xylophone.

NEW MEMBERS

The Executive Committee extend a warm welcome to the following new members. We look forward to meeting you at our coming functions.

F.L. Ward, Bruce R. Parsons,
June E.T. Huckstepp, Michael Norris
Jill E. Wood, Lawrence M. Collins

LETTER TO THE EDITOR

Dear Sir,

Having enjoyed another TOSA Saturday concert just yesterday at Paddington Woollahra R.S.L. Club, I am prompted to write to encourage greater patronage of these Saturday concerts. These concerts are of the same high standard as the Marrickville Town Hall concerts, but are more informal and personal. It must be very disheartening for our Patron, Mr. Ian Davies, and for the performers, in this case, Neil Palmer and Bill Schumacher to have played for such a small audience, even though a very appreciative one.

Thank you to these fine performers for another most enjoyable afternoon, and a note of encouragement to other TOSA members. Do come along to the next Saturday 'Club' concert - I guarantee that you will enjoy the concert! and you will be supporting your Organ Society.

Yours sincerely, Judy Craike.

LETTER TO THE EDITOR

Dear Editor

After reading Mr. Ian Davie's article "Playing the Mighty Wurlitzer", (TOSA NEWS July 1988), I have noted down several comments that I would like to convey to the society members.

We all know the role theatre organ had in its hey day; namely rising from the pit before the show started and playing intermission - occasionally joining in with the orchestra. I have not mentioned silent movies as this lasted only a short period. Technology though, has made the theatre organ redundant in its original field and now is a totally new light. Namely, that of "SOLO" presentation.

As a result of technology change, organists have had to evolve a new style of playing to fit the genre, and it is at this point where the organist, at times loses favour with the audience. The conclusion to this argument is that NOSTALGIA IS KILLING THE THEATRE ORGAN!

Although I feel that pizza palours have somewhat prostitutionalised the theatre organ as it was originally known, at least it is being exposed to the general public. For instance to those who otherwise would never have heard organs such as these which would probably have deteriorated in warehouses and never played again. (It is unfortunate that Australia has one such instrument viz. EX Regent Melbourne 4/19 Wurlitzer). I am glad that this country does not have this particular setup.

Generally today, it seems that all audiences want to hear are those numbers that were played in the "good old days" and I do not think it is fair that Mr. Davies should call today's styles of playing "completely overboard", with "a ridiculous style".

Today's younger generation of theatre organists, who **YOU** have to rely on for the survival of the Wurlitzer, go out of their way to use their brains and come up with arrangements that are different. A prime example would be Hector Olivera's combination of "Somewhere over the Rainbow" and "The Trolley Song". You don't need to be a musician to appreciate the beauty and expression put into this piece. All one requires is a set of ears! After a selection like this,

the audience **IS** 'left up in the clouds' **not** wondering as Mr Davies likes to say, but more **EXHILARATED!**

It is interesting to note that in the TOSA questionnaire conducted last year, several members mentioned that of the organists they would most like to hear at Marrickville, there were suggestions for organists who were either retired, confined to resthomes or dead! This confirms my argument about what people want to hear.

So what can an audience member do about it? The best suggestion is to go to a concert with an open mind and be prepared to accept something different. Some people have been known to walk out on an artist because they have played something from 'today's' repertoire. If you take my suggested approach, more people would find organ concerts interesting and unpredictable - not to mention enjoyable.

Remember one thing - you can't live on **NOSTALGIA**, it's deadly. Let's extend the life of the Mighty Theatre Organ.

Signed,

John Giacchi.

LETTER TO THE EDITOR

Dear Editor,

THEATRE ORGANS

"IS THERE A FUTURE"

Mr. Ian Davie's comments in the July issue of TOSA NEWS have prompted me to write and make further comment regarding the 'playing and promotion' of the theatre organ.

Mr. Davies comments were most nostalgic and certainly qualified the ideals during the 1930's, of cinema organ performance and presentation. It is to be remembered that we are now well into the 1980's and heading for the 1990's and the form of organ playing that was so much a part of cinema going in the '30's, is now virtually defunct.

There is only a minute percentage of people that really are able to recall the great days of the super cinemas. Had times and tastes

not changed, then perhaps more of us may have been able to witness this great period in entertainment history.

With the changing tastes and performance of music, we have to regard ourselves as very fortunate to have the very few theatre organs left in existence that there are. Owing to the age of those lucky enough to remember these organs playing in theatres, we have to be realistic and understand that, unless a younger generation is encouraged at this stage in time, to appreciate the Wurlitzer organ - we may as well throw them away now!

Numerous organs around the world have had countless thousands of dollars spent on their restoration and betterment. The purpose of this work has been to preserve them and to enable talented artists to purvey their music to the "new" public.

The theatre organ is now seen in a light far in excess of its original function - that of playing accompaniments for silent movies and then playing "interval" music between movie sessions.

