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TOSA NEWS

The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division, Inc.
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HECTOR OLIVERA

**MARRICKVILLE TOWN HALL
SUNDAY 6th. SEPTEMBER 1987
AT 2.00PM.**

Admission

Adults \$9 TOSA Member \$7 Pensioner \$6 TOSA Pensioner \$5

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

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Box 474 P.O. Sutherland N.S.W. 2232.

NEW MEMBERS

A cordial welcome is extended to the following new members.

D. Avery, P. Luci, F.E. Wilson, E.C. Fren-
din, A.M. Gay, W. Gay, G. Chipperfield,
M.W. & J.A. Connors, J.Y. Crane, J. Love
B.M. Ringstad, O. Garrard, A.R. Keirle.

WEDDING BELLS

Congratulations to John Weismantel and
Sharron Peters, who were married on the
8th of August 1987.

NOMINATION FORM FORELECTIONS - 1988

On behalf of the Capitol Wurlitzer res-
toration team, a very hearty thank you
must go to Ron Bell in presenting to John
Parker and his work team a vacuum
cleaner. According to John, it is practi-
cally brand new.

The nomination form **MUST** be in the
hands of the Returning Officer, Mr. Rod
Blackmore by 5.00pm. on **WEDNESDAY**
16th SEPTEMBER 1987.

DATES FOR YOUR DIARY



SEPTEMBER

SUNDAY 6th at 2.00pm.
PAID CONCERT
MARRICKVILLE TOWN HALL
HECTOR OLIVERA IN CONCERT.

Admission:-	
Adults	\$9.00
TOSA Member	\$7.00
Pensioner	\$6.00
TOSA Pensioner	\$5.00

MONDAY 7th at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 16th at 5.00pm.
NOMINATIONS CLOSE

SATURDAY 19th
NEWCASTLE TRAIN TRIP
All bookings **MUST** be made through the
Treasurer John Rattray. Phone 517 2247.

SUNDAY 27th at 2.00pm.
FREE CONCERT
MARRICKVILLE TOWN HALL
IAN DAVIES IN CONCERT

MONDAY 28th at 7.30pm.
COMMITTEE MEETING

OCTOBER

WEDNESDAY 7th at 7.30pm.
CLUB NIGHT
MARRICKVILLE TOWN HALL

SUNDAY 11th at 2.30pm.
EPPING BAPTIST CHURCH
CLIFF BINGHAM AND JOHN CRAWFORD

SATURDAY 17th at 2.00pm.
BONDI-WAVERLY R.S.L. CLUB
GRAY STREET BONDI JUNCTION
Patron Ian Davies is once again inviting
members and their friends to attend an
afternoon of organ and piano music.

Proceeds go towards the Capitol Organ
Fund.

The new bistro is now opened between
12pm. - 2pm. and 5pm. - 7pm.

Admission:- \$4.00

SUNDAY 18th at 2.00pm.
NORTH SYDNEY BOWLING CLUB
ST. LEONARDS PARK
NORTH SYDNEY.
Afternoon of entertainment in aid of the
Capitol Organ Fund.

Admission:- Gents \$5.00 Ladies \$4.00
Please bring something to share for after-
noon tea.

SATURDAY 24th at 8.00pm.
MARRICKVILLE TOWN HALL
DAVID JOHNSTON FILM NIGHT

The main feature film will be the early
Australian made film, "On Our Selection".
David will also be presenting several short
films and slides.

