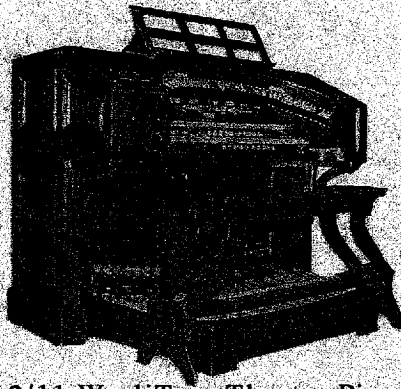
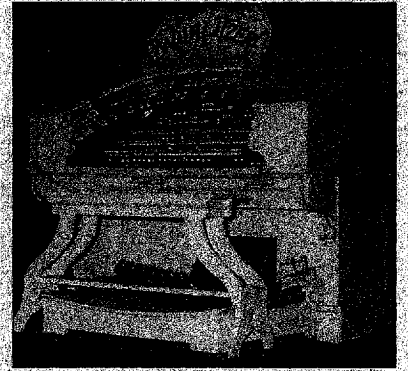


AUGUST, 2003



TOSA



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

One of the Top US Theatre Organists with his
Outstanding Playing and Entertaining Skills

DAVID WICKERHAM



ORION CENTRE CAMPSIE
SUNDAY 24th AUGUST at 2pm

Volume 42
Issue 7
PRINTED BY TOSA

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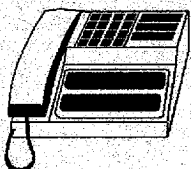
TOSA NEWS

AUGUST, 2003

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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<http://www.tosa.net.au>



COMING EVENTS

AUGUST

- Monday 4 at 7.30pm Committee Meeting
- Thursday 14 at 1.30pm Members' Playing Afternoon
Orion Centre Campsie
Phone 9716 0151 to confirm
- Sunday 24 at 2pm David Wickerham Concert
Orion Centre Campsie
- Thursday 28 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm

SEPTEMBER

- Monday 1 at 7.30pm Committee Meeting
- Sunday 21 at 2.00pm Neil Jensen Concert
Marrickville Town Hall
- Thursday 25 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm

*To contact the Promotions Team
with your ideas and support:*

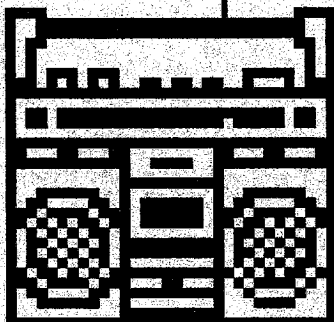
Tom Barber 9629 3110 barber@idx.com.au

OR

John Batts 9389 8659 js_batts@hotmail.com

REMEMBER TO TUNE IN TO 2NBC-FM 90.1
EVERY MONDAY AT 7.30 pm
For "Sweet and Lovely"
Presented by Chris Styles

2MBS-FM102.5 on Tuesday 12th August at 12.30pm
For "Theatre Pipe Organ - Seriously"
and on Saturday 9th August at 5.00pm
For "Colours of the King",
Both presented by Andrew Grahame



From The President

Hello again,

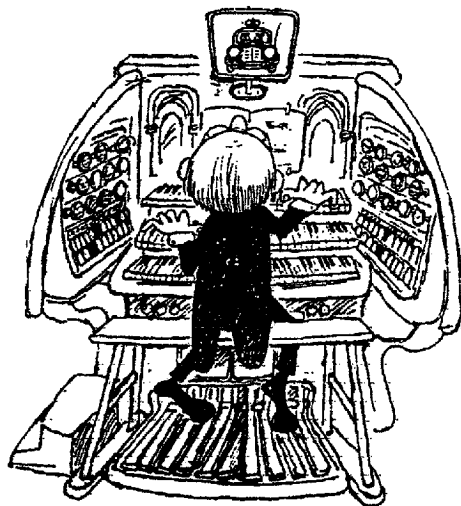
Firstly, my apology to those members who like to come to the Players' Afternoons at the Orion and the Players' Evenings at Marrickville. I called at Marrickville Town Hall in July and was confronted by a massive stage-setting that used up almost the entire floor area, and rose perhaps five metres at its tallest. At the front of the hall an operatic-type lady was singing her heart out in a foreign tongue while a gentleman accompanied her on an imported grand piano. As soon as she had finished another gentleman appeared to take issue with the way the aria had been rendered. He talked longer than the original song - but I couldn't understand his English.

So the lady sang it again - but it sounded no different to me! By now I had sussed out the way the Australian Opera carpenters manage to block the sun pouring through those big windows, and then another lady had arrived to find why I was lurking. She chatted with me, then sort of hinted (nicely) that I could leave now if I wished.

Anyway, that's why we often can't get in to play the Marrickville Wurlitzer. As for the Orion, the problem has been to find time for our concert artists to rehearse. Several times we have only found suitable time by stealing our Members' Playing Afternoon.

The instruments belong to all the members, and members have the right to have a play, but that only works if we can get access! Sorry!

Now something unusual. Marrickville Council is holding an evening for their residents. It's being run by their official Historian, Chrys Meader, and it's free. It is called "Murder, Mystery



and Mayhem". Lots of quizzes and novelties I'm assured. What's interesting is that they are showing portion of an old black and white silent movie called "Seven Keys to Baldpate" - a murder mystery. I've seen it and it's - well - different. But what's even more interesting is that our own TOSA person Tom Barber will be playing the Wurlitzer as background to the film. So, why not come along? Just be at the Town Hall well before 6.30pm on Friday 15th August. It ends around 8.30pm.

The Orion Wurlitzer has some great voices. Cliff Bingham showed it off well at our July concert. And with him, baritone Paul Maybury added his beautiful deep voice to great effect. I've not heard "Fiddler on the Roof" sung better! Thankyou Cliff and Paul.

More next time,
Walter Pearce

Advertising in TOSA News

For members:

Small, organ-related
advertisement = FREE

For non-members :

Small bubble = \$11
Quarter page = \$24.75
Half page = \$49.50
Full page = \$99
Full page insert = \$125.00
(Payable in advance)

Editorial

Cliff Bingham certainly gave us an entertaining and varied concert in July. His guest was the very professional and humorous Paul Maybury - a treat for everyone present.. A full report on this concert will hopefully appear in next month's issue.

Dave Wickerham, direct from the US, plays for us on Sunday, 24th August. This is a not-to-be-missed opportunity to hear one of the best organists in the theatre organ world. I heard him play at the Melbourne Convention in 1999 and he really impressed everyone with his wonderful skills at the keyboard and his entertaining programmes and presentation. You may remember that he was scheduled to play for us some time ago but was unable to come to Australia because he had broken his "tibia"!

Thank you to the member-contributors for this month, especially Wendy Hambly and Rod Blackmore (also the recipient of an OAM award for contributions - other than TOSA News items!).

