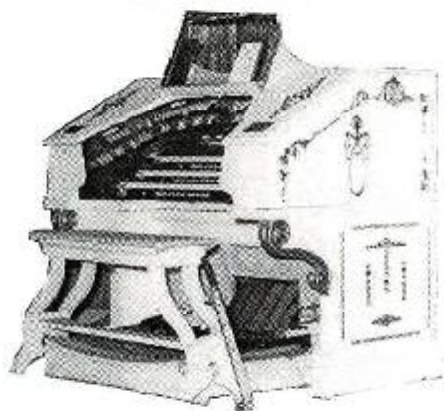




Marrickville Town Hall



Orion Centre Campsie

DECEMBER 1989

**T
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Christmas Greetings

*from your
Patrons, President
and
Office Bearers*



Some Great Events for 1990 !

Some Great Events are on the way for 1990 !!
including Dance Night with Robert Wolfe
at the Orion Centre WurliTzer and Concert also
Final Special Steam Train Ride with Jack Lawson!
see Calendar on Page 3.

Volume 28
Issue 12
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Theatre Organ Society of Australia (NSW Division) Inc.

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SYDNEY NSW 2000.



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



CALENDAR

DECEMBER

Sunday	3	2-00pm	TONY FENELON IN CONCERT at Orion Centre WurliTzer
Monday	4	7-30pm	COMMITTEE MEETING
Wednesday	6	7-30pm	CONVENTION SUB-COMMITTEE MEETING (To be confirmed)

1990JANUARY

Monday	8	7-30pm	COMMITTEE MEETING
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FEBRUARY

Monday	5	7-30pm	COMMITTEE MEETING
Friday	9	7-30pm	ROBERT WOLFE IN BLACKPOOL STYLE DANCE NIGHT at ORION CENTRE, Beamish Street, CAMPSIE Dance with Music from the WurliTzer BOOKINGS ESSENTIAL - Booking Form in this issue.
Sunday	11	2-00pm	ROBERT WOLFE IN CONCERT at the ORION CENTRE WURLITZER ORGAN See details in this issue - also Booking Form

MARCH

Saturday	3	Starting Time to be advised	FINAL TOSA STEAM TRAIN TRIP Sydney - Robertson - Unanderra - Sydney See Details on Pages 4 & 5.
Monday	5	7-30pm	COMMITTEE MEETING
Sunday	25	2-00pm	FREE 'NEW FACES' CONCERT Featuring: Colin Adamson, Chris Staples and Wendy Hambly (a student of Andrea Harrison)

APRIL

Monday	2	7-30pm	COMMITTEE MEETING
Friday 13 - Tuesday 17th			T.O.S.A. EASTER CONVENTION Melbourne (See early details in this issue)
Sunday	29	2-00pm	CONCERT AT MARRICKVILLE

REMEMBER TO TUNE IN TO 2CBA-FM ON
MONDAY NIGHTS AT 9-00pm for Theatre Organ
Highlights

FROM YOUR PATRON

This is the first article I have written for TOSA NEWS for quite some time, so I thought after the last two events I have featured in, for the Society, have been very exciting and pleasant, therefore a word of praise for all concerned is long overdue.

The concert at the Orion Centre on 24th September last was an excellent afternoon of musical entertainment thanks to Bill Schumacher, Cliff Bingham & his pianist partner, Neil Palmer, & of course yours truly.

They all performed so well in their own styles, that there was not a dull moment the whole way through.

As regards the Organ itself, it is a sheer delight to play on thanks to Organ Builder John Parker & all those hard working members of TOSA who helped him to bring it to such a high standard of perfection.

My recent concert on Sunday 27th September at Marrickville was a real thrill, with a large audience present & everything any organist could ever want.

Thanks are due to Neil Palmer who does so much work maintaining the Prince Edward Wurlitzer & what's more it's a little beauty!

I'm happy to hear over the grapevine, that the present Committee are functioning very well indeed & peace seems to reign once again amongst all concerned.

One thing does disturb me & that is the apparent lack of co-operation between TOSA & other organ societies regarding dates, etc.

Quite often they clash on some Concert performances & as a result audiences are split up at different venues which is quite stupid to say the least.

I have had talks with other officials outside T.O.S.A. & they are keen to come to the conference table as it were, & co-operate regarding this matter.

If this is done it will be a great step forward for all lovers of the Mighty Wurlitzer.

May I at this juncture, wish you all a very merry Xmas & a happy & prosperous New Year, & good fellowship & Concerts for 1990.

Ian Davies J.P.
Patron.

THE FINAL T.O.S.A. STEAM TRAIN TOUR

The President Jack Lawson is going to retire from S.R.A. on March 3rd 1990 and as a retirement trip has organised a Fund Raising Steam Trip.

The train hauled by 3642 will travel from Sydney to Robertson where lunch will be served at Robertson Bowling Club, which is approximately 100 metres from the station.

Lunch will consist of hot roast beef with three vegetables and apple pie & cream together with tea or coffee. This is included in the train fare which is \$40-00 per person. After lunch the train will proceed to Wollongong and thence on to Sydney.

Departure & arrival times are not yet finalised - so watch TOSA NEWS for details.

Children under four seated on parent's knee and bringing their own lunch will travel free. Anyone (including Pensioners & children over 4) desirous of taking their own lunch can travel train only for \$32-00.

Bookings to be made with Ticket Secretary T.O.S.A., 304 Parramatta Road, ASHFIELD

Continued on Page 5

The Final T.O.S.A. Steam Train Tour - Continued

All bookings and money are to be in by 20th January 1990. This is very important as the number of carriages has to be ordered early.

If you are going in a group of at least eight, your bookings must come in together and then a compartment(s) can be reserved. Booking Form in this issue.

REMEMBER THIS IS DEFINITELY THE LAST STEAM TOUR FOR T.O.S.A.

DON'T MISS IT!

DON'T MISS IT!

DON'T MISS IT!

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EXPRESSION OF GRATITUDE

We would like to express our grateful thanks to Col Tringham for his untiring efforts and devotion to T.O.S.A. interests during his period as Society Secretary from February last until the recent A.G.M. Not only did he carry out this task with a cheerful willingness but he also shouldered the added responsibilities as acting Treasurer following the move to Queensland by Messrs. Rattray & Ries. These unexpected onerous responsibilities came at a particularly difficult time for Col as simultaneously he was having to shoulder a number of other problems in his private life.

Col we sincerely thank you for your cheerful and willing co-operation during what must have been most trying times for you; we do hope you will soon be finding things a little easier to handle.

THANKS FOR DONATION

Once again we would like to express our thanks to Mr. David Devenport for his recent donation to T.O.S.A. of \$100-00.

WELCOME TO NEW MEMBERS

The following new members have enrolled in our society and we extend to them a very warm welcome.

Fae and James POWER, Jack PARKES, Alan WATTS, Dr. PRESTON SHAW, Edgar WILSON, Mary MACEY, Iris BAGNALL, Victor WALTERS, John MORRIS, Ronald O'CONNOR, Robert CRUIKSHANK, Gwen and Maxwell WARD, Alan SCOTT, and Frank BERRY.

SHOPPING FOR CHRISTMAS GIFTS ?

Does this annual event present problems for you?

If so, how about shopping with T.O.S.A. - We have many 'GOODIES' - so consult the TOSA CHRISTMAS STOCKING FILLER order form in this issue.

ANNUAL GENERAL MEETING

Held at Orion Centre, Campsie on Tuesday 14/11/89.

It was most encouraging to witness the excellent attendance (60+) at this years AGM. Minutes of appropriate previous meetings were read and confirmed, with adjustments, where necessary.

The Secretary's & Treasurer's Reports were presented by Col Tringham, the Orion & Marrickville Organ Reports followed and were presented by John Parker and Neil Palmer respectively.

Considerable discussion then took place concerning 'SPECIAL BUSINESS' items on the agenda.