Admission:-	
Adults	\$9.00
TOSA Member	\$7.00
Pensioner	\$6.00
TOSA Pensioner	\$5.00

A NIGHT NOT TO BE MISSED

NOVEMBER

MONDAY 2nd at 7.30pm.
COMMITTEE MEETING

WEDNESDAY 4th at 7.30pm.
ANNUAL GENERAL MEETING
MARRICKVILLE TOWN HALL

DECEMBER

SUNDAY 6th at 2.00pm.
TONY FENELON IN CONCERT
MARRICKVILLE TOWN HALL

Admission:-	
Adults	\$9.00
TOSA Member	\$7.00
Pensioner	\$6.00
TOSA Pensioner	\$5.00

MONDAY 7th at 7.30pm.
COMMITTEE MEETING

SUNDAY 13th at 12.30pm.
TOSA CHRISTMAS PARTY
MARRICKVILLE TOWN HALL

CONCERT REVIEW

Due to insufficient time to include the review of Cliff Bingham and the Sydney Boys High School concert in this issue, a full report will appear in the October edition of TOSA NEWS.

LETTER TO THE EDITOR

I wish to advise that the members of First Church of Christ, Scientist, Sydney, corner of Forbes and Liverpool streets, Darlinghurst, have issued an invitation to a free organ recital to be held on Sunday, 27th September 1987 at 2.00pm.

Christian Science Churches are only used for church services, and this presents a unique opportunity for those interested to hear this organ outside of attending a church service.

Signed. Clyde Shoebridge.

FOR SALE

FOR SALE. Organ, Conn Trinidad with electronic pipes set.
Remote leslie speaker cabinet.
Padded stool and all books.
Perfect condition. Price. \$4.800
For more details, please ring 520 8572

MUSIC AND SONG ATNORTH SYDNEY BOWLING CLUB

An afternoon of entertainment of music and song will be presented at the North Sydney Bowling Club on Sunday 18th of October at 2.00pm.

Among the artists who will be entertaining during the afternoon will be David Devenport, Christopher Chris and the Andrea Harrison Trio, who will feature keyboard, cello and flute.

CONCERT REVIEW

NEIL JENSEN AT MARRICKVILLE

SUNDAY 26th JULY
(By John Shaw)

A fine organist, a fine afternoon, where were all our T.O.S.A. members?

Although attendances were disappointing, there was nothing disappointing in the programme for all tastes, presented by Neil.

Opening with the hit number from the film 'Star', Neil delivered this bouncy tune with vitality and captured the full attention of his audience. In complete contrast this was followed by a lovely tune by David Rose called 'Our Waltz'. Selections from the very successful stage musical '42nd Street' came next and having just seen the show in London, I believe Neil's arrangements were as lively and colourful as the orchestral performance, particularly the freshness of 'Lullaby of Broadway'.

'Dance of the Comedians', always an audience pleaser, demonstrated Neil's technique and skill in playing at top speed, yet retaining a crispness in the melody. Someone commented as to whether Neil's fingers were still attached to his hands at the end of the piece.

An old warhouse followed, Van Suppe's 'Poet and Peasant Overture', a composition which is today, hard to take seriously. The composition is somewhat of a fantasy and has a frightful noisy Victorian ending. Von Suppe' was incredibly eccentric and used to sleep in a coffin, and personally, I wish this tired old piece had been buried with him. Of course many would disagree and I am almost certain that most of the audience loved it.

Perhaps, due to the programme, Neil used much heavier registrations than his last concert and included the Post Horn more frequently. Registrations are a matter of personal taste to a degree, although I was surprised at the use of the Tambourine in that lovely ballad 'What Kind of Fool am I'. Some other gems included in the second half were 'Bojangles in Harlem', 'Waltz in Swingtime' and a novelty number called

'Nanette'. A well arranged version of 'Waltz of the Flowers' with colourful registrations was well received, however, the piece de resistance must surely have been Aaron Copland's 'Hoedown', a seldom heard composition which is most suited to theatre organ. I believe Neil's choice of registrations and interpretation captured all the moods of this piece and no doubt it will be a big hit with his American audiences.

After playing an interesting but obscure Gershwin number, 'Rialto Ripples', the programme closed with selections from 'Showboat' which was played with a variety of rhythms and tasteful chord progressions. It is not often and with perhaps only one exception, is an artist called back for two encores.

For those who did not attend, you are unaware of the high level of entertainment that you have missed. In conclusion, I hope that Neil includes two or three more recent numbers in future concerts.