Best Wishes,
Colin Groves

Welcome To New Members

TOSA(NSW) is pleased to welcome the following new members to our ranks :

David Calcott - Sefton
Joan Clark - Nelson Bay
Victoria Conti - Campsie
Helen Gwynne - Revesby
Basil Hammersley - Kyle Bay
Brian Julef
Pam Quick
Vivienne Waterstone

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

.....
 ● "Colours of the King" ●

2MBS 102.5 on Saturday 9th
 August, 2003, 5.00 pm:

"Combinations" - 2 organists at 1 organ, 2 organists at 2 organs, and 1 organist playing 4 organs :

Handel - *Arrival of the Queen of Sheba* (Robert Ampt and Amy Johansen at Sydney Opera House - organ duet)

Handel - *Concerto No 8 in A major* arr. for 2 organs by Maurice Durufle. (Maurice Durufle and Marie-Madeline Durufle-Chevalier at the 2 organs of the National Shrine, Washington, DC)

Soler - *Concerto No 1 for two organs* (Robert Ampt and Amy Johansen at Sydney Opera House)

Pasquini - *Sonatas 2, 9 and 3 for two organs* (Marie-Claire Alain and Luigi Ferdinando Tagliavini at the two organs of the Basilica of San Petronio, Bologna)

Bach - *"Dorian" Toccata & Fugue in D minor BWV 538* (E. Power Biggs simultaneously playing the four organs of Freiburg Cathedral, Southern Germany)

- Presented by Andrew Grahame

.....
 ● "The Theatre Pipe Organ - Seriously" ●

2MBS 102.5 on Tuesday 12th
 August, 12.30 pm :

Copland - *"Hoedown"* from the ballet *"Rodeo"* (Walt Strony at the 4/19 Wurlitzer at St Mary of the Lake Auditorium, Illinois)

Fibich - *"Poème"* - extract from symphonic poem *"At Twilight"* (Chris Elliot at the 4/48 Wurlitzer in the Wilcox residence, USA)

Strauss II - *Nuns' Chorus* from *"Casonova"* (Phil Kelsall at the 3/14 Wurlitzer in the Tower Ballroom, Blackpool)

Grieg - *The Last Spring* (Lyn Larsen at the 5/80 organ in the Sanfilippo residence, Illinois)

Strauss II - *Thunder and Lightning Polka* (Simon Gledhill at the 4/21 Wurlitzer in the Castro Theatre, San Francisco)

- Presented by Andrew Grahame



From The MAILBOX

Milton Speers of Gorokan reminisces about the Cinema Theatre Organ era :

The item about the State Wurlitzer, on page 4 of the July issue, reminded me of a visit to the Royal Easter Show many years ago, where at a stand exhibiting radios I saw what I now know was the slave console of the Sydney State Theatre's 4/21 Wurlitzer organ.

I did not then know what 'Great', 'Swell', 'Pedal' and various other notations on the stop-tabs meant. Later I read the console was owned by John Clancy.

I think one of the most enjoyable moments of a visit to a City cinema such as the State, Capitol and Regent was the sight of the console rising from the pit, illuminated by the spotlight. We enjoyed this moment later in Parramatta when the Roxy Spanish Theatre opened with Eddie Horton at the *Christie* organ.

I look forward to the arrival of *TOSA News*.

Best wishes,
 Milton Speers

Michael Smith wrote on one of the Internet Subscribers' Lists:

Where did the name ORGAN come from? Does anyone really know? It is an interesting word, considering its other uses for organs of the body, which are essential equipment, whereas a pipe organ is not essential (although it should be!). Knew I'd find a use someday for a classical education!!

"Organ" comes from the Greek work "organon", which is a noun derivative of the verb "ergein", which is the Indo-European cognate of the English word "work" and has almost exactly the same meaning (there's a slight overtone of "produce" in the Greek word, I think).

"Organon" basically has the prosaic meaning of "a thing you work with", i.e. a tool.

The semantic development from this meaning to the musical one is partially paralleled by the Latin word "instrumentum", which also means "a tool". Both words in antiquity served as the general words for "gadget" or "contrivance".

The organ (I mean the instrument) is a relatively new instrument, compared with lyres, trumpets, etc., and when it was invented a word had to be found for it. In effect, they ended up calling it "the gadget" or "the device".

The development into the meaning "functional structure of the body" is similar. Your stomach is the gadget that digests your food (if you're lucky — I personally made the mistake of eating spaghetti carbonara last night, and I'm regretting it!).

I don't know whether in either Modern or Classical Greek the word "organon" is used generically for a musical instrument; that would form a pleasing parallel with the development of "instrumentum".

Anybody out there know Modern Greek, or have a Liddell & Scott handy?

Michael Smith

.....
 ● FOR SALE ●

Technics F3 Console Organ
 2 x 61-note Manuals
 25-note Pedalboard
 In Excellent Condition
 Good Tone; Authentic Voices
 Includes Digital Disc Record
 One Owner
 Price : \$2,000 o.n.o.
 Phone : (02) 9659 5250

.....
 ● FOR SALE ●

Wurlitzer Organ Model 4602
 Excellent Appearance
 Swell Manual - 11 voices
 Great Manual - 9 voices, chimes
 Pedal - 5 voices; 32-note
 Concave, Radiating Clavier
 Private Use Only
 1960s Valve Amplifier Needs
 Attention; Suit Organ Buff
 All Offers Considered
 Phone : (02) 9874 3987

Pulling out all stops for festival

(photo below right) Robert Weatherall on the Capri Theatre's mighty Wurlitzer organ

By Peter Goers

The history

□ RUDOLPH Wurlitzer created theatre organs to replace orchestras accompanying silent films.

○ THE Capri Wurlitzer first was installed in the Winter Garden Theatre, Brisbane, and later moved to Sydney and Darwin.

□ IN 1974 the Theatre Organ Society of Australia (SA) imported the organ from Darwin, three weeks before Cyclone Tracy.

□ IT has 244 keys, 32 pedals and 29 pipes.

□ THERE are three theatre organs in Adelaide: at the Capri, Wyatt Hall at Pulteney Grammar and the Regent Theatre organ at St Peter's College.

WE all love a big organ. The biggest and the best is the grand, mighty Wurlitzer at the Capri Theatre, Goodwood.

This amazing instrument, rising out of the stage, will be seen and heard to the best possible advantage at the Festival of Theatre Organ music during the Easter weekend.

The festival will feature a wide range of international and Australian artists.

The Theatre Organ Society of Australia (SA) bought the beautiful Capri Cinema in 1978 and installed the mighty Wurlitzer in 1983.

For 30 years it has enlivened one of our great old movie palaces.

It's thrilling to see the white and gold Rococco console of the organ rise out of the stage.

Fortunately, the ardent volunteers who work at the Capri are equal to the financial challenge of keeping the cinema open and continuing to bring theatre organ music to an appreciative public.

