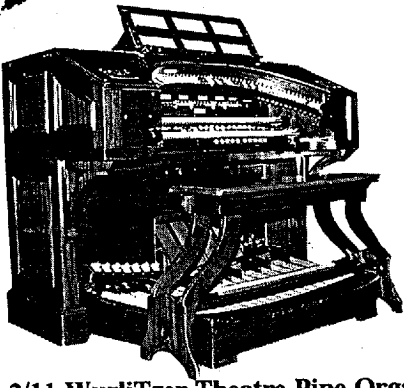
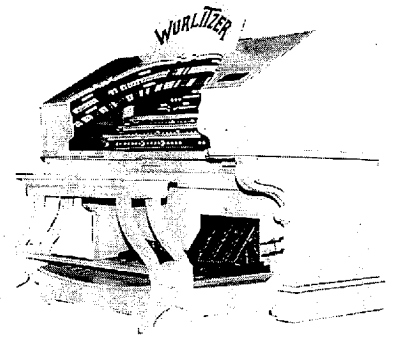


MARCH, 1998



2/11 Wurlitzer Theatre Pipe Organ  
Marrickville Town Hall

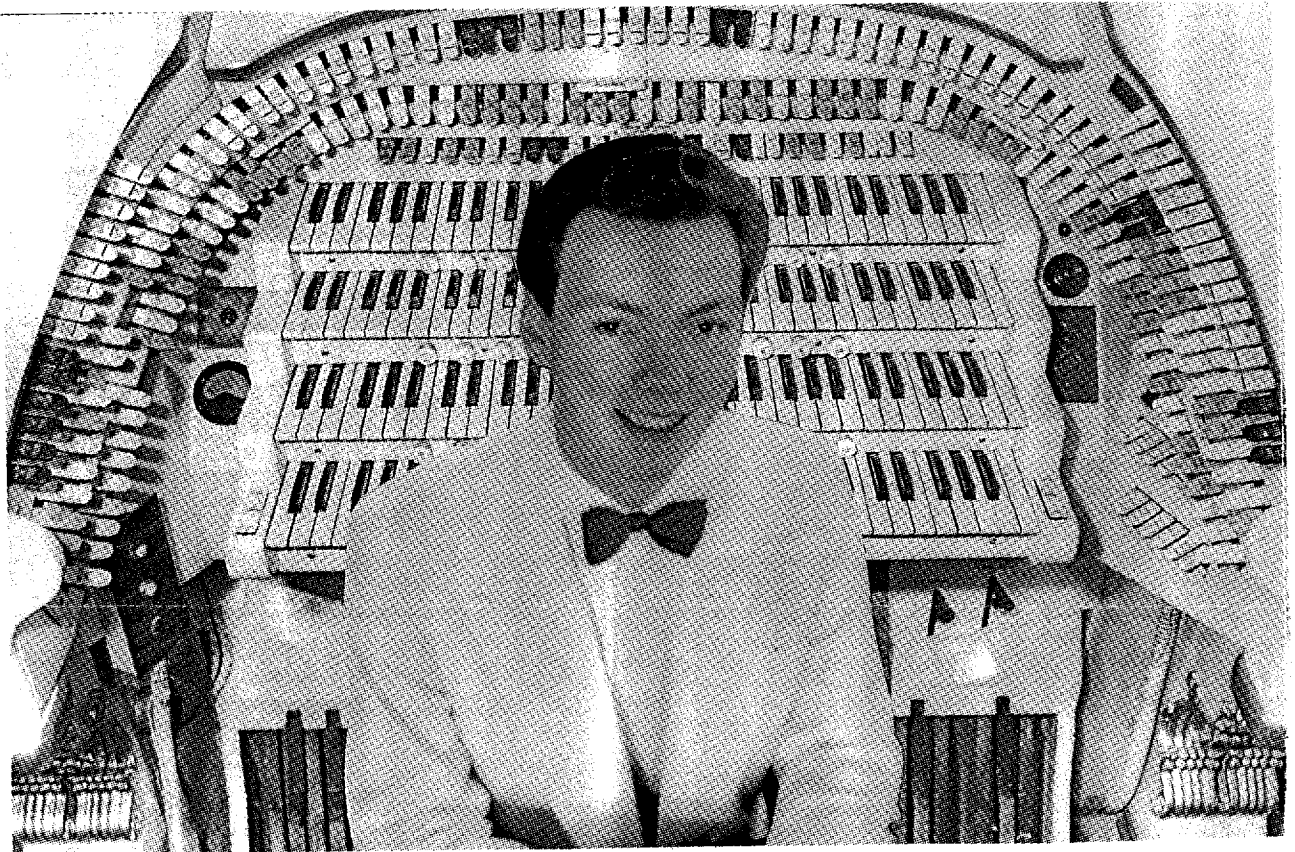
# TOSA NEWS



3/17 Wurlitzer Theatre Pipe Organ  
Orion Centre Campsie

The UK's sensational new star of the  
Theatre Pipe Organ Console

## RUSSELL HOLMES



Sunday, 29th March, 1998, at 2pm  
*Orion Centre Campsie*

Volume 37  
Issue 2  
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# TOSA NEWS

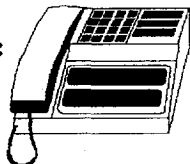
MARCH, 1998

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## COMING EVENTS

### MARCH

Monday 2 at 7.30pm **Committee Meeting**  
Monday 16 at 7.30pm **Members' Playing Night**  
Orion Centre Campsie  
Sunday 29 at 2.00pm **Russell Holmes Concert**  
Orion Centre Campsie

### APRIL

Monday 6 at 7.30pm **Committee Meeting**

## *"Soundsational Pipes in Sensational Adelaide"*

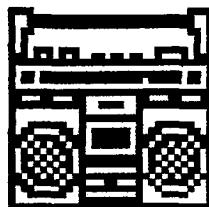
26th National Convention of the  
Theatre Organ Society of Australia  
Friday 10th April - Monday 13th April, 1998

Further information from:

The Convention Secretary,  
Mrs Gail Ward,  
11 Lepena Crescent,  
Hallett Cove,  
South Australia 5158.

Telephone/Fax: (08) 8387-1554  
International +61-8-8387-1554  
E-mail: [gward@adam.com.au](mailto:gward@adam.com.au)

Monday 20 at 7.30pm **Members' Playing Night**  
Orion Centre Campsie  
Sunday 26 at 2.00pm **Chris McPhee Concert**  
with **Ryan Heggie**  
Orion Centre Campsie



REMEMBER TO TUNE IN TO  
2CBA FM - 103.2

EVERY MONDAY AT 9.00 pm  
For "Theatre Organ Highlights"  
Presented by Chris Styles

# From the President

323 of the people at the TOSA concert last December (Orion) returned the SURVEY FORM - with some interesting information. It was obvious that morale was high - we were in the middle of Tony Fenelon's concert - and 135 people made positive comments about TOSA with only 12 having some criticism. (Plus 27 we would call "neutral".)

As the experts tell us, *negative comments* are even more helpful than positive, because they point up things that should be fixed, to the benefit of all. (If you ignore your customer complaints, you go broke.)