The Returning Officer announced the results of the recent ballot for vacancies on Committee. These and other Office Bearers are included in the Directory on page 2.

TOSA NEWS

Since last month's article was published, further evaluation of relative costs of printing has been carried out by several committee members, which culminated in a decision to lease a new Canon Model NP4335 photocopier.

This machine was delivered recently and is a 'real dream' to use. Quite apart from the vastly improved quality of its reproduction and versatility, it will copy the original 'art work' pages of TOSA NEWS onto BOTH sides of blank pages as they run through the machine at 35 copies per minute. Normally the machine only requires attention when setting up or when the paper runs out after reproducing 500 copies.

In addition to its function of photocopying approx. 500 copies of TOSA NEWS, it is also of immeasurable help when setting up the art work or whenever a change of type or art work size is required.

As Editor and Printer, it is my hope you will all enjoy and benefit from the end results and once again, may I thank all those who have contributed articles for publication and especially Jack Leech who printed TOSA NEWS for us from July - November.

Compliments of the Season to you all

Peter Bidencope
 Editor & Printer

TOWARDS BETTER ORGAN PLAYING

Number 3 by John Martin

First step, lets revise our ideas so far.

- 1) Let your Bass line contrast with the Melody - don't double up notes.
- 2) Practice at least one scale with both hands and pedals together before you play. There are NO short cuts to obtaining nimble fingers and confidence in finding the right notes, but just a little simple practice will help considerably. For a change, try playing a CHROMATIC scale with both hands and the pedal, a Chromatic Bass line can add lots of interest when appropriate.
- 3) Learn the circle of Chords and listen to the sounds to see just how one chord 'resolves' into another one. We will use the process of resolving a chord - possibly dissonant - into a sweet sounding chord more and more as we progress in our playing skills.
- 4) Listen to your own playing, and remember to add some simple phrasing for variety.

Now to this month's instalment. Firstly thank you to those who wrote in to T.O.S.A. news with words of encouragement and to Iris Paris for providing these words to the Tosa Waltz.

WORDS TO THE TOSA WALTZ by Iris Paris

T-O-S-A T-O-S-A The Theatre Organ we play
Come join us now
and we'll show you how,
The Organ will just make your day.

2nd verse:

T-O-S-A T-O-S-A So come and all be a part
Of songs that last
and songs of the past,
and music that comes from the heart.

I have written a second sixteen bars, but we'll put these aside for the time being and try to enlarge on the first part.

We have tried to improve the Bass line by making it contrast with the melody, now is the time to add a COUNTER-MELODY. This can be thought of as the notes sung by the second singer in a duet, or the tune played by the Second Violins in the Orchestra.

Once again it is difficult to provide a hard set of rules, Counter melody is another chance to use your individuality. Some guide-lines can be shown though. Firstly, the Counter-melody will normally be EITHER the top or Bottom note of the chord you are using, but you may have to alter your chord position to get the appropriate note. Your Counter melody will normally be either the third or fifth of the accompaniment chord, but we can use an occasional PASSING NOTE which is not part of the chord if it assists the counter-melody line. Sevenths and Sixths can be used with care - they tend to be distracting from the real melody if overdone.

The MOST DIFFICULT part of playing the Counter-Melody is making the note which you are holding, sound out clearly to the listener without overpowering the melody and without the other notes in the chord drowning out the counter-melody. This is rather analagous to the task of juggling six billiard balls while standing up in a canoe. But there are two techniques which can help. Firstly on the WurliTzer, there are a special group of stops mainly used for just this purpose. These are the ACCOMPANIMENT SECOND TOUCH tabs. Sounds selected by these tabs will only play when you apply extra pressure to the keys. By chosing ranks which contrast both with the chord and the melody line you can achieve the effect of an extra hand.

Continued on Page 7

Towards Better Organ Playing - No. 3 by John Martin - Continued

Sadly almost no home Organs have second touch tabs, so a different idea must be used. This is to hold on to the counter-melody note, and play the chord less loudly. Now you are thinking that this is not possible, but try to remember when your neighbour's car alarm went off at midnight. Did the sound not become much louder after a few minutes! You can reduce the loudness of the accompaniment chords by simply playing them for less than the full count of the notes. Try playing the left hand with a very full registration and see if you can play the chords briefly enough to not have them swamp a single stop on the right hand. It CAN be done!!!

Incidentally the top note in the bass chord on bars 11 and 12 is middle C - the line through the notes was inadvertently omitted during copying.

Here is the TOSA WALTZ with a suggested Counter Melody line shown. You will note that the chords which were originally shown as G major chords are now shown as G7th Chords. If you have practiced the circle of chords and listened as you played them you would have spotted this simple substitution immediately. Note how each G7 chord resolves into the C major chord!

The musical score consists of four systems, each with a treble staff and a bass staff. The time signature is 3/4. The key signature is C major. The score includes a counter-melody line in the treble staff and accompaniment chords in the bass staff. Chords are labeled C, F, C7, and G7. Bar numbers 1 through 16 are indicated.

System 1: Bars 1-4. Treble staff: C4, D4, E4, F4, G4, A4, B4, C5. Bass staff: C3, E2, G2, A2, B2, C3. Chords: C, F.

System 2: Bars 5-8. Treble staff: C4, D4, E4, F4, G4, A4, B4, C5. Bass staff: C3, E2, G2, A2, B2, C3. Chords: C, C7, C, C7.

System 3: Bars 9-12. Treble staff: C4, D4, E4, F4, G4, A4, B4, C5. Bass staff: C3, E2, G2, A2, B2, C3. Chords: C, F.

System 4: Bars 13-16. Treble staff: C4, D4, E4, F4, G4, A4, B4, C5. Bass staff: C3, E2, G2, A2, B2, C3. Chords: C7, C.

EASTER CONVENTION 1990

Proposed Melbourne Programme
(ex VOX)

Good Friday - 13/4/90.

Registration at Cinema North - Reservoir, during the afternoon, with tea and coffee available free. During the afternoon Artists from all over Australia will be featured in a semi-informal type programme. The evening concert will be preceded by a buffet meal in the adjoining cinema.

Saturday - 14/4/90.

Whilst National Delegates will be involved in a meeting during the morning, the conventioners will be able to choose from either free time, or an organ crawl around City Churches. The afternoon will also provide options, including an inspection of the Compton and the installation programme.

Saturday night will feature the brilliant American organist Dan Bellomy at the Moorabbin Town Hall. All concert goers will be treated to a display of barrel organs in the foyer.

Sunday - 15/4/90.

Sovereign Hill is the destination to-day. We will travel to Ballarat by coach and have lunch at Sovereign Hill, in between inspecting and enjoying the many areas of interest in this historical village. During the evening it is planned to hear the Dallas Brookes Hall Organ in concert with an appearance by the Cheltenham Light Opera Company.

Monday - 16/4/90.

"ALL THAT JAZZ" Concert at Brighton Cinema (Dendy) during the morning with the organ and drums will set this day off to a flying start. There may also be a guest spot by Dan Bellomy. The afternoon will help people get steamed up. The option choices will be visits to either Rowans Road, Tug Wattle, Puffing Billy or the Williamstown Railway Museum.

The Convention will come to a formal close with a dinner & fun evening at the Naughty Nineties Theatre Restaurant with David Johnson and Terry Gill of T.V. fame.

Tuesday - 17/4/90.

Suggested options include:

Open organ console at various venues, Warragul - Darnum Village, Pindari Centre, Montsalavat - Harpsichord and Piano Builder.
Free time.

The cost for all events (options excepted) is \$135-00.

Should you wish to make enquiries please contact any of the following:

Convention Convenor, Gordon McKenzie
Phone 03 743 7603 or 03 743 5488
Mrs. Margaret Eleer ----- 03 878 7392
Bruce Hester ----- 03 557 4142
Julien Arnold ----- 03 555 1277
" " Fax No. ----- 03 553 0305

It is understood that further information will be coming to hand shortly, including a booking form, with full itinerary details. It is anticipated this will be included with your next TOSA NEWS.