All power to them and to the Capri's enterprising and excellent manager, Mike Todd.

Bank teller Robert Weatherall, 20, is one of the youngest rostered organists at the Capri and he will grace the organ stool at the 2.45pm concert on Good Friday.

"I love playing this wonderful organ - it's a highlight of my life," he said.

The theatre is an inclusive place and anyone who wants to try their hands on the organ is welcome.

The future of the magnificent Wurlitzer and the Capri is doubtless in the good and talented hands of younger organists such as Robert Weatherall and long may the Capri pay and play with all its bells and whistles.

Cuttings about the 2003 Festival from the Adelaide papers Wonder of the Wurlitzer

ADELAIDE will be pipin' hot over Easter with a four-day festival of fun, film, nostalgia and dynamic organ concerts at various venues.

The Theatre Organ Society's 30th national festival will feature an appearance from US organist Lew Williams, among many highlights.

The festival includes performances showcasing the 4/29 Wurlitzer in the Capri Theatre, the magnificent 2/12 Wurlitzer at Wyatt Hall (Pulteney Grammar), and a one-off recital at St Peter's Cathedral.

Performances and events over the Easter long weekend include

Pipes 'n' All That Jazz with JC Jazz, Barry Hall and Diddychwyl Folk Band, *Pipes 'n' Pizzazz* with Neil Jensen and Eddie White's All Stars, a cruise on the River Torrens with morning tea followed by a visit to St Peter's Cathedral, and *Nostalgic Pipes* at the Capri Theatre, featuring John Slater playing the Wurlitzer to accompany a Charlie Chaplin silent film.

The festival runs from April 18 to 21. Book for individual events or the complete weekend at the Capri Cinema, Goodwood (phone 8272 1177). A brochure with all events and prices is available.



Remember the good old days

FOR those longing for the good old days, there will be a Nostalgia Movie Night at the Capri Theatre, Goodwood, tomorrow.

The Marx Bros' 1939 classic comedy *At the Circus* will be the main feature.

There will be selected shorts, cartoons and old newsreels, old advertising slides, movies and the Capri's famous Wurlitzer organ and a silent comedy.

Tickets are \$15 for adults, \$12 for concession, Capri Movie Club Members and Theatre Organ So-

ciety members and seniors, with children under 16 costing \$10.

The night starts with organ playing from 7pm and is a fundraiser for the Capri Building Fire Safety Upgrade.

□□□

CINEMA-GOERS can be among the first to see the acclaimed New Zealand film *Whale Rider* and raise money for a good cause next Sunday.

All proceeds from the \$5 ticket sales for the 11am screening at

selected cinemas go to Patrick Rafter's Cherish the Children Foundation.

Whale Rider, which opens in Australia on May 8, tells the story of a young girl's fight to prove her love, her capacity for leadership and find her destiny.

Participating cinemas are Greater Union City, Marion and Arndale; Wallis, Mt Barker, Glenelg, Chelsea and Noarlunga; Hoyts, Norwood, Tea Tree Plaza and Sallsbury; Capri Theatre; and Odeon Semaphore.

PIPIN' HOT
music from
Stage & Screen
MONDAY

2.30pm Pipe Reflections & Pipes An' Pizzazz
Capri organ history audio slide show, Neil Jensen & Eddie White's Trad Jazz Band

7.30pm Nostalgic Pipes
Few seats left bookings essential! Ph: 8272 1177

THE HOURS
STARTS TUESDAY
TUESDAY & WEDNESDAY
12, 2.15, 6.30 & 8.45PM

THE CONVERSATION
STARTS THURS

Theatre 141 Goodwood Rd
Ph: (08) 8272 1177

THE HOURS
STARTS TUESDAY
TUES & WED 12, 2.15, 6.30 & 8.45PM

THE CONVERSATION
STARTS THURSDAY

PIPIN' HOT
music from
Stage & Screen
FRIDAY 2.45pm
Pipe 'em In
Paul Fitzgerald, Michelle Nicole & Robert Wetherall.
8.00pm
Pipes An' All That Jazz
Margaret Hall, Ryan Heggie, Mathew Loeser & JC Jazz.
Ph: 8272 1177

Theatre 141 Goodwood Rd
Ph: (08) 8272 1177

PIPIN' HOT
Festival of music from
Stage & Screen
★ Award-winning organists ★

SATURDAY 19TH 2.30PM
Pipes at Pulteney
Paul Fitzgerald, Scott Harrison & Elizabeth McLachlan
8.00PM
Dueling Pipes*
Tony Fenelon & Chris McPhee (Piano & Organ)

SUNDAY 20TH 3.00PM
Pipin' Hot Ya' Got It!*
Lew Williams (USA)
Our main festival concert
*These concerts with close-ups
ON THE BIG SCREEN
Book: Phone 8272 1177

Theatre 141 Goodwood Rd
Ph: (08) 8272 1177

THE HOURS
STARTS TODAY
TUESDAY & WEDNESDAY
12, 2.15, 6.30 & 8.45PM

THE CONVERSATION
STARTS THURSDAY

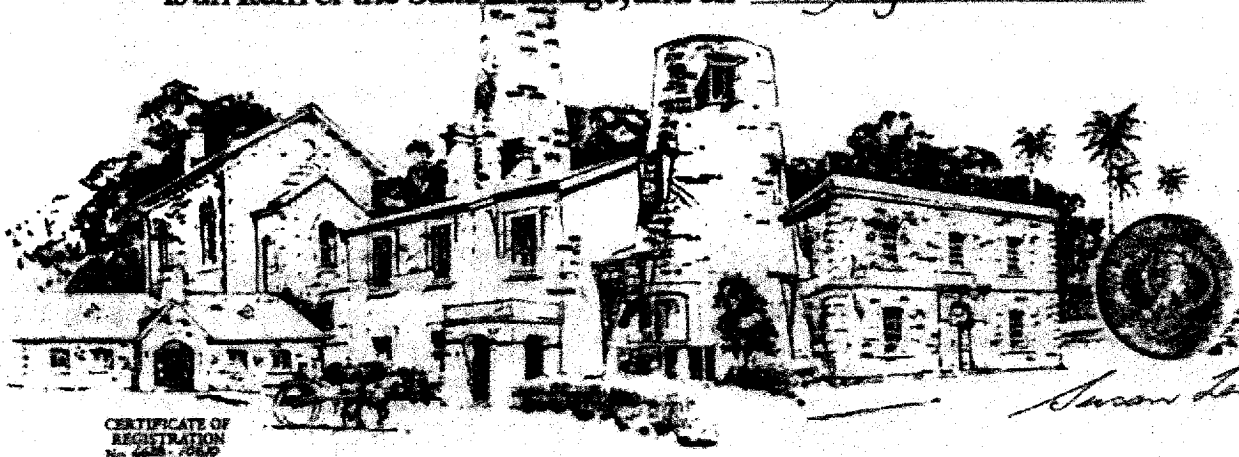
Theatre 141 Goodwood Rd
Ph: (08) 8272 1177

The Capri Theatre

From S.A.TOSA NEWS

The Heritage of South Australia

This is to certify that the Cinema "Capri" Goodwood.
is an Item of the State Heritage, and on 30 August, 1990.



was placed on the Register of State Heritage Items
in accordance with the provisions of the
South Australian Heritage Act, 1978.