A couple of people said they didn't like piano items in the middle of an organ concert - but we have to modify our response to this one because piano items invariably bring loud and long applause. Three people suggested more organ and less talk - we try to keep an eye on this. But you'd have to say it is some comfort to have comparatively few objections.

Against only half a page of problems, the committee was presented with five pages of approval, some of it quite euphoric - do the ladies put a spot of brandy in the coffee at interval? And there was a lot of encouragement to press on with the Orion concerts despite the problems we have been having.

Just as encouraging was the response from 81 non-members who asked to be put on a mailing list to get the latest info' on up-coming concerts. Lets hope we can keep up the attendance figures and make a profit rather than a loss.

It also came out that almost all members learnt the concert was on by reading TOSA NEWS - as you would expect. For non-members, 14% learnt from the Radio, 10% from the Paper, 11% from TOSA NEWS, 8% from sundry sources and an overwhelming 57% heard about the concert from their FRIENDS. So, thank you to those members who brought a friend to TOSA!! Lets all do it!

If you were not at the Annual General Meeting, you may not know that the meeting endorsed three new LIFE MEMBERS - a tribute their hard work and long association with TOSA. See elsewhere in this edition for a word about Bill Schumacher, Cliff Bingham and Rob Gliddon.

**NEW MEMBERS:** We warmly welcome two new members to TOSA: Donald JONES of Dora Creek NSW, and William NEWELL of Petersham NSW.

Keep watching this space.. Walter Pearce



## Editorial

First of all a big thank you to the indefatigable **Walter Pearce** for holding the fort with *TOSA News* while I was away at that "mysterious" destination somewhere between **Italy** and **Spain** - the South of **France** actually. Since returning it has been hard to cope with the heat and to settle back in to preparing *TOSA News*, which explains the relatively late arrival of this issue.

Also in the line of apologies, I have to report the regrettable cancellation of our February **Members' Playing Night**. At the last moment the computer which controls the whole organ went down and it is not possible to get it going while it is malfunctioning in this way. **Walter** tried to inform as many regular attenders as possible, including myself, but some had already left before he could contact them.

Fortunately, **TOSA** has already purchased a new computer and we, of course, hope that this sort of incident will not occur again. We apologise to anyone who was inconvenienced and we are sorry for the disappointment caused by the last-minute cancellation.

You will see that at least half of this issue's articles come, as usual, directly from items sent in by members. Please keep these contributions coming, as the magazine is only as good as the items found, or written, and sent in by our members. Thank you to those who do send in great items for publication.

Don't forget our next **Members' Playing Night** is on Monday, 16th March, at the **Orion**, and also our next concert with **Russell Holmes**, 28th March, also at the **Orion**.

Best Wishes,  
Colin Groves

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

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

**Important  
announcement  
Theatre Organ  
Highlights  
on 2CBA-FM  
from Chris Styles**

After almost seven years as presenter of *Theatre Organ Highlights* on 2CBA-FM I have decided, having recently moved to the Southern Highlands, to withdraw from the programme.

I would be interested to hear from anyone who may be interested in making and presenting the programme probably from early April.

To give you some idea about what is involved - the programme is pre-recorded and usually made at the studios of 2CBA at **Five Dock** in batches of three programmes at a time.

I have amassed a reasonable record, CD and cassette tape collection which anyone taking over the programme would be able to have access to for music. There would certainly be enough there to compile many, many programmes for the coming months and even longer.

The preparation of programmes involves selecting and timing the recordings used, compiling a list of the pieces of music with their composers and artists, and also recording catalogue details. I have a computerised form available to assist with this.

Also, you may like to prepare scripts to read on the programme, although ad-libbing is quite possible. The technical aspects, actually recording the programmes to go to air, are handled by 2CBA staff.

I would be happy to discuss the above with anyone interested. You can contact me at my new address - **8 Southey Street, MITTAGONG 2575** and the phone number there (evenings) is (02) 4872 3003. I also have a mobile number now - 0412 507 547.

I am sure anyone taking over presentation of the programme would gain a lot of pleasure from the activity and also regularly hearing from the many listeners to the programme.



**NEWS FROM ALL OVER**

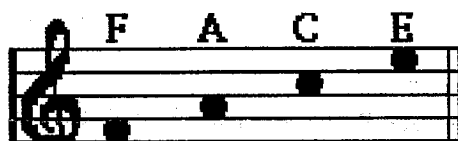
**ORGANISTS**

**Bill Kensell** of Parkenham, Victoria, has sent in news of two well known organists.

**Simon Gledhill** has announced that he will not be carrying out any organ-playing engagements during 1998 because of increasing responsibilities at work.

**Klaus Wunderlich** whose playing of electronic organ is very well known to all, especially to listeners of 2CBA-FM, passed away on 28 October last year at the age of 66.

**Reluctantly For Sale**  
Hammond Elegante Organ  
Leslie Cabinet. Model 720  
Roland Keyboard SH2000  
All units excellent condition  
\$8,750.00 the lot. Will separate.  
Arthritic Hands. (02) 9523 2586



**THE MUSIC  
With Allan Tassaker**

"I was on my way to the concert with my organ in the back of my truck, when it fell off and landed on a very freshly-laid concrete section of the road," said **Allan Tassaker**.

"Are you able to go ahead with the concert?" asked the conductor.

**Allan** replied glumly, "Everything's all set!!"

**SO YOU WANT TO  
PLAY THE ORGAN?**

by **Allan Tassaker**

Well ...

Your hands need to be faster than a kid brushing attacking bees from his face.

Your arms will be waving around everywhere, like you were directing traffic on the corner of George and Market Streets.

Your legs need to be faster still ... like your feet are dancing on hot coals.

Your eyes have to follow thousands of queer-shaped dots, perfectly.

And just hope you haven't placed your music upside down.

Your ears must be wide open so you can hear yourself play - if you play like me, that's the worst part!

You must slide up and down the stool like a kid on a slippery dip ... and make sure you don't slip over the end!

You have to press one hundred different buttons at once, and know what each does ... and hope they all work.

Worst of all - you need to have your back to the audience.

If you are scared of heights - you're going to feel sick when the organ is raised up from its pit ... you'll be wondering if you will be able to get down again safely when it's all over.

You look around nervously, and notice they don't even supply a ladder.

You may have to duck your head - so that it doesn't hit the roof - and you hope your audience doesn't hit the roof when they hear your playing!

But be thankful, people cannot throw tomatoes that high.

You may wear out one pair of heels of your shoes just playing the Flight of the Bumblebee?! Thank God you've got long legs.

You'll need all the dexterity of an octopus, plus the abilities of a contortionist - and fingers that can glide across the keys like a feather - or pound like a sledgehammer!

And when it's all over - you will turn and face your audience. You can be sure they WILL be smiling.

After all, there is nothing on earth like the sight and sound of the mighty **Wurlitzer**.

...Even If you did forget to switch it on!!