It is most obvious today that many of the original theatre organs suffered from having poor specifications. Standard "stock" organs were the vogue in the 20's owing to their demand. Little time was available - unless the money - to build highly musical organs. Now with the modern techniques of organ building and the sophisticated replacement parts available, it is possible to rebuild these instruments with more thought to music, than their original builders ever imagined.

To encourage the younger generation, it is a necessity for highly talented musicians, such as Jonas Nordwall, Hector Olivera, George Wright and others to demonstrate that these instruments are so versatile now, you can play virtually anything on them. Play old favourites of the 1930's to a hall full of teenagers and you are looking at another version of a fire alarm. Provide a balanced mix of old and new and perhaps you are getting somewhere? Then younger people are able to listen to items that they are able to relate to and at the same time experience a little of what was played on these organs 50 years ago. They are the audience and it is they that will be the future for these instruments.

I am the first person to wish that the original stylings and playing of the theatre organ will live on, but many of us are fooled if we are of the belief that what you heard in the local cinema was "real" cinema playing. Recordings of artists such as Jesse Crawford, Don Baker, Sidney Torch and Henry Croudson prove to us that what we heard in most Australasian cinemas was not true theatre organ music. Certainly it was most entertaining and nice to listen to, but not a patch on what the big names were doing overseas.

We are moving into a new era now and to continue the ideals and existence of the theatre organ, we have to change our ideas. This is not to say that the old styles are to be ignored either. We have to provide what audiences want to hear! Those that are not prepared to think of their audience and maybe their own future with the public, should decide to perhaps remember the good old days and leave it at that.

Theatre organs went into decline because people generally were sick and tired of them. There were the enthusiasts, but they were unfortunately a minority. The big theatres had served their purpose and they too, were uneconomical to run and repair. They were torn down because they became white elephants - just like the organs.

Mr Davies comments re: "turning the organ into a pizza palour juke box" is a little bewildering. If it was not for the installation of many of these theatre organs into pizza palours in the USA they would probably still be in crates in warehouses. The making of these organs available to a new and younger generation in America, has fostered this generation to do such things as save theatres that had previously been torn down, many with their organs still in them! Although many organs in the States have had numerous moves since being brought back to life, most are now settled in homes where they are being appreciated by YOUNG and old.

Times have changed and so too have musical standards. That is why one can come away from a concert by Olivera and feel exhilarated, breathless and in wonder, and be thoroughly bored with "intermission" music from another performer.

Maybe time had come for the former generation of cinema organists to consider their fine achievements of the past 30 years or so, and now put aside their music and sit back and encourage the younger organists of today. The nostalgic days of the 30's are well and truly over as far as the great heyday of the mighty theatre organ is concerned. A little of the old and a bit of the new is what is required to attract the people necessary to continue the support of the Wurlitzer organ.

Perhaps I may be wrong, but sadly I feel that Mr Davie's comments can only be described as detrimental to the future of the theatre organ. It is people such as he who should be encouraging the younger performers and their "individual" stylings, in the furthering of the MIGHTY THEATRE ORGAN in the 1980's.

With respect,

John W. Parker.

LETTER TO THE EDITOR

Dear Sir,

The purpose of this letter is to correct some of the inaccuracies in the recent article relating to Convention artist Tony O'Brien, published in TOSA NEWS June 1988.

As noted by John Rattray in his "What Is The Point Of A Review?" in the same magazine issue, the policy of TOSA NEWS is to provide space for personal opinions. As many TOSA members realize, Ian McLean expresses opinions that conflict widely with the opinions of other TOSA members. Articles such as that critic writes draw heavily on personal opinion. As long as those who choose to read his articles, do so in that context, then the "fallout" should be less damaging.

The problem TOSA ACT Division has this time (the latest is only one of a series of Ian McLean's critical articles on ACT TOSA's Compton organ and Committee) is that clear inaccuracies have been included in the latest TOSA NEWS by Ian McLean. Consequently, I consider it my responsibility to correct some of those errors, which appear to be based on questionable hearsay.

TOSA ACT Committee purposely selected young artists from the UK and USA. All artists responded to our invitation. The selection of Tony O'Brien as the Canberra Convention artist was arrived at after a thorough detailed assessment process by the Canberra Convention Committee and all of the TOSA ACT Committee members. The Committee is well satisfied with its selection of Tony.

The report on Tony's concert at Kurrinyup WA by John Fuhrmann was unsolicited and published as another view of a performance by our Convention feature organist. Was it underhand of us to publish in our magazine an opinion that was contrary to TOSA NSW's critic Ian McLean? The propriety of our magazine editor in publishing John Fuhrmann's report is brought into question by Ian McLean's disparaging claim.

TOSA ACT Committee's policy of co-operation and encouragement among TOSA Divisions and Chapters came out strongly during the recent TOSA National Delegates' Meeting in Canberra and assisted in the resolution of some difficult matters under consideration. Constructive criticism relies on accurate recording of facts. Provided our TOSA committees and editors support accuracy and constructive criticism, then I consider that the spirit of co-operation (which I believe was very evident during the Canberra Convention) will continue and be for the betterment of all TOSA Divisions.