WILLOUGHBY TOWN HALL WURLITZER

Recently a phone call was received from a member of the Mechanical Music Society, who had in turn had an enquiry from an interstate member regarding the Organ in the Willoughby Town Hall, Chatswood.

The latest information from the Council officer was that the new Solid State relay system is now functioning and the pipe-work is being re-voiced by Ron Sharp. Apparently about 20% is done, but Ron Sharp is in England at the moment, so no progress is taking place at the time of writing. A date for re-opening the organ is still not known.

THANKS FOR CUP HOLDERS

A special word of thanks to Victor Boucher for his willingness and practicality in making the wooden cup holders which have proved very successful for carrying hot tea and coffee cups during interval time at Marrickville concerts.

ORGANS FOR SALE

YAMAHA ELECTONE Model B55

With stool, which includes storage for music.

Good working order \$500-00 (or reasonable offer).

-oOo-

CONN DE-LUXE CAPRICE Model 466

Including music stool

Good condition \$250-00 (or reasonable offer).

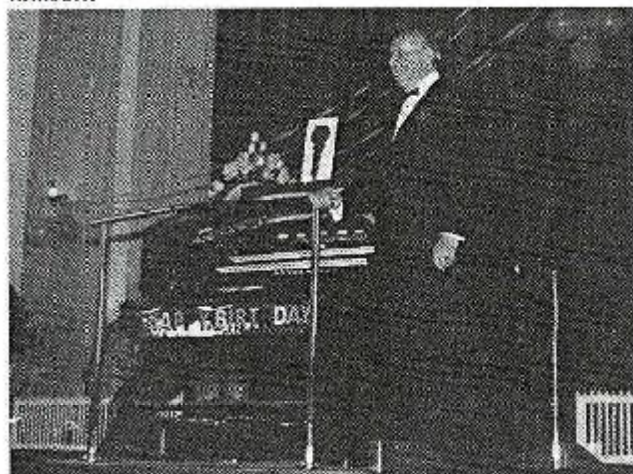
Enquirers please phone 949 2904

REVIEW

IAN DAVIES - 21st ANNIVERSARY CONCERT

Sunday, October 29, was a day of glorious weather, too good to be indoors. Another poorly attended concert perhaps? No!, one of the biggest attendances for some time at Marrickville Town Hall. Nearly 600 people enjoyed an afternoon of entertainment performed by the now, rather famous Ian Davies.

The occasion being highlighted by the fact that it was almost 21 years to the very day that the 2/10 WurliTzer from Sydney's old Prince Edward Theatre, was re-dedicated at Marrickville Town Hall. The opening organist, being Ian Davies himself.

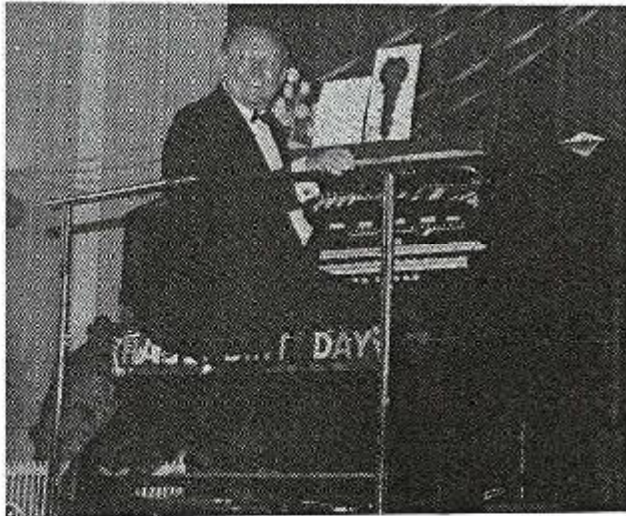


Continued on Page 9.

Ian Davies - 21st Anniversary Concert - Continued.

The afternoon was very much in the nostalgia vein. First, there was a speech, given by Frank Ellis, on the history of how it all came into being and some interesting facts were revealed in the course of the afternoon.

Ian opened with "Happy Birthday" which was played into his theme "Cruising Down the River". What surely must be the longest medley I have ever sat through came next. It was evident that we were listeners to a rare breed of a traditional Theatre Organist. Among the items we heard, in this bracket, were, "Here We Are Again", "Yes Sir That's My Baby", "Moonlight Becomes You", "Sheikh of Araby", "Ain't She Sweet", "All by Yourself", "That Certain Part", "Look for the Silver Lining", "Tip Toe Through the Tulips", and many other old standards. In a different style, Ian played a long forgotten Ketelby piece "Bells Across the Meadow". Another light classical item that was thoroughly enjoyable was Purcell's "Trumpet Voluntary". The first half concluded with Sussex by the Sea".



A selection of pieces by that eminent composer, Sigmund Romberg, launched the second half. A tune, which I recall, Ian played in his last bracket at the closing of Sydney's Capitol Wurlitzer, was "The Sweet Heart Tree" from that hilarious film "The Great Race". As a tribute to Irving Berlin, Ian played several pieces by this composer, which were; "I've Got My Captains Working for Me Now", "Doin' What Comes Naturally", "Always", "What'll I Do" and "Alexander's Ragtime Band".

An interesting arrangement of "Happy Whistler" followed, and then a long selection of tunes from that famous show by Rodgers & Hammerstein, "South Pacific" came next.

Appropriate for this time of year was of course "Santa Claus is Coming to Town" and the afternoon ended with an encore "There's No Business Like Show Business", and speaking from experience, there certainly isn't!

A gracious presentation was made to Ian, by President, Jack Lawson.

Various persons were acknowledged by both Jack Lawson and Frank Ellis for the work done by two gentlemen, in particular, who obtained the Marrickville Wurlitzer from the Prince Edward Theatre. They were Tom Halloran and John Clancy, both of whom were in office at the time of purchase, Tom being President and John being Secretary in 1964, when the organ was acquired.

The whole afternoon had a degree of professionalism about it. This was good to see, especially as people like Ian Davies, will not be here forever, and many of us are taking up the opportunity of attending his recitals. Ian Davies is now the oldest theatre organist from Australia's Golden Era, who still plays.

Ian Hanson

REVIEW OF MARGARET HALL'S CONCERT AT MOORABBIN TOWN HALL

SHOWTIME..2pm and comperé, Gordon McKenzie, announced .. "Margaret Hall".

With pomp and pizzazz, and resounding to the grand opening strains of "Music for the Movies", the Moorabbin Wurlitzer rose from below stage level. The vision of this magnificent, yet intimidating, organ, being 'driven' by this petite 'mere slip of a girl' was quite something. Stunningly attired in cream brocade with gold embroidery, and seated at the console, looking for all the world 'like a porcelain doll', Margaret's performance this day, was to affirm "that's show business".

Something for everyone, Margaret had prepared her repertoire well, as she expressed every mood and encompassed every style. Her nimble fingering technique was meticulous, with perfection. Her second item, "Knave of Diamonds", gave the audience a further glimpse of this talent, but, we were to see even more with her renditions of "Dizzy Fingers", "Russian Rag", and the extremely difficult music of Lefehvre-Wely, "Sortie in B Flat". The latter, being the only instance during the entire concert, when Margaret used any scored music. Later, I discovered, even they were only pages Nos. 6, 9, 10, & 11, and what she laughingly termed her 'security blanket'. However, the audience favourite of the day, must surely have been Johann Strauss' "Voices of Spring", as the appreciative audience applause, nearly brought 'the house down'. It was all the true romance of Strauss in Theatre Organ tones.