J

## Del Castillo's

## Alphabetical

## Primer of

## ORGAN STOPS

K

**JEU CELESTE** (Zher Selest). The French have a word for it, and how characteristic! In English, a pipe rank is coldly and negatively named "stop"! But the French phrase, *oo la la*, translates to "game" or "diversion". How gay! How spicy! How garlic — I mean Gallic. So the *Jeu Celeste* takes on all the Continental seductiveness of "heavenly diversion". All kinds. There's the *Jeu à Bouche* (flue stop), the *Jeu d'Anche* (reed), the *Jeu des Flutes* (guess), the *Jeu d'Ange* (angelic), the *Jeu des Violes* (strings), the *Jeu de Mutation* (harmonic or mixture), *Jeu de Timbre* (bells), *Jeu de Voix Humaine* (vox humana or human voice), and finally and fundamentally the *Jeu d'Orgue* (voice of the organ). Pretty d'orguey, huh? To say nothing of *Grand Jeu* (grand organ), *Plein Jeu* (full organ) and *Demi Jeu* (mf). Personally I go for *Grand Jeu*, it rolls off the tongue so majestically.

Of course the derivation of the word "stop" as applied to organ registers refers to the mechanism that opens or closes the valves admitting wind to the pipes. There was a time when these stops stopped the organist as well as the organ - they were so balky it took both hands plus a small boy, or even better, a big boy, to pull them. And no one who has ever played an old tracker action with the manuals coupled together can forget what a strenuous work-out that was. We were softies, though, compared to the 10th century organists who had to use their fists and elbows to rattle the keys down. I am happy that today the tracker action has gone to join the horse and buggy, the gas lamp, the horse-hair sofa and the straight edge razor. The Age of Electricity has made life so much easier and faster that we are now all having nervous breakdowns.

But enough of nostalgia. Let's get back to the *Celeste*. Organists are a romantic lot, I guess. They get into words like *Voix Celeste*, *Viole Aetheria*, *Vox Angelica*, *Flute d'Amor*, *Clarabella*, *Melodia*, *Celesta*, and it soothes them. Of course on the other hand they love to cut loose with the *Serpent*, the *Flugelhorn*, *Kinura*, *Diaphone*, *Tierce*, *Mixture*, *Ophecleide* and *Thunder Drum*. It takes all kinds. Oh yes, we were talking about the *Celeste*. Any register with a sweet veiled tone can be called a *Celeste* but, of late, organ builders have used the term, mostly in *Strings*, to describe the shimmering quality made by combining two similar ranks, one tuned slightly above the other. It takes a sharpie to do this. And that's all I know about the *Celeste*.

**Kinura, Krumet, Krumhorn**

(Canoe-ra, Crumb It, Crumb Horn). The Ku Klux Klan of the organ world. The Ku Klux Klan is characterized by a snarl. So is the *Kinura*, *Krumet* and *Krumhorn*. The Ku Klux Klan is disapproved of by the church. So is the *Kinura*, *Krumet* and *Krumhorn*. The Ku Klux Klan is a manufactured name altered for alliteration. So is the *Kinura*, *Krumet* and *Krumhorn*. The sound of the *Kinura* has been defined in print as "merely a brilliant daub of tone reminding the listener of a bee in a bottle." Other critics have compared it to a sick oboe. It must be admitted that all three of the above-mentioned beauties sound slightly constipated. Irwin, to whose *Dictionary of Organ Stops* we have repaired in the past for solace, reassurance and information, says despairingly of the *Kinura* that "the resonators have almost no control over the motions of the reeds in the boots of the pipes, and the resulting tone is a great mass of inharmonic partial that only approximate the pitch of the notes." This strikes a responsive chord in the breasts of organists who have been shocked by hearing *Kinura* pipes slide off anywhere from a half-tone to a half-octave. The result is disastrous. Nevertheless Irwin, having disposed of the *Kinura*, goes on to say of the *Krumet* that it was "introduced primarily for the enjoyment of motion picture audiences". This of course antedates to the *Good Old Days* when there were motion picture audiences, and workable pipe organs with which to entertain them. Today the consoles lie buried beneath their canvas shrouds, and the wind chests are the cosy homes of mice and rats.

This disposes of all except the *Krumhorn* or *Krummhorn* or *Cronorme*. I would gladly be of help here except that I don't know what any of those names mean.

I have sometimes used stops bearing them, and then hastily drawn back in embarrassment as though I had unwittingly goosed a dowager. Nevertheless, I stand up for them. They have their points. They add zest to organ playing. Three cheers for the *Kinura*, *Krumet* and *Krumhorn*. Long may they bray.

L

**LARIGOT** (pronunciation furnished on request). This is one in the long parade of harmonic pitches that are built into stop lists to re-enforce the natural overtones. To list all of these brings us into higher mathematics, calculus, trigonometry and hysteria ultimately resulting in schizophrenia. Nevertheless, here goes, and I would advise you to skip the whole thing.

The fundamental or basic pitch on an organ is the 8' stop, that being the length of low C, the longest pipe of that rank. From there we can go on to double its length to 16', an octave lower, or cut it in two for a 4' pipe, which is (surprise!) an octave higher. As long as we stay in these even multiples from the gargantuan 32' in the sub-basement to the penny-whistle squeak of the 1' in the attic, we get only the consonant octaves. But overtones unfortunately aren't that obliging. The harmonic series embraces not only the even octaves of 4', 2' and 1' (respectively one, two and three octaves above the fundamental), but also the 12th (an octave and a fifth), the 17th (two octaves and a third), and the 19th (two octaves and a fifth). These show up in such poor relations as the *Quint*, the *Nazard*, the *Tierce*, the *Cornet* or *Mixture* (which is several pitches all stewed up together), and now we come to it! — the *Larigot*, which is the 19th.

If you've stuck with me this far, take heart, the end is in sight. The *Larigot*, which, if you've been doing your homework, you now know sounds two octaves and a fifth higher than the note you have your finger on, is a metal pipe of *Diapason* quality calculated to make your dog's hair bristle and his ears ring. Like all harmonic stops, it has presumably been carefully scaled in proper proportion to the fundamentals to build up in the organ ensemble to a round full organ sound.

But don't count on it. If you add it to a weak combination, you will think you have started to play in two keys simultaneously. Which, you must agree, is no mean feat.

TOSA (NSW) life members Russ and JoAnn Evans of Seattle, USA, often send to Robert Gliddon items from their local ATOS Chapter's newsletter, the Puget Sound Pipeline, of which they are the editors. The historical items are of interest to theatre organ fans all over the world including, I hope, those who read TOSA News. This historical item comes from their May, 1997 issue.

## PUGET SOUND PIPELINE

# Pages From The Past...

The following article from the October–December 1912 issue of *The Moving Picture World*, is a very early report on the success of the Wurlitzer Hope-Jones Unit Orchestras for the accompaniment of silent films. The Century Theatre in Manhattan received Wurlitzer Opus 9—3 manuals, 13 ranks, shipped from the factory in the spring or early summer of 1912. (In 1973, it was reported that the disposition of this instrument was unknown.)

The comment made in the very last sentence in this article turned out to be very prophetic!!