Thank you.

Colin Lacey
President TOSA ACT.

Ian McLean replies:

I expect and accept that there are many who do not agree with my opinions. Conversely, many do agree. However, neither of these statements gives any article validity.

In the many years that I have been writing about theatre organ I have had very little criticism of the integrity of my articles with regards to the facts that they have contained. This has been, I believe, due to the effort that I always put into

checking out all articles with many sources. In the case of the Tony O'Brien articles the sources for information and points of view have been: KINGSLEY HERBERT, BARBI OSBORN, CLINTON WHITE, JILL BELLCHAMBERS, DAVID DUNNETT, (all of TOSA ACT Committee), TONY O'BRIEN (the artist), STEVEN LANHAM (ACT), BEV HARRISON (ACT), WAYNE BERTRAM and PAUL FITZGERALD (TOSA S.A.), NEIL JENSEN (Sydney), RAY CLEMENTS (Perth), ERIC WICKS (Melbourne) and even COLIN LACEY himself! However, I am always quite prepared to stand corrected and, when I do make a mistake, to apologise.

As to Col's only attempt to dispute any of my articles' "facts" (he claims that the Perth review was not "solicited" by TOSA ACT), RAY CLEMENTS (John Fuhrmann's partner), stated that "John has been asked by Kingsley Herbert to provide him with John's review for 'TOSA ACTION'". I believe on this issue that my scribblings' "facts" have more integrity than those in Mr Lacey's letter!

It is a pity that TOSA ACT does not concentrate on their many successes with this convention. As I have already written, it was the best organised yet. That they failed in one important area did not make for a bad convention. What seems to be the issue here is someone's ego. Some personalities in TOSA ACT appear to need to have the global perception that everything was perfect. It wasn't, and writing letters like this will not change that fact! However, I am sure that its contents will have added to this newsletter's readers' interest!

WHAT THEY ARE PRINTING OVERSEAS

News from America about TOSA reprinted from THEATRE ORGAN NEWS - March/April 1988.....

"Just prior to Christmas I (Bruce Ardley, Melbourne) had the opportunity to visit both Sydney and Canberra. In Sydney, the former Capitol Theatre 3/15 WurliTzer is scheduled to be reopened in the Orion Centre, Campsie. The opening will take place from October 1-3, 1988.

The Orion Centre is actually the former Orion Cinema which was saved from destruction and turned into a function centre. Chambers have been built below stage and appear quite generous in size with large openings to allow the sound to escape into the auditorium. The former stalls area will now seat about 800 people. The balcony area has had the floor flattened and houses the lighting control and other equipment. Electronic control of the organ will be from the unit supplied by Devtronix of California. John Parker is at present engaged full time on the rebuild. The quality of the restoration is a credit to both him and his assistants. I am greatly looking forward to the opening of this WurliTzer which has been increased to 17 ranks from the original 15. New South Wales' other organ, the Marrickville Town Hall 2/10 WurliTzer sounded in fine form after listening to the tapes of excellent recent concert by Hector Olivera.

Both Tony Fenelon and David Johnston gave concerts here recently, both to approving audiences.

I was also able to see and play the former Duke of York Theatre Eastwood Christie now installed in the Epping Baptist Church, in suburban Sydney. This organ began as a 2/6 but has gradually grown under the guidance of Rob Gliddon and John Andrews. The organ console at one stage had been partly "churched" but is being restored to its original theatre organ styling. The instrument has a delightful theatrical sound though not akin to any particular brand. It is used regularly for theatre and classical concerts and is a first class dual purpose unit.

Another interesting theatre organ installation is that of the 3/15 former Regent Sydney WurliTzer now installed in a specially constructed small theatre in the home of John Atkinson at the Sydney suburb of Hurstville. The pipework is all housed in one chamber and provides a very full sound."



THE GRAND OPENING

OBITUARY

By Doug Smith.

It is with extreme regret that I report the passing of member William Bullock of Yagoona during the evening of Friday 8th. July at Bankstown Hospital.

Aged 73 and one of nature's gentlemen, Bill was a quite member of our Society and most certainly would have been seen, but rarely heard by anyone.

Our Society owes Bill a huge debt of gratitude as he was the very first person to respond to the call for aid, and he put in over a year of consistent help working on the Orion organ in its initial stages. Much to his disgust, his health eventually stopped him from coming, but he kept in touch to check on the restoration progress.

Bill was of the 'Old School' - he was never late and was a pleasure to work with. He carried out his tasks with meticulous care and anything that Bill restored never had to be done again.

Our sincere condolences go to his family and friends and this society no doubt will see that William Bullock is properly recorded on the official list for the Orion Organ when the opportunity presents itself.