With the recent boom in the construction of multiplexes, the Capri like most single screen cinemas has been struggling in the last few years, and has been forced to look at alternative programming strategies. A major advantage has been the versatility of the stage facilities coupled with the appeal of the organ to groups hiring the theatre, and this side of the theatre's business has grown markedly. In fact, the Capri Theatre Organ has gained an international reputation as one of the finest theatre organs in the world, placing the Capri well and truly on the map, and the uses of the organ continue to expand. Earlier this year, for example, Australia's leading exponent of Silent film accompaniment, David Johnston, recorded film scores to two classic Australian silent movies for Screensound, and these will soon be released on video for the public.

TOSA members are justifiable proud of their theatre and its unique theatre pipe organ installation. It's a place where the general public can still enjoy that special atmosphere once firmly associated with "a night at the movies" in surroundings that enhance the pleasure of the experience. As the 60th Birthday of the Capri is celebrated, the members of TOSA look forward to a long life still for their grand picture palace, and they, along with the public that appreciate all that the Capri has to offer, can echo the old advertising slogan:

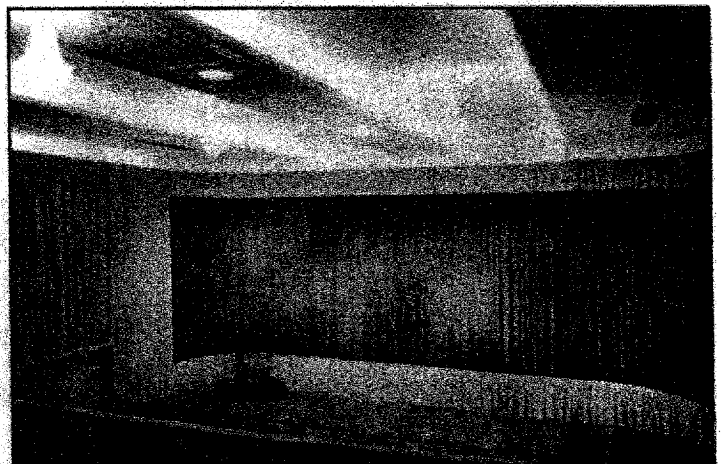
"The Best Show by Far
is at your Odeon Star."

May the Capri Theatre celebrate many more birthdays!

John Thiele.

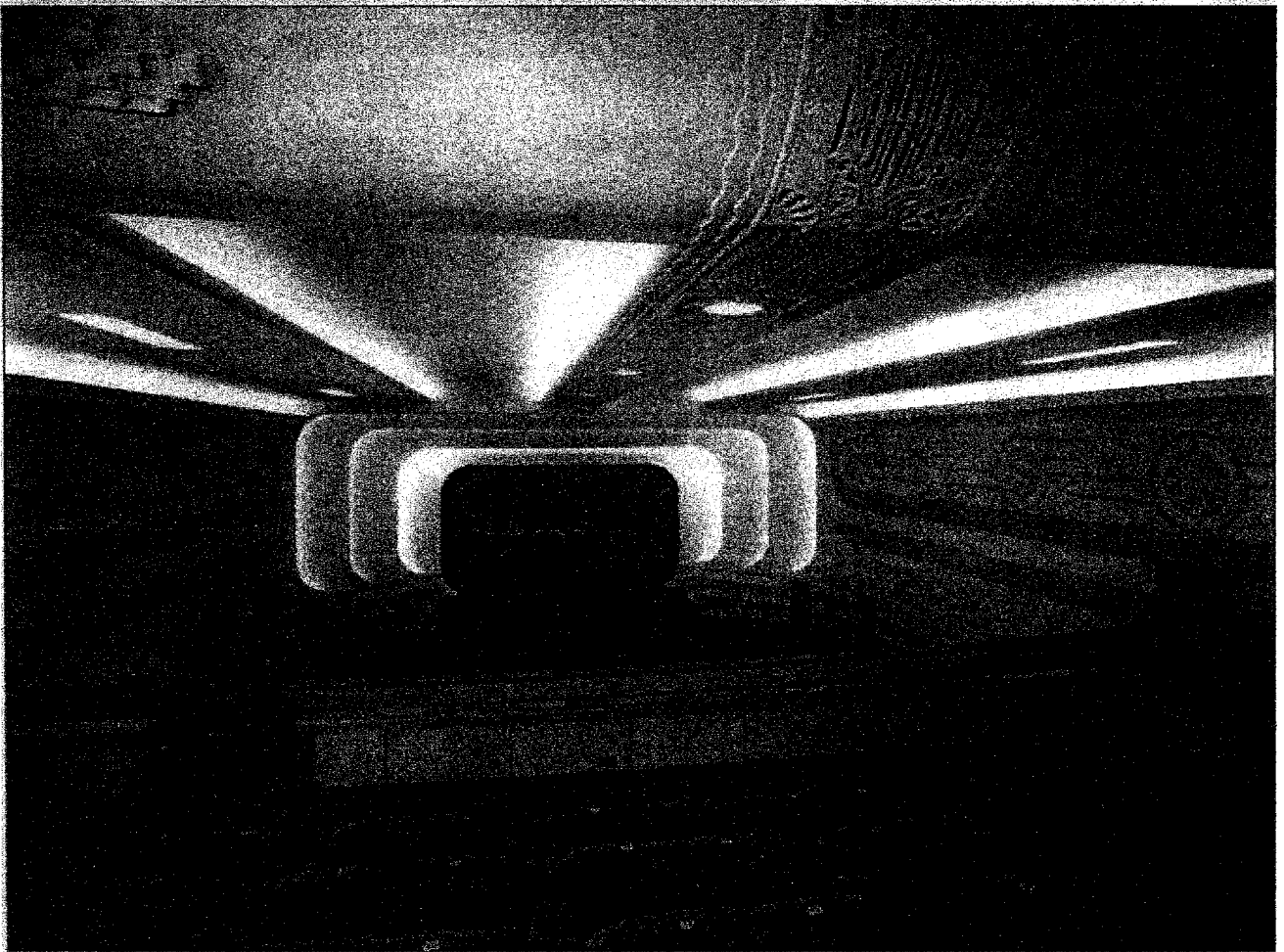
Authors note: Information for this article was mostly gleaned from the book "THANKS FOR THE MEMORY" produced in part for the Capri Theatre's 50th Birthday and written by John Thiele and Ross Lange, and in particular from Ross Lange's chapter on the Capri Story called "Stompin' at the Savoy". The book is generously illustrated with hundreds of photos, not only of the Capri, but many other theatres.