## The Hope-Jones Unit Orchestra

An Instrument That Will Make Any Picture House Popular on Its Own Account, and a Great Help to the Picture.

At a private demonstration, as a representative of *The Moving Picture World*, I went recently to the Century Theater, New York City, to hear the music that can be obtained from that remarkable piece of human ingenuity, the Hope-Jones Unit Orchestra, the patent rights of which have been acquired by the Rudolph Wurlitzer Company.

The real meaning of unit orchestra is that one man, by the use of the instrument, is able to produce the music of a full orchestra. The particular instrument in question was installed in the Century Theater at an expense of \$20,000; the working parts as installed are not visible to the audience. The keyboard is the only part of it that can be seen from in front. By virtue of its being an electric instrument, the keyboard may be placed at any distance from the working parts themselves.

The Unit Orchestra was operated by Mr. Frank White, who uses the instrument at every performance of *The Daughter of Heaven*, which production at the present time is occupying the theater. The inventor of the Unit Orchestra, Mr. R. Hope-Jones, was present also, to explain the mechanical workings. Mr. Smith rendered the following selections in beautiful style: *Woodland Dove*, by Moret; *La Boheme*, by Puccini; *Evening Star*, by Wagner; *Mimosa*, by Hinman; *Anitra's Dance*, by Grieg; popular medley, *Serenade Coquette*, by Bertholomew; *Chinese Overture*, from *The Daughter of Heaven*.

This prodigious instrument has the power of casting a magnetic spell over the listener. Its range is so extensive and the effect so wonderful that the work of a good musician instantly transports the auditor to a musical heaven. It is not an automatic orchestrion. It is an instrument that requires a skilled pianist to get the most out of it. The keyboard resembles that of an organ, having three banks of keys, in addition to which there is a semi-circular row of stops very close together,

which control the instrumentation.

The variety of sounds produced by the Unit Orchestra far exceeds that of the most comprehensive pipe organ. There have been simulated in its range the true sounds of every legitimate orchestral instrument—the violin, the viola, 'cello, double bass, clarinet, flute, cornet, French horn, trombone, tuba, tympani and double drums. In addition to these regular instruments there is the sound of the oboe, the bassoon, harp, xylophone, cathedral chimes, orchestra bells, tambourine, castanets, and more effective than all is the exquisite vox-humana, a series of pipes that come as near to simulating the human voice as is perhaps possible with a mechanical instrument of today. With these stops it can produce the exact effect of a great chorus of mixed voices at a distance. The bass voices can be distinctly heard mingling with the sopranos, altos and tenors.

It was a charming hour spent listening to this wonderful device. As an embellishment to moving pictures there is no question but that it goes far ahead of any eight-piece orchestra that could be gotten together, for the simple reason that the pictures can be followed absolutely at an instant's notice. The great trouble with orchestras in connection with moving pictures has been that the musicians are obliged to stop and change their music. They have to be in accord with each other, and it takes time to make changes. The pauses that an orchestra will make during a picture exhibition are really annoying to the spectators, and this instrument seems to do away with that awkwardness between the selections of an orchestra. Although operated by one man, the full orchestral effect is obtained with the Unit Orchestra, but, more than that, the entire orchestra can change music at an instant's notice.

Besides the three banks of keys there is a set of pedals for the bass, much the same as on an ordinary pipe organ. Each key is equipped with what is called the double

touch, which means that with ordinary finger pressure certain solo instruments are operated, and the same keys with the harder touch bring into use a supplementary tone on a lower instrument, harmonizing with the solo notes. By this means a man with his ten fingers can really produce twenty distinct notes, plus the four that he can produce with the pedals.

One of the principal points concerning the Unit Orchestra is that, while it resembles an organ, it does not require the organ touch. The legatos need not be sustained, as they can be controlled by using certain stops, which same can also be said of the staccato notes. One of the most striking features is the accuracy with which thunder and rain can be simulated. In the Chinese overture Mr. White introduced these effects, which seemed to the writer more true than those produced ordinarily by sound effect men. There is also wind effect, gun shot, lion roar and the sounds of other animals.

These instruments are very costly, but they surely would be a source of great satisfaction at a moving picture exhibition. With all the various sounds there is something quieting and soothing in such an instrument. It is not pretended for a moment that any but an experienced player can operate the device, and even with a competent pianist it is necessary that he devote at least a month familiarizing himself with the instrument. But it is quite easy to realize that an instrument of this kind installed in a motion picture theater would be the means of attracting considerable patronage from lovers of good music, to say nothing of the wonderful help it would be to the picture, and the tremendous saving in salaries to musicians, which can be applied to paying for the instrument. The exhibitor who is first to introduce such an apparatus as this into his town is the one who is going to have the most popular picture house in a very short time.

This entertaining peek into Seattle's past is reprinted from an April 11, 1982, *Seattle Times* article. It was written by *Times* staff reporter Elizabeth Rhodes.

Made available to PSTOS courtesy of the William J. Bunch archives.

# THE FIRST PICTURE PALACE

**In 1912, James Clemmer saw the future coming, and built Seattle a luxurious movie house**

Oh, James Q. Clemmer was proud!

He had done it, confounding those who said he was a fool to sink \$135,000 - a king's ransom in 1912 - into what surely would turn out to be a fad: a "photoplay house" to show "moving pictures." Why, everyone knew movies never would replace vaudeville!

But Clemmer, later called "as colorful a showman as many of the early 'flickers' he showed", knew better. And on April 12, 1912, young Jim Clemmer was about to make history. He would hold the attention of all Seattle, and maybe all of the nation, for one glittering evening.

That date was the opening of the luxurious *Clemmer Theater*, 1414 Second Ave. A later *Seattle Times* article both recalled the event and put it into perspective: James Q. Clemmer, it announced, "in 1912, built what was recognized as the first theater in the United States primarily constructed for the exhibition of motion pictures. "This house ... bore his name, and for many years filled an important niche in the amusement life of the city, showing the big pictures of the day."

It seems as if Seattle always has had movie theaters and indeed it had several before the *Clemmer*. Most were either remodeled storefronts or live theaters that also showed movies. The *Coliseum Theater*, considered by some to be the first of the great movie palaces, opened in 1916. That the *Clemmer Theater* isn't as well remembered as the *5th Avenue*, or even the now-demolished *Orpheum*, isn't surprising, for it bore James Q. Clemmer's name for only nine years.

Clemmer, who died in 1942, doubtless would be forgotten now, his

contribution to the cultural life of this city untold, if it weren't for his nephew, Don Myers.

Myers, an architect with a love of history, grew up hearing tales about his uncle's illustrious theater career. "I kept thinking as a kid that they were kidding us about him building the first theater primarily constructed for movies," Myers says. But then he inherited a cache of priceless old photographs and newspaper clippings that, sure enough, pinpointed his uncle's place in Seattle history.

"Magnificent Picture Playhouse Finished", the *Seattle Times* announced on April 7, 1912, and then began a glowing description of the 1,200-seat premises." The old Roman style is in vogue, plain columns set off by flaming electric torches. These torches are decidedly unique and something new in the manner of theatrical lighting in the West." Patrons nearly mobbed the place at the opening, and photos show crowds of nattily dressed theater-goers milling about under the marquee. As Myers explains, "Back before television, the down-town was a very lively place. It was like Seattle was a big house - and downtown was the living room."