FIVE for FIVE - A review

The French composer Maurice Joseph Ravel, best known for his composition Bolero, said, and I quote "Music, I feel, must be emotional first and intellectual second". That quotation summed up how I felt at the end of the Five for Five concert. What I had experienced was five very good organists playing five very different styles of music from five different periods.

Ian Davies is always a pleasure to listen to and for those who saw and heard Ian in the heyday of the Theatre organ, then Ian's contribution to the Five for Five concert was full of memories and nostalgia. It has been some time since we last heard Ian on the Marrickville organ, but those in attendance on 26th. June certainly appreciated his return.

Trisha Watt - formerly Patricia Guthrie, made a return after some six years absence to play a delightful segment, and although she was very nervous, her music captivated the audience and left us all of the opinion that we must not wait another six years to hear this most pleasant and entertaining artist again.

David Parsons, who as we all know, is an accomplished organist on classical organ, electronic organ and theatre style instruments, entertained us in his usual inimitable style. David's rendition of march music is always a joy and this occasion was no different.

It is amazing how maturity and a year or two more experience has changed and enhanced Andrea Harrison's music and her mastery of the Theatre Pipe Organ. Andrea's segment must surely be the best testimony available of the results of practice, practice and more practice.

As the final artist of the day, the mysterious masked and cloaked phantom like character made his way to the console, we were treated to the opening lines, by the auctioneer, from Phantom of the Opera. As the strains of Andrew Lloyd Webber's music echoed and bounced around the old Marrickville barn, the audience sat spellbound and entranced. Who was this mystery organist? Although he was of similar build, he had no beard - so it was not Ian McLean. Cliff Bingham was visible at the back of the hall - so it was not he. He was too large a man to be Tony Fenelon or David Johnston. I doubt that other than those in the know whether anybody in the hall guessed or worked out his identity, but enjoy his music they did, to the point of demanding "more" - until he played an encore.

When the mystery artist was unmasked and identified as Barry Brinson from New Zealand, he received, yet again, another round of applause.

I am not a musician, I am not a music critic, I do not know whether the notes that Barry played were the "dots" as Andrew Lloyd Webber penned them when he wrote the music, in other words I do not know whether, to use Ravel's quotation, the music was intellectual, but it was emotional - Barry, a tremendous performance.

To each of the five artists who gave their time to practice and to present this concert for no fee whatsoever, we, the entire TOSA membership, say thank you. With all proceeds taken into account, the concert raised just under \$2000, and that is a sum well worth having.

Again to Ian, Trish, David, Andrea and Barry and indeed to all the TOSA workers - thank you for a beautiful enjoyable afternoon.

Bob McMinn
Secretary.

NOTES FROM THE SECRETARY

Kables Restaurant is currently being refurbished as is the white Rolls Royce - What is he on about now? - some of you are probably saying. In June TOSA NEWS Sydney metropolitan members were each sent a book of eleven raffle tickets, ten to be sold and the last one to be kept as your bonus for selling them.

The raffle prize is dinner for two at KABLES in the REGENT of SYDNEY with travel to and from KABLES in a WHITE ROLLS ROYCE.

So far, returned tickets have raised \$1000 and only about 20% of people have returned their tickets - some have even requested extra books of tickets. The original budget was to make \$4000 from this raffle for the Capitol Organ Fund so PLEASE keep selling those tickets and sending back your money.

The raffle will be drawn at the JIM MILLER CONCERT on 28th. August at Marrickville, so keep at it.

* * * * *

Have you thought about how to get to Perth for Convention '89.

Here are just a few ideas;

Train - Indian Pacific - about \$1300 - \$1400 return.

Coach - TOSA WA have a couple of tour ideas available.

20 day round trip \$1110
16 day round trip \$735

Plane - I have made some tentative enquiries
Apex fare \$577 return
Limited number available
Must be booked early.

Drive - for anybody intending to do so - it is just past the Blue Mountains - you should do it in about 4 days - petrol alone could cost as much as \$2,000 for the return trip.

Anybody intending to go to Perth for Convention '89, please contact me by phone ASAP.

Bob McMinn
Secretary.

"A CERTAIN SPECTACULAR"

FATHER JAMES MILLER
AT THE WURLITZER ORGAN
MARRICKVILLE TOWN HALL
SUNDAY 28th AUGUST AT 2PM.

In 1986 N.S.W. audiences sadly missed out on a musical experience that left most other states in Australia, Norfolk Island and New Zealand shouting for more and demanding a return visit from Father Jim Miller within two years.

The two years are up and everyone's wishes have been granted!

Members of TOSA N.S.W. are wondering what to expect with the arrival of Father Jim Miller to Sydney, need have no worries of whether he will be playing classical or church music. In fact, if one popular hymn such as 'The Old Rugged Cross' is included, it will probably be the only one.

N.S.W. was most unlucky not to have presented Father Jim in concert during his 1986 concert tour of Australia, New Zealand and Norfolk Island. All societies and divisions that hosted him were "ultra" glad they did.