Yet, on a lighter musical side, I loved her "For Me and My Girl" selection. Noel Gay's music being a favourite of mine, I found Margaret's arrangements delightfully whimsical with clear, crisp notes and registrations, and I could see a lot of the audience, tapping their toes in time to "Leaning on the Lamppost". However, one disappointing factor, was the lack of audience enthusiasm, with the 'oocys', in "Doing the Lambeth Walk". Is it because they are, perhaps, too timid, in Melbourne, (or haven't they been taking their 'Berocca' lately?). I've heard that song 'ooyed' with such gusto, at the Roxy [Leaton]. This musical whimsy, was again heard in Margaret's "Shirley Temple Medley", and personally, I almost felt like breaking into a tap dance. After the lack of 'oocys', I really didn't think it was maybe, the time or the place, although, that too, has been done at the Roxy!

A total of 19 numbers in her programme, it was so difficult to choose my favourite: her masterful tones in Eric Coates' "Calling All Workers", (a perfect TOSA theme song?), or her big band sounds in "Bandstand Boogie", with others being the rhythmic Latin American piece "The Parrot", or the regimented "Washington Post", in contrast to the obvious sincerity of feeling in "What a Wonderful World". The quieter toned, but poignant "I Know Him So Well", contrasted the vigorous determination of "Shaking the Blues Away", and/or the nostalgic tones of "Best of Times", from the La Cage Aux Folles. Even the Stevie Wonder

Continued on Page 10.

Review of Margaret Hall's Concert - Continued.

selection, had it's own popular mastery, and let's of appeal: "Sir Duke", "You Are the Sunshine of My Life", then "Isn't She Lovely", and finally, the forever appreciated, "I Just Called to Say I Love You".

It was a veritable feast, and, definitely a "Gold Star" Performance! My congratulations Margaret Hall.

Margaret's Associate Artists on the day were singer Geraldine Morrow (currently appearing in the Australian production of "Big River") and David Johnston. Geraldine, accompanied by David at the organ, presented two segments of songs, selected in the main from the Broadway Show repertoire. Selected numbers from "The Desert Song", "The King and I", "The Sound of Music" and "Showboat" allowed Geraldine to give of her best. Her beautiful clear soprano voice combined with her natural flair to entertain was an obvious delight to the audience. David Johnston's accompaniments were well balanced to the vocals and added a suitable embellishment to her vocal lines.

Margaret Sands
President. (Leeton Chapter of T.O.S.A.)

U.S. THEATRE ORGANS

T.O.S.A. member Nick Lang was overseas recently and is writing a series of articles about the organs he encountered there.

Postscript to Article 1
[which was included in October TOSA NEWS]

San Francisco after the earthquake:

The Castro Theatre was the worst hit with the foyer ceiling caving in completely. Large pieces of ceiling and wall plaster fell in the auditorium, some of which damaged the organ console.

The organ cannot be played at all, as it is feared the vibrations may cause further problems. The theatre is closed indefinitely.

The Oakland Paramount suffered cracking around the ceiling, so large nets have been strung across all ceilings to catch any falling pieces. The theatre will remain open for the next few months. The organ suffered no damage although a falling spotlight rail narrowly missed the console and hit the lighting and sound panel, smashing it to pieces.

There have been no other reports of damaged Theatre Organs, although the famous Grace Cathedral organ suffered damage including a 32ft. pipe falling down.

The "2 1/2 manual" Wurlitzer:

In article 1, some of you may remember my asking for further information on these instruments and I have recently received some from Alan Tranter. Thanks Alan.

These instruments were called a "style 35" Wurlitzer and were the predecessor of the "Style 260" of which we have several examples in Australia. (The Orion Centre instrument is a Style 260). Like the later model, these instruments were of 15 ranks, however, only 9 of them were available on the Accomp. & Great manuals. The other 6 ranks were only available on the Solo at 8ft. pitch, but could be coupled down to the other

manuals. It is interesting to note that the Tibia Clausa was only available at 8ft. pitch, yet the Flute was available at pitches from 16ft. to 1 3/5ft. The distribution of stops was basically as follows: Saxophone, Vox Humana, Diapason, Flute, Viol D'Orchestre, Viol Celeste, Solo String, Tuba and Clarinet ranks available on the Great & Accomp. Manuals (61 notes), Tibia Clausa, Trumpet, Orchestral Oboe, Kinura, Quintadena, Oboe Horn, ranks available on the Solo manual (37 notes).

U.S. Organs - Part 2.

Following my stay in San Francisco I flew to Detroit, Michigan, to attend the 1989 A.T.O.S. National Convention. T.O.S.A. (N.S.W.) Members John Shaw & Neil Palmer also attended this convention as did fellow organ enthusiast Tony Ward who flew in a day later. Tony videotaped most of the concerts and we hope to show them to you at some of our club nights next year.

First evening of the convention was Father Jim Miller at the 4/36 Wurlitzer of the Fox Theatre. The Fox seats 5000 people and is one of the largest theatres in the U.S. However, unlike many other buildings of this magnitude, it is fully restored. This theatre is AWESOME! The decor does not follow one particular style closely anywhere in the theatre, in fact it is quite 'gaudy' in parts, but this only serves to heighten the infectious atmosphere of this palace.

Installed in the Lobby is a 3/12 Moller. Even at full organ this instrument is not overbearing, partly because of its small sound openings and noise created by a Lobby full of excited convention-eers.

The 4/36 Wurlitzer in the Theatre proper is one of five specials built for the Fox and Paramount Chains. Although the theatre is fully restored, the organ is only partly restored. Father Jim had to contend with no combination pistons and dead notes in every rank. As a result of this he had to use many ranks together to get a full run of 61 notes and still try to have contrasting registrations. The instrument has a rich (and loud) sound but lacks the upper register "brightness" we're used to hearing. This combined with the cavernous acoustics make it most difficult to play faster pieces. In spite of all this Father Jim Miller's personality was as infectious as ever and he kept us laughing all the way through.

Monday morning saw us at the Detroit Theatre Organ Club's Senate Theatre for a concert by Bill Vlasak. The concert was excellent and featured many of Bill's favourite 1920's songs. The auditorium's acoustics suit the 4/34 Wurlitzer's tonal qualities well, which is why this is such a popular organ for concerts and recordings. The console is decorated in motifs of the ancient Mayans and is quite startling to say the least. It also features a unique (and frustrating) stop layout, where stops are assigned by manual, then by chamber (there are 4 chambers), then finally by pitch. Unfortunately the theatre is not air-conditioned, which made things a little humid inside, however I am told that it is to be air-conditioned in the near future.

The afternoon concert featured Candi Carley-Roth at the Royal Oak Theatre. Candi played a lot of more recent music which now seems to make up a greater portion of her concert repertoire. However, I must admit that no one plays Rock and Roll quite like Candi! The 3/16 Barton suited her spirited style well. This organ

U.S. Organs - Part 2 - Continued.

has a lot of big "reeds" (some well voiced, some otherwise) a nice pair of tibia & voxes, in fact the "flue" type pipes weren't too bad. This organ was the largest Barton organ we heard and was also the "meanest"!

The Monday night concert featured the local favourite Tony O'Brien at the 3/10 Barton of the Redford Theatre. The theatre was built in 1928 and has had very few alterations done to it over the years. The organ is the original and has not been altered, only restored. The Motor City Theatre Organ Society purchased the theatre in 1976 and have been running it successfully ever since.

Tony's concert featured a wide variety of material. It was obvious that a lot of thought and practice had gone into some items, but others were very average arrangements. The highlight of the concert was his "Phantom of the Opera" selection which was very well played and featured some excellent lighting and fog effects. Overall I found this an enjoyable concert, but I think Tony needs to do more work on his 'popular music' arrangements. The classical selections were very well played.

Tuesday was a free day, with the only even: being in the evening. This was the "Young Organists" show and was also held at the Redford Theatre. The Redford's Auditorium is in "Japanese Atmospheric" style, if you can imagine such a thing, but it is an ideal venue for concerts. The four concert artists were winners of different categories of the A.T.O.S. Young Organist competition for 1989. They were all from different states and one was from England. The two most outstanding performers were 16 year old Jelani Eddington and 18 yr old Barry Baker. They both gave top-class performances but also showed up the Redford organ's weak spot: not enough solo 'reed' stops. I really think this organ needs a trumpet and a post horn to finish off what is otherwise a very nice organ. The most lasting impression of this concert, to me, was the realization that Australia's young organists are just as good as those overseas.