Competition for quality movies was keen, and Clemmer went all out to get the best. Among his early stars: Theda Bara, Mary Pickford, Lillian Gish - and Florence Lawrence, a pixyish young woman described at the time as "The World's Most Famous Film Actress."

In 1915, the *Clemmer Theater* had its greatest day. D.W. Griffith's historical saga, "The Birth of a Nation", had just been released, and Clemmer

competed with other theater owners for the right to show it. He won, and charged the princely sum of 50 cents - unheard of when most movies played for a dime - to see what was billed as the "most tremendous dramatic spectacle that the mind of man has yet produced. Three hours of gripping, appealing, blood-tingling, soul-stirring interest. Five thousand scenes, 18,000 characters, 3,000 horses." Just in case this spectacle got to be too much, the playbill announced, "The management desires to call the attention of the ladies to the beautiful ladies' retiring room, situated to the right of the main entrance. Maid always in attendance."

In those days, the spectacle wasn't always the movie. During World War I, the theater became suitably patriotic and in 1918 held the city's first "peach-pit matinee." Clemmer promised free admission to each person who brought in 50 peach pits. Incongruous as it sounds, the pits were an important part of the war effort because they were used to make carbon for gas masks. "The *Clemmer Theater's* peach-pit matinee yesterday resulted in 2,500 pounds of pits, washed and dried, being brought by 3,000 youngsters and adults who took the theater by storm", read a news account.

The patriotic patrons "spread out over the sidewalk and so blocked traffic that it was necessary to call out the police to maintain order. Seven barrels had been placed at the curb in front of the theater, but these were filled by early in the afternoon. Dry goods cases and crates were secured hurriedly, but before they could be put in place, the vestibule was piled high with pits." The mess had a happy ending, however, as "the pits gathered are sufficient to make carbon for 750 gas masks, enough for three full companies of infantry."

From early newspaper clippings, it appears that thinking up such things as peach-pit matinees was fairly typical of Jim Clemmer, a creative risk-taker, who began his theatrical career in 1908. Two years earlier, Clemmer's father had purchased a narrow, seven-story Pioneer Square building and turned it into the *Kenneth Hotel*.

Jim Clemmer became the hotel's manager. But that wasn't challenge enough. With a \$6,000 bankroll, Clemmer transformed what had been an unused space on the hotel's ground

floor into his first movie house, the *Dream Theater*. Then, in a stroke of brilliance, he put in a pipe organ and hired a young fellow named **Oliver Wallace** to pump out tunes to accompany the silent films. **Myers** believes "that was the first instance ever of using a pipe organ to accompany motion pictures. I was told by my grandmother and grandfather that theater people from all over the country came to see and hear it." **Wallace** went on to play at the *Clemmer Theater*. But his real fame came when he became **Walt Disney's** head musical director and wrote the scores for "Lady and the Tramp," "Cinderella," "Dumbo" and "Peter Pan."

Much as **Clemmer** liked the pipe organ, he figured his silent "flickers" would be even better if he added voices. So, in 1909, two decades before **Hollywood** got around to it, he did. As he recalled in a 1929 newspaper interview, "I was showing a one-reel thriller at the time (called) 'The Ingrate' and I got the idea that it would be an improvement if the picture would talk like the actors on the legitimate stage. Actors were placed directly behind the screen and spoke the lines as the film

was shown. However, the subtitles showed just the same, and people thought it was distinctly amusing. The idea was a decided flop. Our talkies lasted only one week."

The rest of the process was hardly more sophisticated. "We had one big machine and it didn't rewind the film," **Clemmer** said in 1929. "The film ran into a tank, and when it broke, which it frequently did, we had to hunt around in 1,000 feet of film to find the loose ends. The audiences in those days found nothing amusing in looking at our slides, which said: Just a minute while we change reels."

**Frank Myers**, the *Dream Theatre's* projectionist in 1910, once recalled another situation. "Audiences were unsophisticated, almost unbelievably naive. One guy, really a nut, saw the same picture 15 times. It showed some early-day bathing beauties in pantaloons skipping down the beach where, as they prepared to disrobe, the director prudently had a train pass by, momentarily blocking the audience's view. "By the time the train passed by, the bathing beauties were modestly swimming off shore. When **Clemmer**

asked this nut why he had seen the picture 15 times, the guy replied, "Some day that train is gonna be late."

After operating the *Dream Theater* and then his *Clemmer Theater*, **Jim Clemmer** sold out and in 1921 left for **Southern California** and the movie business there. He lasted only a year. **Seattle** was too much in his blood. Returning, he built the *Winter Garden Theater*, 1515 Third Ave, and operated it until 1926. When **Clemmer** fell on hard times, he sold the *Winter Garden*.

Although **Clemmer** never was to own a theater again, he stayed in the business, managing many of **Seattle's** best entertainment palaces - the *5th Avenue* (he was its first manager), the *Blue Mouse*, the *Orpheum*, the *Paramount* and the *Music Box*.

When he died, his boss and friend, **John Hamrick**, eulogized the man who had made **Seattle** entertainment history. "He was the best theater manager I ever knew," **Hamrick** said. "He was always on the job, looking after the convenience of his patrons, and he probably knew more of them by name than any manager in the country. "He was a grand fellow."

.....  
 Another Puget Sound Pipeline item from January-February, 1997 :

## "THE PHANTOM OF THE OPERA" through the years...

Theatre pipe organ enthusiasts have long considered 'Phantom' one of their favorite silent movies. Indeed, Halloween and 'The Phantom' go hand in hand when it comes to T.O. entertainment. Are you aware of the Phantom's long and colorful history? The following is excerpted from an article written by Deborah Woolston, staff writer for the *Bremerton Sun*, and published in *BRAVO!* magazine October 24, 1996.

The Phantom of the Opera has fired the public's imagination since the original novel was published in France nearly 90 years ago.

The novel spawned at least six movies and a hit musical.

**THE STORY:** Though the plot shifts with the times and the people behind the production, the core story is about a disfigured man who kidnaps the opera singer he loves. The Phantom has evolved from the scary 1925 melodrama about an unbalanced loner who terrorizes the Paris Opera to Andrew Lloyd Webber's 1986 unhappy love story about an outsider trapped by infatuation and circumstances.

**THE NOVEL:** Written in 1907 by French author Gaston LeRoux, who wrote dozens of thrillers. He just might have seen the movie version of the story that saved him from oblivion—he died in 1925, the same year the movie was released.

**THE MOVIES:**

- **1925:** Classic melodrama starring Lon Chaney, following on the heels of his 1923

hit, "The Hunchback of Notre Dame." Except for Chaney, who remains a household word from his 150 frequently bizarre roles, the rest of the cast has faded into the back lot of movie obscurity.

- **1943:** First talking version starred Claude Rains in a sympathetic version of the infatuated composer. The color movie won two Oscars for cinematography and art direction.