In New Zealand, I was fortunate to have had the pleasure of arranging and promoting Father Jim's concert through the "Theatre Organ Society of Auckland", where he performed on the 2/13 Wurlitzer installed in the Hollywood Theatre in Auckland. It certainly was a concert that I and my fellow Auckland

society members will never forget, mainly for the pure entertainment and musical content, provided by the Father himself.

Dressed in dark suit, clerical collar and a gold cross hanging from his neck, Jim Miller had the audience in raptures - both musically and hysterically - after playing his first two numbers. If ever there is a musician who devotes himself to (1) His music and (2) His audience; Father Miller is the one! The audience soon forgets that "visually" a priest is performing for them. Jazz and blues stylings are Father Jim's specialty with arrangements by Fats Waller and Jelly Roll Morton that really set the Wurlitzer organ swinging.

Not to be forgotten either are Jim Miller's subtle and meaningful renditions of ballads such as, "The Desert Song Serenade" and personalised arrangements of tunes, such as "Mood Indigo".

From the moment the performance in Auckland began with "The Best Things in Life are Free", we were treated to numerous favourites such as "Moon Glow", "Alexanders Ragtime Band", "Honeysuckle Rose", "Anything Goes", "Basin Street Blues", and as an encore, "How Great Thou Art".

Father Jim used the Wurlitzer to its full advantage. Lots of individual voices, brassy reed riffs and full bodied theatre organ sound. Percussions are put to excellent use with often subtle use of either a tap or jazz cymbal. Organ tuning is an asset with Jim Miller's frequent use of the organ untremmed.

As a person, Jim Miller has an audience in the palm of his hand, from the second number! His jovial personality and effervescent sense of humour, had both the Auckland and Australian concert patrons 'rolling in the aisles' - literally! Can you imagine what would happen if you put YOUR dentches in the MICROWAVE OVEN???? Well, Father Jim did, and told us the whole story!

For N.S.W. this will be a concert that **CAN-NOT BE MISSED!** Father Jim's brand of music for the theatre organ is unique and to stay away from a concert of his would be foolhardy for any theatre organ society member.

During the next month you will be able to hear the music of Father Jim Miller on the society's weekly programme on 2QBA-FM.

"THEATRE ORGAN HIGHLIGHTS" is presented weekly by Vice President Cliff Bingham, and you are advised to listen to programmes closer to 28th. August every Monday night at 9pm. Tune in, have a listen, and I am sure you will agree that Father James Miller is an artist in his own right.

He is first to say that "he is not the greatest in the world" but, that "he plays for his and his audience enjoyment".

If the past is anything to go on, N.S.W. members and audiences are in for a real treat!

BE THERE - you won't regret attending - in fact you'll really enjoy the programme.

John W. Parker.

THANKS

Neil Palmer, on behalf of the committee, would like to thank John Venables for his kind donation of a step ladder which will help Neil in the maintenance of the organ in Marrickville Town Hall.

FOR SALE

For sale: YAMAHA EX-42 Electronic theatre organ.

Available for inspection.

Highest tender accepted.

Contact the Manager - Sutherland Entertainment Centre. Phone 521 8888.

For sale: Conn 644 Martinique.
2 x 61 manuals - 25 pedals with Conn pipes (worth \$1,000).
Excellent condition. Price \$6,500.
Phone 449 2240 AH.

For sale: Schober organ.
2 x 61 Manuals - 25 Pedals
Amplifier and speaker
Percussion and Dynabeat
Full circuit diagrams and instruction manual. Needs minor attention.
Best offer. Phone 449 2240 AH.

THE HOME ELECTRONIC ORGAN

Part 6 by Alan Deveax.

The voicing of an organ is its make or break point. Good voicing with a variety of distinct stops which blend together when required makes for a satisfying instrument to play and hear. An organ with only bland flutey voices (which is unfortunately all too common) becomes rather monotonous after a while.

Using frequency divider units, the waveform with all needed harmonics present is filtered to suppress unwanted harmonics. Contrast this with the synthesiser type instrument and the Hammond organ which add harmonics to the waveform to generate the correct harmonic build-up.

Let us look at two examples which do not need tuned circuits. The flute voices are obtained by filtering out all higher harmonics leaving only the fundamental and a little bit of third harmonic. The circuit would be just a simple low-pass filter consisting of resistors and capacitors. This creates a monstrous problem, however due to the wide range of frequencies we have to handle. The lower notes will sound OK, but the higher fundamentals at the top of the keyboard will be so severely attenuated that they will be barely audible. Similarly for the string voices, the fundamental is suppressed, and the higher harmonics accented. Such a voice can too easily become shrill at the top end of the keyboard and too weak at the bass end.

More ingenuity has been used to overcome this problem than any other on the electronic organ. Lowrey used four or five filter circuits, each of which could amplify a range of tones up to a certain point, then cut-off quite rapidly afterwards. The keyed tones were separated into groups at the keyboard and each group would be passed on to their own filter. (the same filters were re-used in a different way for the voices which required definite tuned formats making this system truly economic).