That's it for this month. Part 3 will include the two most talked about concerts of the whole convention.

THEATRE ORGAN HERITAGE

THE MAJESTIC, MELBOURNE

A SHORT Wurlitzer with a long life!

The Majestic, situated only a few doors down the road from the former State Theatre (now Forum), in Melbourne, had a similar path of history not unlike the Crystal Palace in Sydney. The main difference being that the Majestic was the result of Australian enterprise.

The Majestic opened on August 31st, 1912, with a large seating capacity (approx. 1800). Silent pictures were accompanied by the Majestic's "Grand Opera Orchestra". The auditorium was of the three tier type with a sloping stalls floor.

By 1916, the theatre was already being remodelled. This having been precipitated by the popular influence of the American picture palace stylings of that period then in vogue. A successful re-opening took place in April 1916, at which time the Majestic was under the control of Union Theatres. It was to be another three years though before any steps would be taken to install a theatre organ.

An order was placed for a Wurlitzer "Photoplayer", about a year after similar instruments had been installed at the Melba and Britannia Theatres respectively. The Majestic organ consisted of 2 manuals and 4 ranks of pipes. Records currently available show the date of shipment and model as follows: Shipping date: January 21, 1919, and the model as style 135 s.d. Opus No. 0202.

The Wurlitzer Photoplayer organ first appeared in 1910 in the U.S.A. It carried many improvements and innovations of Robert Hope-Jones, the eccentric and brilliant inventor. The console design used on most of these early organs consisted principally of an upright piano style console with 2 manuals, instead of one. Hope-Jones continued to make many improvements to the Wurlitzer organ generally, including the humble Photoplayer. The style 3 for instance, came complete with the new style horseshoe console, but none of these were installed in Australia.

Despite these amazing instruments, basically all of Hope-Jones work, there was often constant conflict with the Wurlitzer Company, which resulted in Hope-Jones taking his own life in September, 1914, which left the Wurlitzer Company to carry on without the brainchild of Hope-Jones. Rudolf Wurlitzer also died in 1914, at the age of 75, leaving the business ultimately in control of Farny (or Farney) Wurlitzer.

The Majestic installation appeared to resemble the appearance of a church organ, rather than that of a theatre. The organ pipes were installed in two organ cases, placed on both sides of the proscenium. During research of the book, "Greater Union Story 1910 - 1985" (by Terry O'Brien and John Fraser), a photograph, previously unknown, surfaced. This illustration depicted the original layout of this organ in the theatre. As far as can be ascertained, this is perhaps the only illustration showing one of these early organs in its original homes.

The organ was principally used for accompaniment of silent films. Several well known organists appeared there from time to time. These included such well known names as Leslie Waldron, Charles Tuckwell, Arnold Coleman and Will Westbrook.

By the 1930's, the old auditorium of the Majestic was in need of repair. Union Theatres had become Greater Union by 1935, and despite the Depression, decided in the same year to proceed with major structural alterations to the theatre.

The Majestic organ was supposed to have been sold in 1929, when Union Theatres sold all of their "Photoplayer" organs around Australia, but this did not occur. In fact, it seems unusual to the writer, that this particular instrument survived for so long. It was no longer being used for silent films, but was being used in this period as intermission music. However, it was certainly no match for the dual console 4/21 Wurlitzer in the State theatre, nearby.

When the Majestic re-opened in 1936, it became one of the most elaborate "art Deco" theatres in Australia. The old Edwardian three tier auditorium gave way to a new two tier cinema which had a seating capacity of 1,535 patrons.

The organ was still retained in the new building. The organ cases containing large show pipes, which concealed the chambers, had vanished. The console remained unaltered, this having been moved forward and placed on the left side of an orchestra pit. It is believed that a new place was found for the organ chambers behind the screen. According to some people who can

The Majestic, Melbourne

A Short Wurlitzer with a long life - Continued.

still remember this organ in the new theatre, the sound was amplified through to the theatre by means of speakers, one of which was mounted on the console. By 1940, the console had been placed back in the centre of the pit, just below the stage. The last known appointment of an organist was made on 7th August, 1940, when Sydney identity, Jim Williams took up the position.

The Majestic's Photoplayer organ was eventually sold during the early 1940's. During the 1950's, it was installed in the Melbourne home of George Donovan. The illustration, supplied by Frank Ellis, depicts a three manual console, based on a Wurlitzer style. This novelty having been built by George himself. It is loosely based on the console then in use at Melbourne's Capitol theatre at that time. George Donovan later sold the organ, and it still survives today with a different owner. The instrument is basically still complete.

The Majestic was one of Greater Union's first run city houses in Melbourne and was only demolished in 1987. An interesting aspect of the architecture was the inclusion of two plaster grilles shaped as a rank of organ pipes. These were placed on opposite sides of the auditorium. This, did not, however indicate the actual chambers, which were back stage.

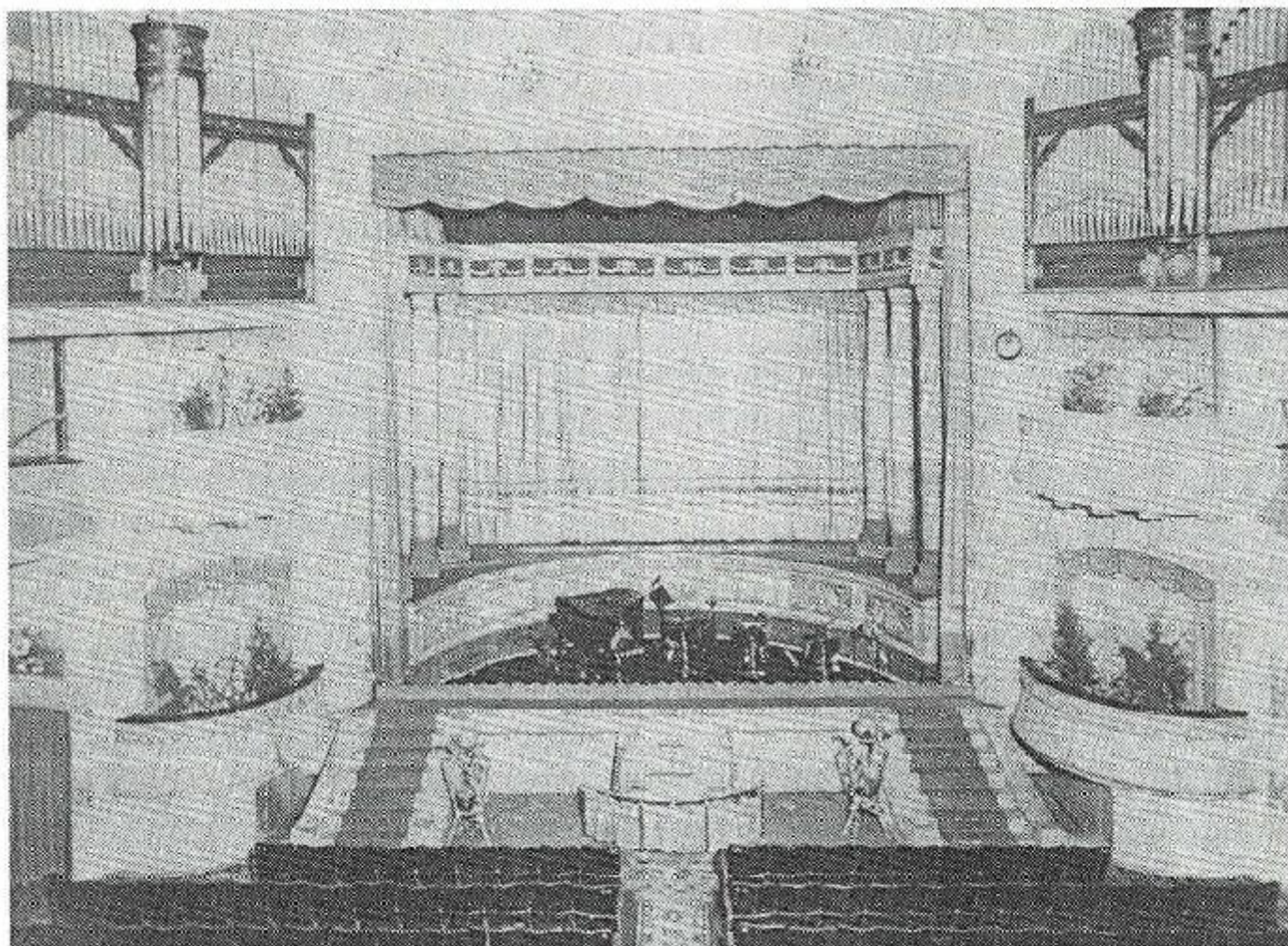
The Majestic was modernised in 1960, to be re-named Chelsea Cinema. During the alterations, a giant new screen was installed for 70mm film. At this time all vestiges of the organ had been removed including the pit. The Majestic finally closed in 1979, and was empty and forlorn for many years. A similar fate still exists for the Regent Theatre in that city, which has been empty for 20 years.