Unfortunately, at the time of this newsletter printing the books had all but sold out and there are no plans for a reprint.



The Capri when TOSA bought it in 1978. An electronic organ was used for a while. Contrast this with the photos on the next page. Photo: TOSA archives (from Colin Freak collection)

The Capri Theatre - Then and Now



The New Star Theatre, Goodwood, 1941.

Photo: D. Darian-Smith. SA TOSA Archives



The Capri Theatre, Goodwood, 2001. The walls curving out just in front of the balcony are for lighting and were part of the side wall restoration TOSA undertook in 1991.

Photo: John Thiele

First Conventions ??

Rod Blackmore's letter :

2/6/03

TOSA's Returning Officer and (very) longtime member, Rod Blackmore, has written (right) questioning claims about the first TOSA National Conventions, and has provided some interesting historical items from 1962 and 1963 (below). Unfortunately, trying to reproduce these items clearly is difficult, as the originals, as supplied, are not in good condition, and performing miracles is sadly not currently one of this editor's skills! Still, I think they are decipherable and very interesting.

THE THEATRE ORGAN SOCIETY OF AUSTRALIA
MONTHLY NEWSLETTER - JUNE, 1962.

NEWS FOR JUNE: A Theatre Organ CONVENTION will be held this month. This will be largely of an experimental nature, and is intended to provide experience and ideas for a full scale Convention in 1963.

The programme will be as follows.

SATURDAY, 23rd JUNE

- 10 a.m.** Lane Cove National Park (Fullers Road entrance) - Opening address by our President, Mr. Ted Fullerton; Theatre Organ records; Theatre Organ talks, and a general social get-together in a picnic atmosphere of friendly gaiety.
- 12 noon** Picnic lunch in Lane Cove National Park.
- 2 p.m.** St. Columba Church, of England, West Ryde. - Members' Organ-playing Session. Any member who can play an organ is invited to contribute items on the Christie Theatre Organ. It does not matter if you are not an expert player. Our records show that 6% of members are beginners or moderate players, and here is a chance to realise that ambition to play a Theatre Organ. No criticism will be allowed of members' items; in fact, differing styles will make the afternoon a most interesting one. Music suitable for Church performance is requested (i.e. classical, light classical, orchestral transcriptions, etc.)
- 5 p.m.** Tea Break - Members who can do so could invite country and interstate guests to their homes for tea.
- 7.45 p.m.** The highlight of the Convention -

St. Columba Church, West Ryde
 an organ recital by
BRIAN BURGESS
 on the Christie Pipe Organ.

The evening programme has been especially selected to suit all tastes in organ music from classical to modern organ music. Items will include: "The Toccata and Fugue in D Minor" (Bach); "Romance" (Rubinstein); "Entry of the Queen of Sheba" (Handel); "March Militaire" (Schubert); and many others.

The Society will have certain expenses in connection with the Convention, and it is proposed to make a charge of 5/- for the day for financial members, and 10/- for visitors; The evening recital will be free. Additional donations to help defray costs will also be welcomed by the Treasurer. Visitors are welcome to attend any or all sessions, and it is hoped that our country and interstate members may be able to come to Sydney to join us on this special occasion - they will be assured of a warm welcome from their fellow organ enthusiasts. Members are urged to publicise the occasion as widely as possible.

I was a little surprised to encounter in connection with the Adelaide Convention (or "Festival") the claim that South Australia had initiated national theatre organ conventions stemming from long-weekend forays of Tony Fenelon and other Melbournians on informal barnstorming visits to the old Adelaide Regent Wurlitzer.

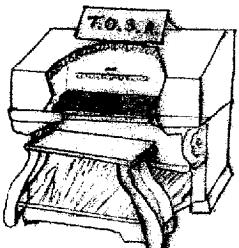
TOSA New South Wales held its first Convention - a one-day experimental programme - in 1962, principally centred around the Christie (now ours!), then in St. Columbs' Church, Ryde. This led to a weekend "Annual Convention" in 1963 with concerts at the Capitol Theatre Wurlitzer and the Campsie Odeon Lowrey by Reubert Hayes, as well as other recitals by Ian Davies, Owen Holland and Cecil Cranfield. New South Wales thereafter hosted annual weekend conventions until the rotation of these events from state to state began 30 years ago, and were always attended by interstate visitors as well as local members.

The June 2003 TOSA News mentions Cliff Bingham in connection with the Adelaide festival programme. I have gone to Adelaide expecting to hear Cliff, but (regrettably) found on arrival that the advertised programme had been revised and Cliff was neither to be seen nor heard! Nevertheless the festival was a credit to the southern Aussies and I thoroughly enjoyed my first exposure to both the Capri and the Wyatt Hall Wurlitzers. Less enjoyable - and I note that TOSA News has panned this concert - was the St. Peter's Cathedral presentation, which although well played was an inappropriate programme for the festival: Buxtehude, for instance, is hardly a favourite composer among theatre organ aficionados!

Sincerely,
 Rod Blackmore

THE THEATRE ORGAN SOCIETY OF AUSTRALIA
ANNUAL CONVENTION

PROSPECTUS



Admission to the various sections of the Convention will be by presentation of this Prospectus (price 20/-) or by 5/- per section payable at the respective venues.

CONVENTION ENQUIRIES
 Phone 583-5077

THE THEATRE ORGAN SOCIETY OF AUSTRALIA
ANNUAL CONVENTION

Section 1

SATURDAY, 15th JUNE, 1963.

8.45 a.m.
CAPITOL THEATRE SYDNEY -
 Recital by Theatre Organist, **REUBERT HAYES** on the mighty Wurlitzer Pipe Organ.
 (Suggested parking: Anthony Bonner's, or Goulburn Street Parking Station)

10.15 a.m.
THE GARDENS
 Recital by **NICHOLAS HUNTER** and **ROBERT MEYER** assisted with **ALAN HAYES**

11.30 a.m.
THE GARDENS
 Recital by **IAN DAVIES** on the mighty Wurlitzer Pipe Organ.

1.30 p.m.
THE GARDENS
 Recital by **OWEN HOLLAND** on the mighty Wurlitzer Pipe Organ.

7.30 p.m.
THE GARDENS
 Recital by **IAN DAVIES** on the mighty Wurlitzer Pipe Organ.

THE THEATRE ORGAN SOCIETY OF AUSTRALIA
ANNUAL CONVENTION

Section 2

SATURDAY, 15th JUNE, 1963.

12 noon - 2 p.m.
FULLER'S BRIDGE, LANE COVE NATIONAL PARK.
 Bring your own lunch and join in convivial conversation with fellow enthusiasts. Kiosk and hot water facilities nearby.
 (6 miles from City via Pacific Highway and Fullers Road.)