Baldwin used a similar method of dividing the keyers up into sections, but these were re-joined together using resistors so that there was a small volume difference between adjacent sections. Dividing the keyboard up into octaves meant there could be five steps of volume from the top to the bottom of the keyboard. Tones were then taken from

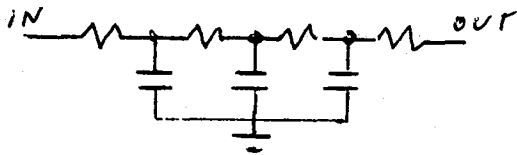
the top or bottom of the keyboard as needed. The tones from the top of the keyboard would have higher notes accented, and applying these to the flute filter would keep the voicing much more even. String voices were taken from the lower end of the keyboard. Other manufacturers used different systems. Gulbransen used two resistors from each of its keyers to channel the sounds into two amplifiers, one with the higher notes accented and the other with lower notes louder; this achieves the same effect as Baldwin.

One other ruse to keep the voicing simple for flute voices was to use a three part filter with the values being different in each section. The desire here was to create a filter which would have a sharper action as the notes went up to the top of the keyboard.

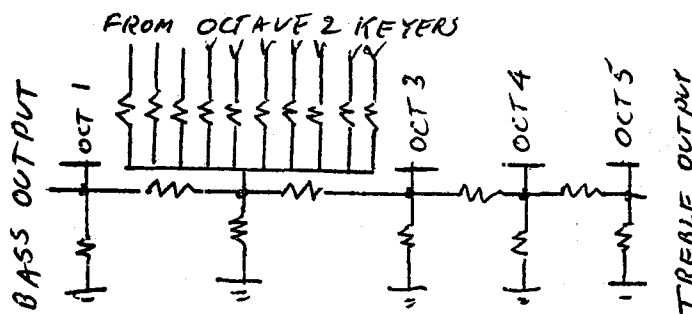
Diapasons are a variation on the flute theme. Here a large amount of second harmonic was allowed to remain in the waveform with the frequencies cutting off sharply after that. This is easily done if the organ uses three sets of keyers - one for 16, 8, and 4 foot pitches. Adding about half the amount of output from the 4 foot tone to the 8 foot tone and then filtering the combination is an easy way to obtain a reasonable Diapason tone.

The remaining voices of an organ uses formats - resonant circuits which accentuate a range of tones, just as say the shape of an oboe accentuates tones around 3000 cycles. The sharpness of the filter and the degree of action and subsequent filtering all affect the sound of that voice. Obviously woodwind voices will have to be fed from square wave which have only odd harmonics. The French Horn needs a fairly gently format centered at around 350 cycles, while the Oboe needs to have the fundamental attenuated and a narrow range of harmonics in the 1000 cycle per second band accentuated heavily.

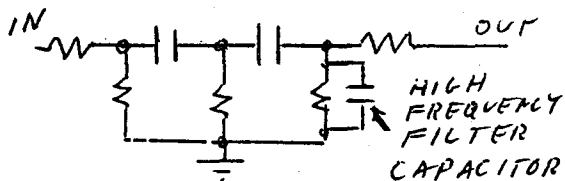
Voicing is difficult to do by theory alone as the type of loudspeaker will have a significant effect on the sound. Electronic organs do not need Hi-Fi speakers, though, as deficiencies in say low frequencies (provided they are not too severe) can be overcome by accentuating the lower notes in the voicing filters. An organ speaker should however, be capable of low distortion and should not have any obvious peaks in its response.



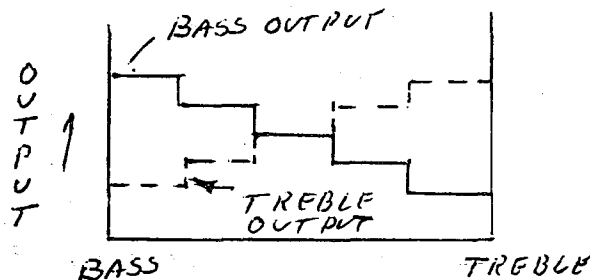
Flute filter is a low pass network. Capacitors shunt high frequencies away to ground.



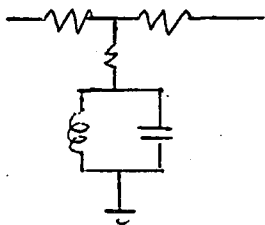
Dividing the keyboard into sections allows outputs to be taken from top and bass end of keyboard to reduce voicing problems.



A string filter is a high-pass filter. The capacitors attenuate the lower frequencies and allow higher harmonics to pass unaffected. In practice some high frequency filtering is used to avoid the sound becoming too 'buzzy'.



Output from sectionalised keyboard filters shows how the levels vary from the two ends of the keyboard.



A format filter uses a tuned circuit consisting of a small inductor and a capacitor to emphasise a band of frequencies. The waveform fed to the filter must have the appropriate harmonic content to start with.