- **1962:** British version with Herbert Lom.

- **1983:** The lush remake with Maximilian Schell as a deranged Hungarian voice teacher moves away from the original plot and Paris setting.

- **1989:** Robert "Freddie Krueger" Englund is a gory devil-dealing Phantom in a script that returns to the original plot except for scratching the Paris setting and the chandelier scene.

- **1990:** Tony Richardson directed this campy remake that echoes the 1943 movie. It

starred Charles Dance as a romantic Phantom and Burt Lancaster as his father.

- **Hollywood** must love the Phantom because it's made so many movies about the theme. Phantom stomping grounds include Space, Chinatown, Crestwood, Hollywood, Liberty, Paradise and Rue Morgue. There has been a phantom planet, president, ship, stagecoach, thief and toll booth.

**THE STAGE PLAYS:**

- **1982:** British playwright Arthur Kopit wrote the show and the 1982 movie adaptation.

- **1986:** Andrew Lloyd Webber's monster production added a grand musical score and a romantic Phantom and introduced the updated version to audiences around the world—52 million at last count.

The "Phantom" has stayed technologically current with an Internet web site: <http://www.rcallyusful.com/Phantom/index.html>



John Potter of the UK's Lancastrian Theatre Organ Trust has kindly sent this historical item from a 1946 issue of a magazine called *Theatre Organ World*. Some of the details seem to be not totally correct - e.g. *Hogarah* (!! ) would more likely be *Kogarah*, etc., in my opinion :

## Things are looking up down under.

### Australasia's Wealth of Organ Fare and Showmanship

This concise report by a Special Correspondent received from Sydney, sums up a state of affairs of which we might well be envious.

THE cinema organ, according to a cable received from Melbourne, Victoria, is well represented down under, and musically the Antipodeans can be said to be ahead of us. Not only is the organ featured with illuminated consoles, stage pianos, master xylophones, etc., but orchestras and stage shows are still the vogue.

Just fancy, how backward these people must be! Or is it that we, now so accustomed to rationing, never realised to the full how insidiously we have been rationed before the war even started.

Deprived of all the little extras that make the difference by the "powers that be" in the sacred name of economy, nothing, positively nothing, over the permitted official allowance of entertainment yet sparsely populated Australia can still afford to give their patrons "cream with their coffee."

Space is too limited to deal in detail with the installations out there, but the Christie Unit Organ Co. have a factory in Melbourne with a branch in Glebe, Sydney. Wurlitzers, thanks to their agents, Messrs. Crowle & Co., of Sydney, who were the real pioneers of cinema organs in Australia, are extremely well represented.

Indeed, Stanley Holliday has been playing a Wurlitzer there for twenty years.

One of the Rank chain has a fine four-manual two-console job and three or four-manual jobs of both makes are not uncommon.

In May, 1945, fire gutted the Regent, Melbourne, and destroyed a large Wurlitzer, but there are still many fine examples in existence.

As in this country, organ broadcasts are popular. We will not mention names as we are not in a position to assess the popularity of individual performers, but hope by the time we next go to print to have much more information to lay before you.

In Melbourne there are no Christies, but there are some large Wurlitzers at the Regent, State, Plaza and Capitol. In Sydney, Christies abound: Hogarah, Gordon, Eastwood, Burwood, Strathfield, the Roxy Paramatta and Hurstville, to mention only a few. There is a four-manual Wurlitzer at the State, Sydney, and at least twenty elsewhere.

Christie supplied a very large job to the Civic Hall, Christchurch, New Zealand, and there are many of both makes in that small country. Unfortunately, time has not permitted of us being able to secure as definite information as we would like of this intriguing and interesting situation.

It is, however, encouraging to note that as far as the organ is concerned, the British Empire is without doubt much more appreciative than is the U.S.A., the country which pioneered and introduced the mighty cinema organ!

# A Special Message of Congratulations from the President of TOSA (NSW)

**THREE NEW LIFE MEMBERS**, appointed at the Annual General Meeting - Bill, Cliff and Rob.....

I am told that TOSA NSW commenced formally in January 1960 - with meetings being held in the rear of Northmead Post Office. Bill Schumacher joined TOSA in 1962, (introduced by Jean Penhall of Hammond Organ sales). Bill has served on the committee continuously since 1963. He was not directly involved in the installation of the Prince Edward organ at Marrickville during the 1960's, but worked as part of the team that removed the Capitol Wurlitzer and got it up and running at the Orion. And, of course, he added his skill as a performer throughout all this time. He is presently Secretary of TOSA NSW, as well as Artist Liaison Officer. He is also general trouble-shooter at concerts (- shoots anyone who gives trouble??).

Cliff Bingham joined close to the same time as Bill, and showed his skill and enthusiasm at the Capitol console at the early Saturday morning sessions at the Capitol organ and in public performances. Cliff has been a supporter, worker and entertainer for TOSA - doing his stint as committee member and president over these years. What he doesn't know about theatre, traditional, and electronic organs is probably not worth knowing. Also an organ salesman, he could sell a Rodgers electronic to a Hammond dealer.

Rob Gliddon - committee member since around 1970 and last couple of years' president - admits to joining TOSA "about September 1966", introduced by Cliff Bingham. He is a mine of information about the organ scene here and abroad, and is not frightened to get involved in the innards of a theatre organ. Rob was involved with the team that removed the Capitol Wurlitzer and installed it at the Orion. (He gives credit to Barry Tooker, the "crew chief".) He was also highly involved in the removal of the "Duke of York" organ from Epping Baptist church, and its subsequent restoration and re-installation.

Three very deserving people! But I'd have to say that as I talked with each of these men it became obvious that a lot of people have worked hard and long for TOSA and that it is impossible to recount or honour them all.

Say..... why don't you write down some of your early experiences with TOSA NSW and send them to our editor?

Walter Pearce

# "A PIPE DREAM COMES TRUE"

A new video reviewed by Barry Tooker

To their credit, and as a culmination of 23 years work, the **South Australian** division of TOSA has just released a video documenting the history of their **Capri** organ.

Introduced with a view of the outside of the theatre, we then see **Chris McPhee** switch on the organ, and enter the console pit to rise to stage level playing. This introduces part 1 of the story covering the years 1960 to 1983.

The story starts showing the **Melbourne State Theatre** before the slave console came to the **Penn Hughes** residence at **Bexley** in **Sydney**. Here it replaced a smaller console on his organ. This was later sold to **Mike Fitzner** who transported it to **Darwin** in a **Sydney** double decker bus.

The organ was installed in the basement of **Mike's** home but was never played due to problems caused by unsuitable climatic conditions.

Sold to **TOSA SA**, the organ was removed a fortnight before **Cyclone Tracy** destroyed **Darwin**. Indeed **Mike** and his family survived by sheltering in the former organ chambers.

On arrival in **Adelaide** the organ was stored at **Spicer Memorial Church, St. Peters**.

Whilst it was being rebuilt, the society took the plunge and purchased a theatre to house it - the **CAPRI** in 1978. Chambers were built and glass panels weighing up to a quarter of a ton were installed at the front, allowing the audience not only to hear, but also see what makes the music. The ideal chamber inspection set up.