2.30 p.m.
HARVEY COLLEGE
CHAPEL, Pacific Highway, Hornsby -
 Recital by **ALAN TRIGASKIS** on a modern Pipe Organ

7.30 p.m.
HARVEY COLLEGE
 Recital by **IAN DAVIES** on the mighty Wurlitzer Pipe Organ.

THE THEATRE ORGAN SOCIETY OF AUSTRALIA
ANNUAL CONVENTION

Section 3

SUNDAY, 16th JUNE, 1963.

1 p.m.
ODEON THEATRE, CAMPSIE
 Recorded Theatre Organ music.

1.30 p.m.
 Lecture - "PIPE ORGAN CONSTRUCTION" by Sydney organ builder, Mr. J. EAGLES

3 p.m.
 Recital on the Lowrey-Leslie Theatre Organ by Theatre Organist, **REUBERT HAYES.**

THE THEATRE ORGAN SOCIETY OF AUSTRALIA
ANNUAL CONVENTION

Section 4

SUNDAY, 16th JUNE, 1963.

7 p.m.
 At the showrooms of **SUTTONS LTD. LIMITED**, 42 York Street, Sydney -
 Recital by Theatre Organists **IAN DAVIES** and **OWEN HOLLAND** on the Gulbransen "Rialto" Theatre Organ.

THE GARDENS

SUNDAY, 16th JUNE, 1963.
7.30 p.m. Recital by Theatre Organist **CECIL CRANFIELD** at the Hammond Organ.
 Admission is payable at the theatre and is not included in the price of this Prospectus.

New Double CD 'On The Air'

Adelaide Theatre Organ Concert Selections 1967 - 2003

Tracks recorded on the Capri Theatre 4/29 Organ, Goodwood:

John Atwell - *Liza*
Charlie Balogh - *Valse Triste, Somewhere Out There*
Dan Bellomy - *Without a Song*
Ken Double - *If She Walked Into My Life, Tiger Rag*
Jelani Eddington - *La Danza, Dizzy Fingers*
Tony Fenelon - *Dancing Tambourine, Sassy Brass*
Paul Fitzgerald - *The More I See You*
John Giacchi - *Shooting Star*
Simon Gledhill - *The Boy Next Door, Pavanne*
Ryan Heggie - *Nancy*
Dennis James - *El Capitan, Tumbling Charlie*
Neil Jensen - *Love Me or Leave Me*
David Johnston - *Manhattan Skyline*
Lance Luce - *St. Louis Blues, Boogie Woogie*
Kylie Mallett - *Smoke Gets In Your Eyes*
Chris McPhee - *Easter Parade, The Aquarium*
Jonas Nordwall - *Bad, Bad Leroy Brown, Stars & Stripes Forever*
Chris Powell - *I Won't Last a Day Without You, I Write the Songs*
Jim Riggs - *Hot Pipes, Blue is the Night*
Patti Simon - *Miss Celie's Blues*
Walt Strony - *Liebestod*
Ray Thornley - *The Middy, That's a Plenty*
Brett Valliant - *Early Bird*
Lew Williams - *Kamenoi Ostrow*
Clark Wilson - *Promenade, Trumpet Voluntary in D*



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See Brian Pearson's
Review on page 10

Tracks recorded on the Wyatt Hall 2/12 Wurlitzer in Pulteney Grammar School,
Adelaide:

John Atwell - *Crazy Rhythm*
Tony Fenelon - *One Morning in May*
Paul Fitzgerald - *I Won't Send Roses*

Plus historic 1967 recording of *Chloe* played by the late Knight Barnett on
Adelaide's Regent Theatre 3/15 Wurlitzer

Includes 19-page booklet with colour photos of each artist, their biographies and information on the
organs featured.



by Neil Palmer

Double CD : \$40.00

Available at TOSA Concerts or by Mail Order

from : TOSA NSW Division
304 Parramatta Rd
Ashfield NSW 2131

Postage : \$2.45

"On The Air"

For a couple of weeks now, I have been listening intently to theatre organ music. My 50 year old valve amplifier and speakers in large cabinets were once state of the art, but have long since been superseded. Nevertheless the sound filling my lounge room from the two CD set *On The Air* on which this music has been recorded is just wonderful, and I have greatly enjoyed the experience on that score alone.

I can't remember a time when the sound of the organ, particularly in its theatrical manifestation, hasn't been my most profoundly moving musical experience, physically felt as shivers down my spine and very frequently reducing me to tears of sheer pleasure; but at best the reproduction of those sounds in the home has been a steadily improving approximation of the experience of hearing the instruments themselves in the spaces for which they were designed.

As a child I listened in delight to scratchy 78s as we performed intricate march manoeuvres in the schoolyard, or static-marred broadcasts from theatres around the country, progressing through 33 mono, then stereo vinyls, and finally CDs, all the time building up a sizeable collection of the latest and best of the recordings available. Many of those recordings have been greatly loved treasures, and a few artists have been such outstanding musicians that I have publicly praised their CDs in previous reviews as my favourite recordings. I still regard them as such.

Now I have a new favourite set of recordings which are much closer than ever before to the experience of hearing an organ as if it were indeed present in my own home. It is the instrument with which I am most familiar, which I hear frequently in live performance, and which pleases me more than any other, recorded by a very talented sound technician who has worked on and loved this organ for many years. Of equal importance is that this CD set is a record of performances on the Capri organ by many of the world's most talented organists.

The unique ability of theatre pipe organs to sound quite different according to the particular combinations of stops selected by the various performers is productive of immense and always refreshing variety. One violin or piano sounds much like another, no matter how great the virtuosity of the musician who is playing it. Even a large classical organ has a relatively limited range of different sounds, but the theatre pipe organ has literally millions of different combinations which can be selected, and

can thus be tailored to the particular musical tastes of the organist. Thus one musician can substitute most satisfactorily for a complete brass band or orchestra, with the ensemble, percussion and a solo instrument all being heard simultaneously. The Capri organ is a particularly fine example of this. It is an eclectic instrument that has been progressively refined to suit the auditorium in which it has been installed. There is no other organ like it anywhere. While it is often described as a *Wurlitzer*, and its pipework is mostly from that builder or close copies, there are choice ranks from other makers.

Installed in glass-fronted chambers on either side of the screen with much of the bass pipe work behind it, thus filling the aural gap, and with unenclosed percussion instruments, it has complementary ranks in each of the chambers which both augment and contrast with each other. Its string section is particularly fine. Recent re-winding, with the provision of a high capacity blower for the main chamber with feeds to the bass pipes back-stage and in the solo chamber, thus relieving the solo blower of much of its former load, and with nearly a third of its full capacity still in reserve, has resulted in a stunning improvement in the speech of the pipes and in the resonance and attack of the whole percussion department.