THE GRAND OPENING
OF THE
EX-CAPITOL THEATRE
WURLITZER THEATRE PIPE ORGAN
IN THE
ORION CENTRE
BEAMISH STREET CAMPSIE
OCTOBER 1 - 2 1988
PLEASE BOOK EARLY

CONCERT REVIEWJOHN ATWELL & MARK WALTONMARRICKVILLE TOWN HALL29th May 1988

By ACT Member Barbi Osborn.

TOSA N.S.W. in this writers opinion did very well in engaging John Atwell and Mark Walton together to present this concert. The talents of these two very fine musicians, combined to make an afternoon of first class entertainment which was thoroughly enjoyed by all who attended. I was very glad I made the trip to Sydney for this event as it proved to be most worthwhile.

John opened his bracket with a bright and cheerful (as 'opening numbers' should be) SING HALIELUIAH COME ON GET HAPPY and followed that with GRANADA which included some very nice registration changes. His next selection was a Salute to Irving Berlin, comprising a medley of HEAVEN, ALWAYS, BLUE SKIES, TOPHAT WHITE TIE AND TAILS, WHITE CHRISTMAS and NO BUSINESS LIKE SHOW BUSINESS. (I knew it had to creep in somewhere).

A change of tempo and rhythm followed with DESTINY WALTZ then another turn around in pace with Elton John and Bernie Taupin's I'M STILL STANDING from the album 'Too Low for Zero'.

John then introduced Mark Walton, an artist I had not heard of until I read TOSA NEWS.

Mark began with Fr Martini's PLASIR d'AMOUR Scott Joplin's NEW RAG and Herbie Flower's CAROLINE, all played on saxophone - and to perfection. Changing to clarinet, Mark then played STICK OF LICORICE and CARNIVAL OF VENICE in its entirety. I had not heard the full length version of this piece and after hearing it played by this superb musician, I decided it wasn't long enough. This seemed to be the general feeling from the audience to as was expressed in a very lengthy applause.

John Atwell continued the entertainment with SOMEWHERE OUT THERE which I felt was played with all the right emotion and then his own composition which he played in his recital at the Festival 15th. convention in Adelaide, CELEBRATION FANFARE. And that was only the first half.

After interval and the drawing of the raffle and other announcements ritual, John resumed his position at the Wurlitzer and played Gershwin's STRIKE UP THE BAND, Sousa's KING COTTON MARCH, my very favourite, ALL I ASK OF YOU from Andrew Lloyd Weber's Phantom of the opera and a medley from South Pacific which included all the tunes except one.

Mark Walton's bracket included VALSE, THOSE WERE BEAUTIFUL DAYS and SAXOPHOBIA which he described as being one of the silliest pieces of music ever written. I wonder what composer Rudy Weidoeft would say!

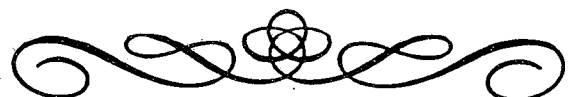
Returning to clarinet, Mark then played BLACK AND WHITE RAG as his final number. But - the demands for 'more' were overwhelming so Mark came back and played STRANGER ON THE SHORE on saxophone.

Back to the Wurlitzer, and John continued the entertainment with SIBONEY, DIDN'T WE and finally SLEEPING BEAUTY WALTZ. Again came calls for 'more' so John returned to play PRELUDE TO ACT 3 OF LOHENGRIN, by Richard Wagner.

A very well organised afternoon of top entertainment. John demonstrated his versatility through jazz, classics and modern, with interesting arrangements and registrations.

Mark really impressed me also with his expert handling of both clarinet and saxophone. A real performer that I would like to see again soon. My congratulations to both men on presenting this wonderful concert and to TOSA NSW for billing them together. John Atwell is a very clever accompanist and I for one, would like to hear them together more often.

Editor's note. The above review reached me too late to appear in the July issue of TOSA NEWS.



THE WILCOX WONDERLAND

by Paul Quarino

Reprinted from an article
THEATRE ORGAN, May/June 1988

**High on a bluff
overlooking the narrows
at the west end of the
Tacoma Narrows Bridge,
in an elegantly appointed
modern mansion specially
built for her
a lovely lady dressed in
shining ebony resides.**

Often it is said that when a lady gets a new gown, she also gets a new personality. This may well be true of this lady, who started life wearing gold and ivory in the Brooklyn Fox Theatre, changed to bright royal blue and gold when she resided in the Cardinal Music Palace in Fort Wayne, Indiana, and now, in her new attire, presides over the home of Richard Wilcox.