Part 1 ends with a unique commercial. **Chris McPhee** plays an interlude before introducing Part 2, covering the years 1983 to 1997, and the feverish activity to ready the instrument for the **1983 TOSA Adelaide Convention**. The opening organists were **Tony Fenelon, John Atwell** and **Ray Thornley**.

Since then the organ has had two system upgrades, from the original electronic relay, to a **Devtronics** in 1989, then an **IBM Unifier** system in 1996. **Walt Strony** and **Ed Zolman** were brought out from **America** to re-specify and finish the organ, making it the second largest theatre organ in **Australia**, next

to the **Melbourne Regent** organ which has just been completed.

**Chris McPhee** returns to play a couple of closing numbers as the organ sinks into the stage.

**David Johnston** plays a superb background accompaniment to the video while **Malcolm Patterson** provides an excellent commentary.

The sound is digitally recorded and sounds great when played back through a Hi Fi system whilst the vision has been professionally mastered.

**Wayne Bertram** was Producer Director with input from **John Thiele, David Walton, Graham Ward**, the TOSA archives, and many others have collaborated to produce an excellent video showing 23 years of achievement.

## A PIPE DREAM COMES TRUE

(55 mins Hi Fi stereo)

Available from :

**Pipe Dream  
Video  
PO Box 307  
Goodwood  
SA 5034**



*Cedric Bramsen of Tuncurry has sent in the following article about one of the fascinating organs in the Atlantic City Convention Centre. The organ in the Main Auditorium is much bigger than this one in the Ballroom and is certainly one of the largest pipe organs in the world. We will have an article about the main organ sometime soon.*

# the Atlantic City Ballroom Organ

**A**TLANTIC CITY is famous for its beaches, salt water taffy, fine restaurants and spacious boardwalk. It is also the home of the largest convention hall, the largest concert organ, and the largest theatre-type organ in the world. A veritable Palace of Knossos in its mammoth proportions, the Convention Hall Auditorium alone occupies four city blocks; a thirteen-story building could be set upon the floor and not touch the roof, and even a Mickey Mantle could not bat a ball from the stage into the rear gallery. Of heroic power and dimensions, the Auditorium organ easily fills the five and one half million cubic feet of space in a room seating 42,000 people. In another part of the huge structure is a lofty, rectangular hall containing the Ballroom organ which, along with its Auditorium companion, was designed by Senator Emerson Richards who supervised its installation.

Designed in 1929, the Ballroom organ is not, strictly speaking, a theatre organ. Partly "straight" and partly "unit," it is a compromise between the radical theatre organ and the normal concert instrument. Besides the percussions and special effects, it has 19 straight and 23 unit voices and 55 ranks of pipes, controlled by 357 stop keys from a four-manual (Accompaniment, Orchestral, Solo and Bombard) console, and a total of 4,139 pipes, all of which makes for an extraordinarily versatile instrument.

The Ballroom organ is housed in two chambers, one on each side of the stage, speaking directly into the room through open grills. The console is in a small gallery over the main entrance. Each chamber contains a complete diapason chorus; the right played from the Bombard (top) manual, the left from the Accompaniment (lowest) manual. Minor choruses are obtained by a judicious combination of the straight and unit ranks. The shape and dimensions of the Ballroom (181 feet long, 128 feet wide, a ceiling height of 75 feet, and a capacity of 5,000), combined with its hard maple dance floor provide maximum exploitation of the organ's multicolored personality.

## Notes about Senator Emerson Richards, designer of the Ballroom Organ

A member of the American Guild of Organists and Vice-President of the Organ Club of London, England, Senator Emerson Richards has achieved an international reputation as a designer of pipe organs. Senator Richards has found time to devote to organs and organ repertoire since he was first attracted to the instrument in his early teens, despite the fact that he has led an active life in both politics and engineering. A lawyer by profession, he was first elected to the New Jersey Assembly in 1910, served five terms in the Senate and was Governor of the State for a period of four months in 1933. He was also active in the construction of the Holland Tunnel and the Delaware River Bridge. He has designed scores of pipe organs for churches, halls and private homes all over the world and is an expert on Baroque organs and organists. Besides designing the world's largest concert organ, and theatre-type organ, he possesses in his home off the Boardwalk the largest residence organ in America with over 100 ranks of pipes.