Ian Hanson

References: "Cinemas of Australia" Ross Thorne
Wurlitzer catalogue, circa 1920.

Vestal Press

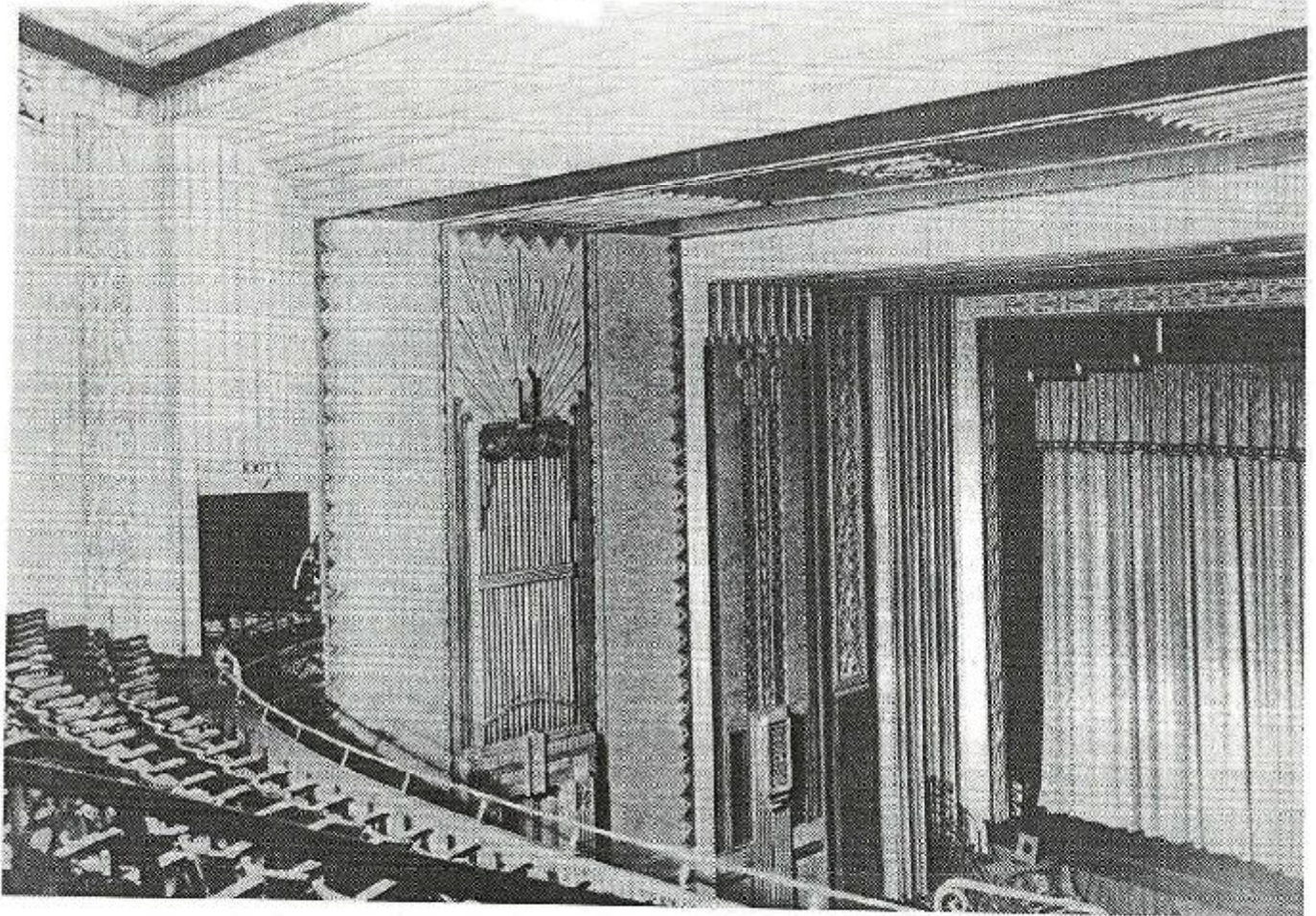
"Greater Union Story" Fraser & O'Brien
"Best Remaining Seats" Ben M.Hall



EARLY INTERIOR OF THE MAJESTIC SHOWING LARGE ORGAN CASES, HIGH ABOVE THE PROSCENIUM BOXES. THE CONSOLE IS JUST BELOW THE PIT.

Continued on Page 13

The Majestic, Melbourne
A Short Wurlitzer with a long life - Continued.



RE-MODELLED INTERIOR SHOWING THE CONSOLE IN THE VERY BOTTOM LEFT OF PHOTOGRAPH.



THE RE-BUILT CONSOLE IN THE HOME OF GEORGE DONOVAN, WITH HIS DAUGHTER!

[This letter was addressed to the former Secretary]

Dear Col

Just a short note to say how much I have appreciated John Martin's section on 'Toward Better Organ Playing' and trust that his contribution will continue in future TOSA NEWS publications. In fact, as President of the Illawarra Organ Club, I have introduced 20 - 30 minute segments at our monthly organ nights, and have "stolen" some of the information given by John. I hope I haven't infringed any copyrights etc.

Bert Chamberlain

LETTERS TO THE EDITOR

Dear Sir,

I read with great interest Ian Hanson's article about the crystal Palace / Century, Sydney. The photograph of the interior of the Century Theatre has prompted this letter. In 1986 I purchased a Model K Hammond Organ which was in fact identical to the Model B.C. It would seem after some investigation that most if not all of the old 'Four Poster' Hammonds brought into Australia prior to W.W.2 were designated Model K. I acquired this instrument from the Orange Uniting Church (formerly Presbyterian) and was informed that it had formerly been installed in a Sydney Picture Theatre. The console still has its original timber finish and had originally been obtained through Agents E.F. Wilkes and Co. of 124 Castlereagh Street, Sydney. The low serial number suggests about 1938 vintage. The only addition made to the console is a 3 pin power outlet made of brown bakelite and situated below the main body of the console. The church at Orange probably purchased the organ about 1950.

With this very scant information perhaps one of your older members may recall something to provide some clue to the history of this particular organ.

Bruce Ardley

Letters to The Editor - Continued on Page 14

Letters to the Editor - Continued.

A Spoonful of Criticism Helps the Medicine Go Down

Dear Editor,

Being fully aware that the recent discussions about Mr. Peter Held's review of the John Van Kleef concert (20th August, 1989) have become long winded and monotonous, but standing on the sidelines, I feel that several important issues must be addressed as a result of the recent debate. The noun "review", according to the NEW BRITANNICA - WEBSTER DICTIONARY, is defined as being "a critical evaluation". The letters of Messrs McMinn, K.R.Milton and F.Rohanek have all been deficient in defining what a review is - therefore, their foundation for a constructive argument is not valid. In the last TOSA NEWS issue, the author of the 'Trumpet Voluntary' concert "review", Mr. Rohanek was quite correct in qualifying his writings as a REPORT as it wasn't a 'critical evaluation', but merely a general survey of the events as they happened.