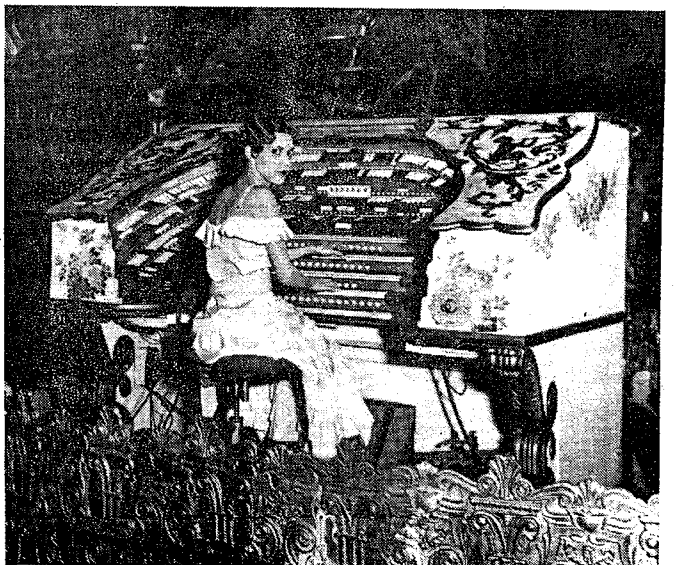
With 48 ranks of pipes and numerous accessories to command, this console is lighter than ever before as all of its work is done by a computer system that requires only electronic components in the console and a single ribbon, about 75cm wide, connecting it to the control panel. The wizardry of Mr. Wilcox has made all of this possible, and the technical skill of Ed Zollman has brought it to completion.

When asked how his interest in pipe organs began, Wilcox replied, "I've always enjoyed pipe organs." When asked whether he had played keyboards as a young man, he stated that he played guitar in a rock-and-roll band. "I just liked organs - used to listen to them on records - always thought they were fascinating, great big instruments. The first record I got," he added, "was 'Leon Berry at the giant WurliTzer Pipe Organ, Hub Rink, Chicago.'" Dick owned a Hammond X-66 but was never really satisfied with the sound. He always enjoyed the chorus effect of a large pipe organ even though he never fully understood why they sounded so much better than his Hammond. A friend told him of Ray DeVault at Devtronix, so he flew his own plane to Sacramento, met Ray and bought some parts from him and started from there. His plan was to build himself an electronic simulation of a four-manual 37-rank theatre organ in which he would incorporate his own computer relay system.

When Ray DeVault saw the potential of Dick's relay system, he realised that others could benefit from his system. One of the first to purchase this new relay for his pipe organ was Dr. Dee Williams of Aurora, Colorado. When Dick went to install it, he met technician Ed Zollman, who was installing the organ. Dick was impressed with Zollman's work, and told him to be on the lookout for a large pipe organ that he could buy and install in either a 'restaurant or a house or something." Ed heard that the organ in the Cardinal Music Palace was for sale, so they flew to Indiana to see it and bought it.

In the meantime, Wilcox planned and began construction of his (and the organ's) new home on a large site near Gig Harbour, near Washington. Together Ed and Dick designed and executed the layout for the 48 ranks to which the organ had grown. Zollman is responsible for the installation of the organ, his principle assistants are Ivan Duff and Patti Simon.

When I began the research for this article, I visited the Wilcox home where I immediately found myself in another dimension. I was not in a theatre, a church, or a restaurant, but it embodied the ambience of all of them - a wonderland. This super-studio captured for me, the essence of many of my favorite installations all in one place. Playing it brought the realisation that this was not an instrument to be played just once, and I am drawn, as others will be, to return again and again. This lovely lady, in her new ebony gown, is most fortunate to have found such a home, and her new personality expresses this.



As the console first appeared in the
Brooklyn Fox Theatre

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIV.) INC.

NOMINATION FORM FOR ELECTIONS - 1989

NOMINATIONS ARE HEREBY CALLED FOR ELECTIONS PURSUANT TO RULE 14.

POSITIONS OPEN FOR NOMINATION.

PRESIDENT
(2) VICE PRESIDENTS
SECRETARY
ASSISTANT SECRETARY
TREASURER
ASSISTANT TREASURER
(6) ORDINARY MEMBERS OF COMMITTEE

PLEASE PRINT CLEARLY

I WISH TO NOMINATE _____

FOR THE POSITION OF _____

NOMINATOR _____ DATE _____

SIGNATURE OF NOMINATOR _____

SECONDED BY _____

SIGNATURE OF SECONDER _____

I hereby consent to this nomination.

SIGNATURE OF NOMINEE _____

NOTE: This nomination MUST be in the hands of the Returning Officer Mr Rod Blackmore Box 124 P.O. Pennant Hills 2120 by 5.00pm on WEDNESDAY SEPTEMBER 28TH 1988.

NOTE:

RULE 14 (14) A nomination of a candidate for election under this rule is not valid if that candidate has been nominated for election to another office at the same election.

RULE 14 (15) A nomination of a candidate for election under this rule or to fill a casual vacancy is not valid unless that candidate has been a member of the association for the whole of the period of 6 months immediately preceding the date of that members nomination.

* * * * *