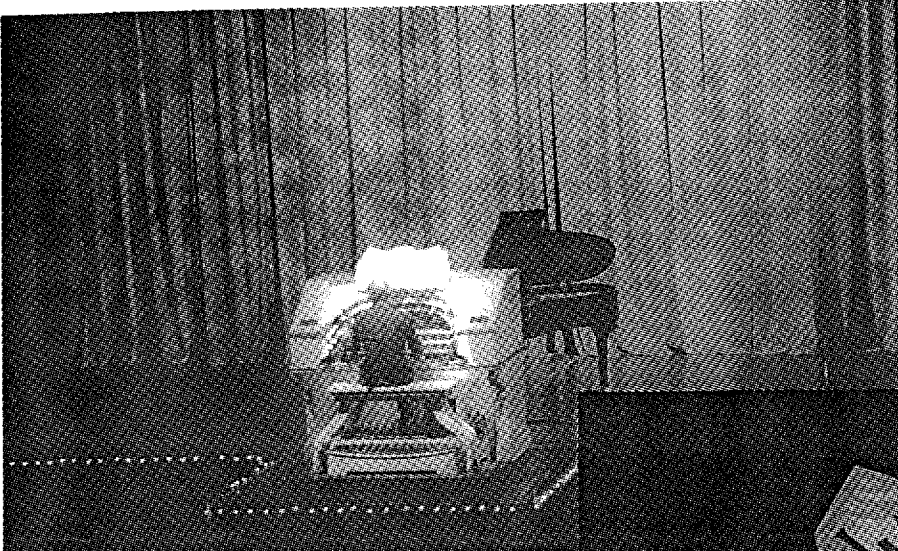
## Analysis of Ballroom Organ

1. 32' BOMBARD. (97-25'' -15'') PED. 32-16-8-4; ORCH. 8-4; SOLO 16-8-4; BOM. 16.
2. 16' TROMBONE-Tuba. (97-25''-11½ x 11½) PED. 16-8; BOM. 8-4.
3. 16' \*DIAPHONE-Diapason Phon. (85-15'' -14x14) PED. 32 (3-7) -6-8; ORCH. 8; SOLO. 16-8-4.
4. 16' \*TRUMPET. (85-15''-7½'') PED. 16-8-4; ACCP. 8; ORCH. 16-8-4; SOLO. 16-8-4.
5. 16' POST HORN. (85-15''-5½'') PED. 16; ORCH. 16-8; SOLO. 16-8.
6. 16' \*FAGOTTO-Oboe Horn. (85-10''-5½'') PED. 16-8; ACCP. 8; ORCH. 16-8-4; SOLO. 16-8-4.
7. 16' \*CONTRA-BASS-Tibia. (97-10''-11½ x 9½) PED. 16-8-4; ACCP. 8-4; ORCH. 16-8-4.
8. 16' \*BOURDON-Stopped Flute. (101-10''-7½'' x 6'') PED. 16-8; ACCP. 16-8-4-2-2½-2-1-¾; ORCH. 8-4-2-2½-1-¾.
9. 16' VIOLA DIAPASON. (85-10''-36) PED. 16-8; ACCP. 16-8-4; ORCH. 16-8-4; SOLO. 16-8-4; BOM. 16-8-4.
10. 16' \*BASS VIOL-Violin. (97-10''-48); PED. 16-8-8 (10-21) -4-4 (10-21) -2; ACCP. 8-8 (10-21); -4-4 (10-21); ORCH. 16-8-8 (10-21) -4-4 (10-21) -2; SOLO. 16-16 (10-21) 8-8 (10-21) -4-4 (10-21).
11. 8' OPEN DIAPASON. (85-15''-41); PED. 8-4; ACCP. 8; ACCP. (c. -16-8-4; ORCH. 8-4-2; BOM. 8.
12. 8' \*CLARABELLA. (85-10''-w5½ x 6¾); PED. 8-4; ACCP. 8-4; ORCH. (c. 16-8-4-2-2½-2; SOLO. 8-4.
13. 8' FLOTO DOLCE. (85-10''-47); ORCH. 8-4-2-2½; SOLO. 8-4; BOM. 8-4-2-2½-2-1-¾-1.
14. 8' \*GEMSHORNE. (85-10''-46); ACCP. (c. 16-8-4-2-2½-2-1; ORCH. 8-4; SOLO. 8-4-2; BOM. 8-4.
15. 8' CLARINET. (73-10''-1 15/16''); ACCP. 8; ORCH. (c. 16-8-4; SOLO. (c. 16-8.
16. 8' \*ENGLISH HORN. (61-10''-5''); ACCP. 8; ORCH. (c. 16-8; SOLO. (c. 16-8.
17. 8' \*KINURA. (61-10''-large); ACCP. 8; ORCH. 8; SOLO. 8.
18. 8' \*VOX HUMANA. (73-10''-large); ACCP. 8-4; ORCH. (c. 16-8-4; SOLO. (c. 16-8-4.
19. 8' CELLO. (73-10''-53); ORCH. (c. 16-8-8 (19-20) -4-4 (19-20); SOLO. (c. 16-16 (19-20)-8-8 (19-20) -4-4 (19-20); BOM. 8-8 (9-20).
20. 8' CELLO CELEST. (73-10''-53); 8-4; (c. 16-8-4; 8-8.
21. 8' \*VIOLIN CELEST. (73-10''-60); 8-4; 8-4; (c. 16-8-4.
22. 8' \*VIOLA. (85-10''-55-59); ACCP. (c. 16-8-8 (22-23) -4-4 (22-23) -2; ORCH. 8-8 (22-23) 4-4 (22-23) -2.
23. 8' \*VIOLA CELEST. (73-10''-55-59); 8-4-8-4.
24. 8' STRAIGHT VOICES, 73 NOTE CHESTS.
25. 8' DIAPASON MAJOR BOM. (73-10''-39)
26. 8' \*ENGLISH DIAPASON ACCP. (73-10''-43)
27. 8' \*MUTED DIAPASON. (tap:red) ACCP. (73-10''-40)
28. 8' \*MELOPHONE ACCP. (73-10''-6¾'' x 7¾'')
29. 8' FLUTE OUVERTE BOM. (73-10''-40)
30. 8' FLUTE CELESTE (with #13) BOM. (73-10''-47)
31. 8' GEMSHORN CELEST. (with #14) ACCP. (73-10''-46)
32. 8' BRASS TRUMPET. (spun brass bells) SOLO. (73-15''-6½'')
33. 8' SAXOPONE SOLO. (73-15''-2½'')
34. 8' FRENCH HORN SOLO. (73-15''-7½'')
35. 8' ORCHESTRAL OBOE. SOLO. (73-15''-2½'')
36. 8' \*ORCHESTRAL STRINGS I. 2 ranks. ORCH. (134-10''-63)
37. 8' \*ORCHESTRAL STRINGS II. 2 ranks. ORCH. (143-10''-66)
38. 8' \*MUTED STRINGS. 2 ranks ACCP. (134-10''-60-76)
39. 4' MAJOR OCTAVE BOM. (73-10-52)
40. 2' \*OCTAVE DIAPASON. ACCP. (73-10''-53)
41. 2' MAJOR FIFTEENTH. BOM. (73-10''-65)
42. VII GRANDMIXTURE, 7 ranks BOM. (12-15-17-19-22-26-29) (511-10'')
- V \*MIXTURE: 5 ranks ACCP. (15-19-22-26-29) (305-10'')

CONSOLE		Couplers
BOMBARD	Manual IV	Ped. Ac-8, Or-8, So-8, Bo-8
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*Barry Toker's photographic record of Tony Fenelon's Christmas concert in December and Chris Styles' Home Party in November*



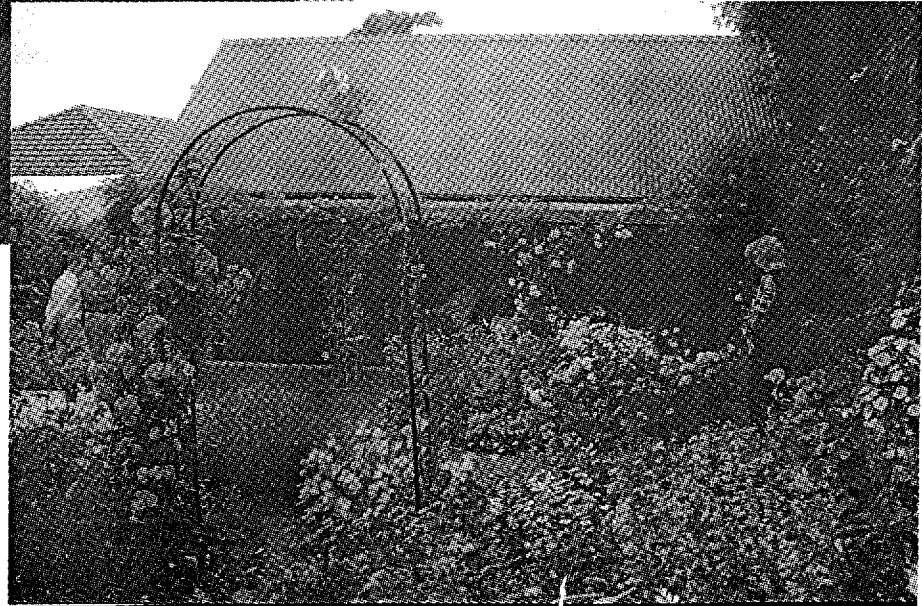
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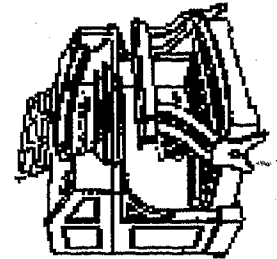
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**MARCH, 1998**

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