Reading once more Mr. Held's article, in all fairness, has qualified as a review with respect to the abovementioned definition. The review is not 100% negative as some members have claimed it to be, and so I believe that Mr. Held's review didn't deserve the bombardment of personal and politically orchestrated garbage written by Messrs McMinn, especially when they weren't even in attendance at the concert, and have based their rather prejudiced letter on hearsay. I was in attendance and would have to agree with Mr. Held's comments about how the Wurlitzer was used in a most unmusical manner. It is also unfair that those members who listen for musical pleasure and without a great deal of musical knowledge or formal training can be hypocritical and tell a musically educated person that they are "a clown".

However, I am not writing to divulge my personal opinions, but with reference to Mr. Held's review, there are other more effective means of dispensing constructive criticism.

Those members present at the recent 1989 Convention in Perth would have been fortunate enough to attend a masterclass conducted by the noted British organist, Douglas Reeve. Although the organists who performed in front of Mr. Reeve weren't of a high standard, Mr. Reeve was still able to provide the necessary criticism in a most professional and diplomatic manner.

Many members have stated that they don't like to read any scathing reviews in TOSA NEWS: some even think that it is their responsibility to write to the editor and protest if they disagree with a review. Those that are brave enough to put pen to paper always jump off at the deep end - why don't they go and find out more information about the author or better still go and tell the author of their disagreements so he might be able to throw some light on a point that they might have been in the dark about? The late Ron J. Roberts must have been one of the best most critical contributors to the magazine since I can remember and no one dared write a letter in protest to one of his reviews because of his position. He was one of the most respected reviewers in theatre and classical organ music circles and everything he wrote was fact.

If we were to abolish all bad comments about the artist and/or performance, then two things in particular will suffer. Firstly, the artist.

Letters to The Editor - Continued on Page 15.

During a performance, the artist knows when he has made a mistake, where his technique could be improved and when he could have done better. If a glowing report was written when the artist didn't really deserve it, then the artist will go home and think to himself that the performance 'wasn't that bad' and not bother to do anything about correcting his basic problems which, with correction in the long term, will produce a better more refined performance. However, the best medicine for artists is the slap over the wrists. Knowing that continual bad reviews might jeopardise his/her performance career will force the artist to work harder in places where performance breaks down etc. Without the 'slap on the wrist' attitude, artists will continue giving sub-standard performances. As a consequence, the second aspect suffers - the THEATRE ORGAN.

Because the artist is so busy trying to hide his/her deficiencies, then there is no time to think about using the instrument in the best way possible, mixing the colours of the theatre organ palette (i.e. registration changes) etc., therefore the instrument is not presented to the public in a professional capacity. Today, the theatre organ is not played the way it was 60 years ago. Tastes too have changed e.g. a majority of theatre organs now possess the English Post Horn rank whereas only the big Wurlitzers of the 20's & 30's had these ranks. I cringe when I see young new faces at our theatre organ concerts listening to non-event playing and literature. Possibly this is a lesson yet to be learnt by societies - to provide much higher standard organists at concerts rather than the same run-of-the-mill locals because the society can't provide more professional artists for that particular concert date. At a time when the theatre organ scene is so fragile and volatile, if a situation like this arises then there shouldn't be a 'talent quest' in the first place. If one couples performance and imagination, one arrives at the word PROFESSIONALISM.

Criticism is the stuff which makes the theatre organ grow and which raises standards. Several months ago, at one of the TOSA concerts, I spoke to a young and up-and-coming organist. He/she told me his/her arrangements are spawned from the idea of how much Mr. Ian McLean would think of it. Many members' backs arch when Ian McLean is mentioned, but there is truth to a majority of the comments he writes, but selfish attitudes from society committees and members have barred him from contributing to the magazine - the result is not a loss to Ian McLean but to the society because they are fooling the artists into thinking they are brilliant and don't have to further their technical, theoretical and professional skills. This is why I have called the McMinn article a contradiction because they are stating that only good things have to be said about artists and the "pages of this newsletter ought to be used to promote the society".

The last paragraph of K.R.Milton's letter states that we "should be more selective in the people we ask to act as critics". I believe then, that if artists can continue getting away with the proverbial "blue murder", then we should really re-word the quote and say, "Let us be more selective in the people we ask to act as ARTISTS!"

Respectfully yours

A member concerned with TOSA's future.

EDITORS NOTE

Following all the emotional comments which have been received over recent months, it was most gratifying to receive the foregoing letter which expresses logical well-considered thoughts without emotional or political overtones.

Letters to The Editor - Continued.

A long letter has been received from Mr. Peter Held, and this, summarised, makes the following points:

- 1] He was requested to write the review.
- 2] He then points out that he wrote the review 'from a strictly musical point of view', having had the benefit of receiving an extensive musical education (which he details), plus a number of years working experience as a professional musician and organist. For those who may not be familiar with Peter's career, he started in the industry in 1945 learning classical piano. After 15 months passed Grade 6 (Royal Academy of Music) Assoc. Board of Royal Schools of Music, London, then on through Grades 7 & 8, before commencing the L.R.A.M. Teachers Diploma Course under one of the highest ranking pianoforte teachers in Europe - Patricia Read. He then became a Church Organist, then went on to be Deputy Organist at the Theatre Royal (Compton 4-16 + Melotone) in Dublin. He did 2 summer seasons Britain and was by then already a ballroom organist. He toured Ireland twice as orchestral organist and musical director accompanying a full 3 hour revue single handed! Was accompanist (organ) to Maureen Potter for most of 1959, on Irish State Radio, in a variety show and also featured for 25th birthday celebrations of the 'Savoy', Limerick (Compton 3c + 7) in December 1960.

He spent 2 years in South Africa contracted to Chipperfields Circus playing a Hammond Organ in a 5 piece band. During this time he also broadcast 30 programs on one of the networks of South African Broadcasting Corporation.

On the Australian scene he has accompanied silent films at a Government sponsored film festival in Melbourne as well as much general playing - including 2 full concerts on the Wurlitzer at Marrickville Town Hall, as well as the musically more demanding task of accompanying singers.

- 3] He expresses his concern for regular concert goers (potential TOSA Customers) who have been deterred from attending concerts because of the excessively loud playing by some organists.

4] In the case of John Van Kleef, Peter considers insufficient rehearsal time had been allowed for playing the M.T.H. Wurlitzer, which is an organ totally different in design, stop-layout etc. from anything in Brisbane or its surrounding areas.

5] Peter also referred, in his letter, to his pleasure at hearing John Van Kleef's first performance at Marrickville some two years ago. On account of this he had been anticipating just as promising a display of musicality as John had exhibited during his first concert.

However during John's latest concert, Peter was taken completely off guard and could hardly believe it was the same person playing. Most of the time he was using the crescendo pedal (a dangerous novelty in the "hands" of electronic players) for "build-ups" - right to its limit, AND, THAT, in chords, with both swell pedals fully "open". Hence the phrase; "EL ALAMEIN approach to registration".

6] Peter considers he was left with no alternative, but to compose a review based on musicianship, and not sycophancy and hypocritical 'politeness'.

7] Attention was also directed to the fact in Peter's letter, that the recent letter written by the McMinn's had strongly criticised his concert review, when, in fact, they had NOT ATTENDED the concert themselves!

8] As a reviewer, P.H. states he is prepared to give every scrap of "ENCOURAGEMENT" that he can, provided he can see and hear that the player has expended reasonable effort towards the required goals.

Peter believes it is high time, that everybody in TOSA tried to be rational, logical, businesslike and amenable to the concept that our society is NO LONGER the small mostly social group that used to gather monthly in Paling's auditorium back in the 60's. Members should be able to learn from the reviews of performances which he considers should only be written by those qualified to judge, without fear or favour - otherwise we should save the paper!