The Uniflex 2000 computer control system enables historic performances to be recorded from one of the world's finest theatre organs as it is now, at the peak of the successive improvements that have been made during the 20 years since the first 13 ranks spoke at its opening concert. A priceless opportunity therefore exists to hear the organists' individual styles as if they had played one after the other on the same day. When also the 26 artists concerned are among the finest exponents of the art to be found anywhere in space or time, it can be seen that these CDs are indeed unique - affording the experience of hearing what must be the best virtual organ concert of all time. My own strong impression is that each performer, registering it in his own way, has drawn from it such a panoply of different mellifluous sounds, that it is almost as if each had recorded his performance on a different instrument. Several others who have heard the CDs have felt the same way.

The list of organists who kindly gave their permission to include favourite tracks from performances given during their respective visits to the Capri

includes John Atwell, Charlie Balogh, Dan Bellomy, Ken Double, Jelani Eddington, Tony Fenelon, Paul Fitzgerald, John Giacchi, Simon Gledhill, Ryan Heggie, Dennis James, Neil Jensen, David Johnston, Lance Luce, Kylie Mallett, Chris McPhee, Jonas Nordwall, Chris Powell, Jim Riggs, Patti Simon, Walt Strony, Ray Thornley, Brett Valliant, Lew Williams and Clark Wilson.

The selection of the tracks has been most careful. Every facet of theatre organ music is demonstrated, from lovely melting ballads to stirring marches, from transcriptions of classical orchestral music to classical pipe organ works and bright and breezy up-tempo numbers with plenty of percussion. They have been arranged so as to obviate any possible onset of boredom while listening to the 42 tracks, which comprise the 154 minutes of music.

The booklet enclosed with the discs is particularly noteworthy. The three organ consoles are pictured, and each artist is accorded a small but excellent colour photograph with a short but informative article about his playing career alongside, in addition to three pages of general information and the track lists for each of the CDs. I have never seen a better one.

As a bonus, there is the only stereo recording made during the last 'convention' in 1967 of the fine 3/15 *Wurlitzer* in Adelaide's once gorgeous Regent Theatre, which sounded like no other of its fellow Style 260s because of the expert installation and tonal finishing done by the famous local organ builder, Josiah Dodd, in 1927. It was played by the long time much loved resident organist Knight Barnett.

There are also recordings made by three artists, each of whom makes of the completely original 2/12 *Wurlitzer* in the Wyatt Hall of Pulteney Grammar School an organ which would seem to have many more ranks than it actually has, and to be a different instrument each time.

This leads me back to my earlier statements - that theatre organs are the most versatile instruments ever devised in that every performer can tailor them to produce his own completely different palette of musical sounds, and that the two *On The Air* CDs demonstrate this as no others of my acquaintance have done. They will inevitably become an essential part of any serious collection of the wonderful music of the theatre pipe organ.

Review of Margaret Hall's Concert

Orion Centre Campsie

Sunday, 22nd June, 2003

by Wendy Hambly

"The Best of Times" (*La Cage Aux Folles* - J. Herman) is always when you are listening to theatre organ - great choice for an opener, I think. Bright and breezy - with appropriate traps - and a quieter middle section. A real toe-tapping number, with a slow down in tempo and then 'winding up' to finish.

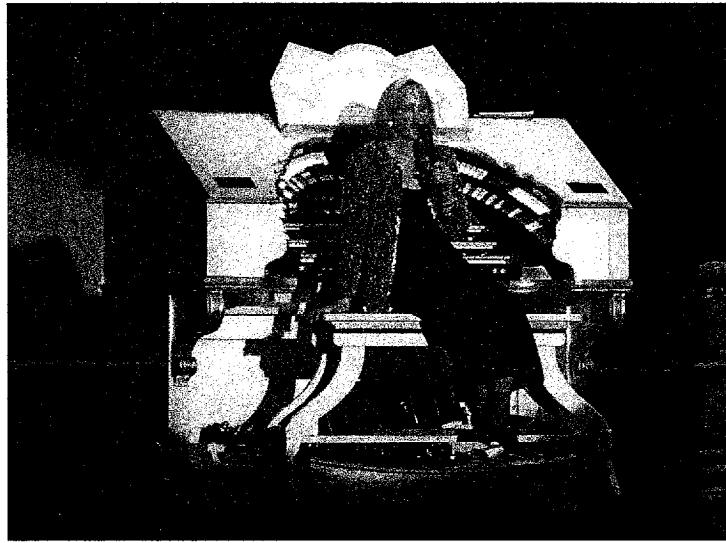
This number really set the pace for a great afternoon's entertainment.

Next came a novelty number - "The Syncopated Clock" - flutes/tibias with block to create 'tic toc', adding reed to middle section, with a chime to end.

Now for a Bing Crosby Tribute - commencing with "White Christmas" (of course) and including numbers such as "Swingin' on a Star" - jazzy feel with chrysoglott; "Some Sunny Day" - flute/tibia chorus. Lots of good counter-melodies; "Where the Blue of the Night Meets the Gold of the Day" - vox with excellent fill-ins. Full theatre organ ensemble to finish - back to 'White Christmas' with a run up to finish.

Now something from Jerome Kern - "Pick Yourself Up" from *Swing Time* - left hand/pedal vamp to start with statement/response, diapason/tibias and back to original theme registration.

Next came "Evensong" - (Easthope-Martin - 1910 - a genuine Edwardian piece!) - diapason and tibias left-hand with tuba right-hand and a change of registration for each phrase and lots of ornaments. Also an untremmed section, cutting back registration to tibias/flutes only, then adding different voices for each phrase to a quiet finish. Just



lovely.

Introducing Owen Watkins - ragtime-saxophonist joining Margaret on organ with "Saxonella" ragtime style - untremmed tibia intro with statement/response between saxophone and organ. This piece was just like a conversation between the two old friends. Very enjoyable. A great introduction for Owen.

An angular piece now???? Can music be angular? Absolutely. "Cubistic Rag" - a minor key did create angular images in my mind - untremmed response from organ - then diapason/tibia vamp, then strings/tibias and then add block and xylophone.

Next came "Sweet Georgia Brown" (Harlem Globetrotters' theme) - sax melody with organ vamp and fill-ins. Oh yes!

Back to organ, only now with a medley from "Phantom of the Opera" (Lloyd-Webber) - untremmed full chords both hands for a dramatic start and then to tibias/flutes for main theme. Then oboe single note with minor chords underneath, then add tremms and tuba melody line. Suitably spooky! Deep purple end blue lighting from John Weismantel certainly added to the mood. Build up registration now with good use of crash cymbal for accents; then "Music of the Night" - use of second touch for accent chords - left-hand fractional chords and right-hand tuba for melody, then back to untremmed tibia chorus, then full theatre organ finish - just lovely. I also heard some fragment chords.

This medley was a great example of how to use theatre organs to create mood using

stops and tremos. Then came "Washington Post" - J.P. Sousa - all stops out with lots of bells, whistles and cymbals to take us out to afternoon tea.

Well, now I can hear the organ from the pit, but I can hear singing too? Playing "All That Jazz", Margaret played the organ up with Tamara Rozek seated on the bench beside her - both were in 20's costume complete with feather boas and headbands! Wow! is all I can say. What a spectacular scene. I heard chrysoglott/block, along with lots of tibias, strings and reeds.

I sat upstairs In the gallery to write this review as it was the only place I could find with sufficient light to make notes. Tamara and Owen's daughter (seriously cute, blonde toddler) was up there too, watching Mum and Dad - I only wish they could have seen her delightful little dance as Mum and Dad entertained us. Just soooooo beautiful.

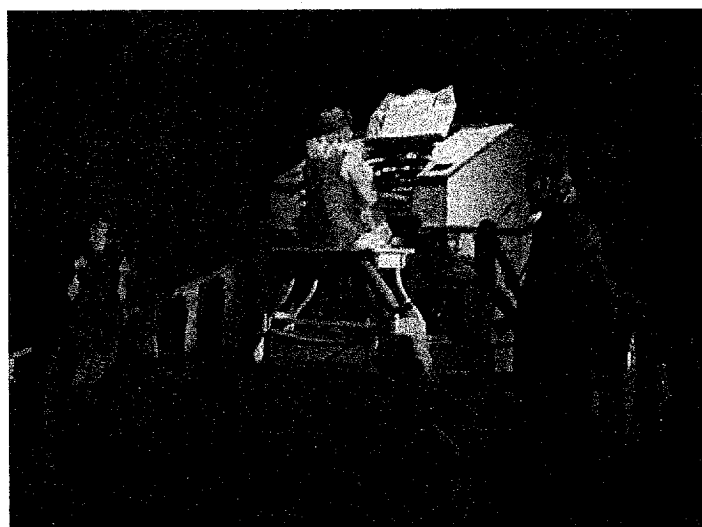
Next came "Saxophone Man" - Margaret and Tamara are joined by Owen on sax - just wonderful. Now for a 1920's novelty piece - "Nola" - reed on organ with Owen on sax, then tibia/flute/diapason chorus on organ.

Margaret moved to the grand piano for the next piece - a favourite of mine - "Maple Leaf Rag". This was the first time I had heard her play piano in concert and I enjoyed it thoroughly.

Next came a Gershwin song - "Someone to Watch Over Me" - after a lovely piano introduction. Tamara joined Margaret on stage to sing along while Margaret found some fragment chords and higher internal harmonies to complement Tamara.

Back to organ now with "It Had to be You" - a very entertaining piece with vamp plus cymbal, with Owen and Tamara joining in.

Next came an Italian dance - "Stella Tarantella" with organ



Photography by Barry Tooker
and Russell Smith

and saxophone, untremmed organ introduction then sax joins in. Second chorus chrysoglott/block - full untremmed chord to finish. Very energetic.

Are you "Hooked on Big Bands"? A medley now - organ-only untremmed reeds - cymbal to pedal - great beat - one phrase clarinet, each phrase a different voice. Excellent counter-melodies using second touch during this medley of standards.

Margaret and Owen concluded the concert with "12th Street Rag" - organ commencing untremmed - saxophone joining in with fill-ins from organ and also a solo organ section. Cymbal to finish. A great ending.

Encore - of course - "S'Wonderful" - all 3 entertaining us still in 20's gear - and with all the little, white mood-lights on. The scene was just spectacular.

What a wonderful show. Registrations were carefully thought out in order to tell the musical story properly and items were expertly presented. Props were carefully thought out too. Bet it was fun shopping for the 20's clothing. I know Margaret, Tamara and Owen worked very hard to put together such an enjoyable show for us - it takes months of co-ordination and rehearsal to present a show of this calibre and the audience showed their appreciation in their applause, and delighted faces as they left after the show.

I left the Orlon Centre feeling thoroughly entertained - I spoke to lots of other people who felt the same way - also, those who could remember were reminiscing about the wonderful times they had during the 'good ol' days'.

Congratulations to Margaret, Tamara and Owen - you certainly know how to have musical fun. I'm looking forward to the next show, so start practising now!

OUR NEXT ARTIST: David Wickerham

Dave Wickerham was born in Encino, California, in 1962. He began playing the electronic organ at age four and played his first theatre organ when he was 10. His musical education started at age 7.

When Dave moved to Arizona in 1976, he became Associate Organist of the famous Organ Stop Restaurants in Phoenix, Mesa and Tucson. While in Arizona, he continued his musical studies with Roseamond Crowley, one of the few remaining descendants of the Louis Vierne line of students. He attended the University of Arizona in Tucson on a full musical scholarship, pursuing classical organ studies for six years with Dr Roy Johnson.

In 1984, Dave moved to the Chicago area to become Staff Organist at Pipes and Pizza in Lansing, Illinois. In addition to his performances there he frequently played concerts, as well as ministering musically and serving at various churches.

August of 1990 found the Wickerham family - Dave, his wife and two young children, moving to Wisconsin, where he was one of the featured Staff Organists at the Piper Music Palace in Greenfield, a position he held for 10 years. He and his family (now three children, as of August 1997) made their home during that time in the village of Menomonee Falls, Wisconsin. In the spring of 2000, Dave ushered in the new millennium with a limited special engagement as featured organist at Roxy's Pipe Organ Pizzeria, part of a \$26,000,000 expansion phase at the Fiesta Casino and Hotel in Las Vegas, Nevada. The Wickerhams - Dave, Rhonda and 3 great kids - have become residents of this fast-growing city.

Dave enjoys concertizing frequently to many audiences including various Chapters of the American Theatre Organ Society. In 1999 he took great pleasure in being the featured artist in Melbourne for the Easter TOSA National Convention, for which he received rave reviews. He and his family are returning to complete a 5-week concert tour of Australia

He also enjoys recording. His first CD was recorded at the Rialto Square Theatre, Joliet, Illinois, where he relished occasional appearances as one of the Rialto's house organists. He has recently released his second CD - recorded on the famous Kimball organ at John Dickinson High School, Wilmington, Delaware.

Currently Dave is enthusiastically exploring the frontiers of digital audio at his 24-track studio. In his minimal spare time, he enjoys spending time with his family, jogging, swimming, composing, theatre organ, digital sampling, midi and computers.

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This invitation is for them :*

Invitation

If you have never been to a TOSA Theatre Organ Concert before, here is your chance to hear one of America's finest Theatre Organists, David Wickerham.

The time: 2pm on Sunday, 24th August. The place: Orion Centre Campsie

Cut out and post this form, enclosing a self-addressed envelope, to :-

The TOSA Ticket Secretary,
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*An official numbered ticket must be obtained from our Ticket Secretary by mail in advance.
This invitation will not be accepted to gain entry at the door of the concert.*

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Name : _____ Phone : _____