TOPIC NOW CLOSED

Having been discussed from various angles and at great length over several months, this topic could carry on for a very long time. It is felt the subject has been adequately ventilated and for this reason the subject is now closed.

Editor

Dear Editor,

I offer the following views on two matters raised in the November issue:

1. "Towards Better Organ Playing" by John Martin - I feel sure that this series is of interest to many members and certainly hope that it will continue.

2. Future of TOSA NEWS - I would find a smaller type size acceptable if it would result in worthwhile savings. I am not in a position to comment on the other possibilities, and leave them to you and the committee. The publication in its present form is a credit to you and the other volunteers involved but if an increased cost is unavoidable it would have to be met.

Frank Lewis

Dear Sir,

First of all I would like to say how much Reg and I enjoy TOSA NEWS, the articles are always very interesting. Congratulations to you as Editor and to the many supplying the articles.

With regard to John Martin's article "Towards Better Organ Playing, I, for one, being a learner, very much appreciate his clear explanations and would be very disappointed to see his articles discontinued.

Wishing you and TOSA every success with future publications,

Yours Sincerely

Reg & Nerida Lewis

FUTURE REVIEWS

With the knowledge and benefit of all the correspondence which has taken place on this subject over recent months, it would be greatly appreciated if suitably qualified and/or willing members would volunteer their services to review future concerts for the society.

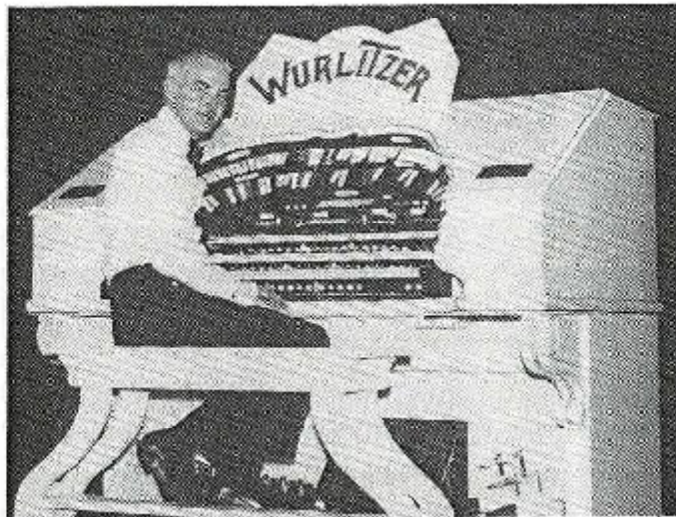
You can easily volunteer by contacting the Editor on (02) 44 2728 or simply drop a line to:

The Secretary, T.O.S.A. (N.S.W. Division) Inc
P O Box C462
Clarence Street
SYDNEY 2000

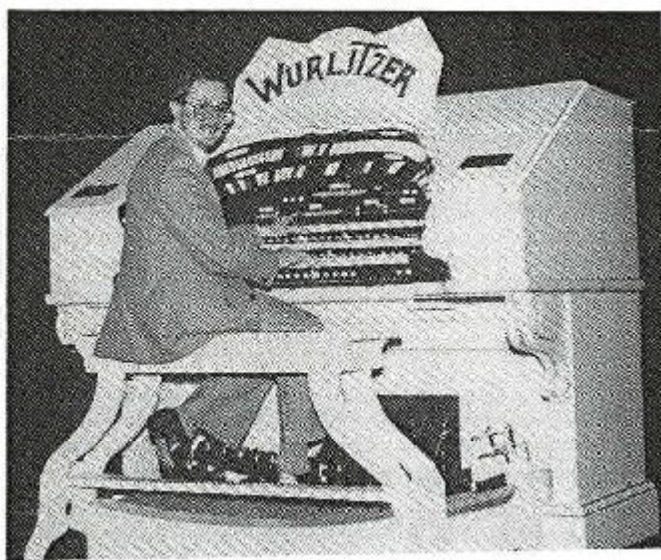
PHOTOGRAPHS - "Trumpet Voluntary"

This concert was held at the Orion Centre - Campsie on Sunday 24th September 1989 and the concert report, written by Frank Rohanek, was printed in November issue of TOSA NEWS.

THREE OF OUR ARTISTS AT THE CONSOLE.



Cliff Bingham



Neil Palmer



Bill Schumacher

Although Ian Davies opened this concert, a photograph of him was not received. Photographs of him at the Marrickville Wurlitzer appear on pages 8 & 9.

Thanks to our Photographers!

As Editor, and on behalf of members, I would like to express thanks to the Society's two 'Official Photographers', Kevin Rowland and Barry Tooker for their constant supply of good quality photographs. Well done both of you!

Were it not for your efforts and expertise, it would only be possible for the occasional photograph to appear in TOSA NEWS.



Robert Wolfe **CONCERT ORGANIST**

It has been stated that even in the heyday of the Theatre Organ there can have been few organists who established themselves so firmly on the International Concert Scene, and at such an early age, as has Robert Wolfe.

Acclaimed for his sheer artistry, renowned for his interpretation of music - it has to be said that Robert Wolfe is without question one of England's top organ exponents - a Musical Ambassador.

His sparkling talent was immediately realised, and at the age of 16 he became the youngest musician ever to join the team of organists at the World Famous Tower Ballroom, Blackpool.

For three years he entertained holiday makers at the console of the Mighty Wurlitzer Organ installed in Britain's Premier Holiday Resort.

In 1981 Robert became the first Resident Organist at the "Thursford Collection", a living museum of nostalgia, highlighted by its magnificent 3 manual Wurlitzer Theatre Organ. The "Sight and Sound Spectacular" known as the "Thursford Experience", draws large crowds daily to hear Robert at the Theatre Organ.

Outside the summer season Robert's engagement diary is always full for years ahead. It includes a comprehensive U.K. schedule and an ever increasing overseas tour. His fame has reached America, Australia, Canada and New Zealand where annual concerts are now expected of him.

To date Robert has sixteen recordings to his credit. His first solo record was made on the Blackpool Opera House Wurlitzer Organ at the age of 17. This was quickly followed with a succession of recordings made on the Thursford Wurlitzer - eleven recordings in nine years! to satisfy the ever increasing demand of his ardent fans and followers.

His latest recording presentation has been recorded on the magnificent new Wurlitzer Organ installed in the Orion Centre in Campsie, Sydney, Australia - certainly one of the finest Theatre Organs Robert has had the honour to perform on to date.

1989 saw Robert touring Australia & New Zealand during February. Such was the enthusiasm at all his venues, a return tour was organised before his departure for England.

T.O.S.A. N.S.W. Division is proud to once again present the fine and entertaining musical talents of Robert Wolfe. Those who witnessed this talented young musician earlier this year can vouch for his ultimate entertainment value!

Those who missed Robert Wolfe had better book their tickets.....!!!!!!

IF YOU DON'T GET IN QUICK.....YOU'LL MISS OUT !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

“BLACKPOOL DOWN UNDER”

A DANCE EXPERIENCE

THE THRILL OF DANCING
LIVE TO THE MAGNIFICENT
WURLITZER ORGAN IS ONCE
AGAIN COMING TO SYDNEY.

ROBERT WOLFE WHO LAST
YEAR WON THE HEARTS OF
HUNDREDS OF DANCERS IS
RETURNING TO PLAY AT THE
ORION CENTRE FOR ANOTHER
SPECTACULAR DANCE NIGHT.

350 PEOPLE DANCED FROM
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COME ALONG AND BE PART
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- ★ SECURITY PARKING



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GET YOUR PARTNER !

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AND DANCE YOUR WORRIES AWAY AT THE ORION
Orion Centre, Beamish Street, CAMPSIE.

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TICKETS *ph.* **798 6742** \$15 & \$12 CONCESSION