Photo above.
Neil Jensen with compere Frank Ellis.

Photo below.
Neil Jensen at the console of the Wurlitzer organ.



THEATRE ORGANIST'S SECRETS

A collection of successful imitations, tricks and effects for Motion Picture accompaniment on the pipe organ. In any event, we thought you might be interested seeing how the famed silent screen organists were able to 'make those sounds' when accompanying silent films. An introduction to this series was published in the last issue of TOSA NEWS.

R. R. TRAIN

Man. Snare Drum
Ped. Bass Drum

An imitation which can be made very realistic and is most useful. Scenes in which a train is shown either pulling out of or into a station are preferable for the use of this effect, although in short close-up flashes of a train in motion it may also be employed to advantage.

Clear the Pedal Organ and one manual of all stops but the Bass Drum (with out cymbal) and Snare Drum respectively and open or close the Swell Pedal according to the scene which is to be accompanied.

To imitate a train starting up, play the following measures, using a moderately staccato touch, allowing the Snare Drum to roll four or five times to each note in the first slow measures and only two or three as the tempo is accelerated:



For scenes in which the train is shown coming to a stop, the above would naturally be reversed, starting with the Snare Drum alone at a fast tempo and gradually decreasing the speed. Add the Pedal Bass Drum when the tempo has been sufficiently reduced as to permit it to be played precisely and evenly.

Short flashes of a train in motion may be effectively accompanied by using the Snare Drum alone.

i. e.



The accented beats in both examples may be so produced by holding these notes a trifle longer, thereby allowing the drum action to roll one or two beats more than in the unaccented notes.

It is advisable not to use any of the R. R. Train imitations for more than a short period for although most effective, they will soon pall on the listeners if overdone.

AEROPLANE

Snare Drum
Tuba 8'
(no tremolo)

An imitation which is equally useful in either Comedies or Dramatic Pictures and is most simple to perform.

The effect is produced by simply holding one of the notes in the lower octave after drawing the above named stops and making certain that the tremolo is "off".

i. e.



If the effect is needed for a short scene only, it is best to make a pause in whatever music is being played, allowing the Aeroplane imitation to stand out alone; in scenes of longer duration however, the most effective result is obtained by playing the imitation and appropriate descriptive music simultaneously. In this case a note discordant to the prevailing key should be used.

A slight crescendo or decrescendo should be made by use of the Swell Pedal for scenes showing an approaching or receding Plane.

LAUGHTER

Vox Humana 8'
Tibia 8' or
St. Diap. 8'

Tremolo

The effect of a person or persons laughing will often literally "make" certain comedy scenes and it can be easily produced on most theatrical instruments.

Starting a little above Middle C, strike a "handful" of keys (all the notes between the interval of a fifth or sixth) in a crisp staccato manner with the flat of the right hand. Repeat from four to six times, striking a third or so higher each time.

i. e.



A slight crescendo with the Swell Pedal should be made simultaneously for the best result.

The difference between a man's and a woman's laughter can be readily made by playing a little lower or a little higher than we previously indicated.

A Flute 8' may be substituted for the Tibia or St. Diap. on a small instrument.

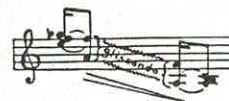
YELL or SCREAM

Vox Humana 8'
Tibia or St. Diap.
Flutes 8' & 4'

Tremolo

With the flat of the hand, strike a "handful" of several keys in the upper register (about two octaves above middle C) and immediately slide the hand down across the keyboard in glissando fashion for about an octave. The attack should be made with a rolling motion of the hand, the idea being not to strike the whole handful down at once but rather to add more as the glissando is commenced.

i. e.



It is best to have the Swell Box entirely open but a slight decrescendo should be made simultaneously with the glissando for the best result.

This effect need not necessarily be used only in scenes where a person is shown yelling or screaming but may also be employed to good advantage accompanying comedy "falls", blows and sudden surprise or fright.

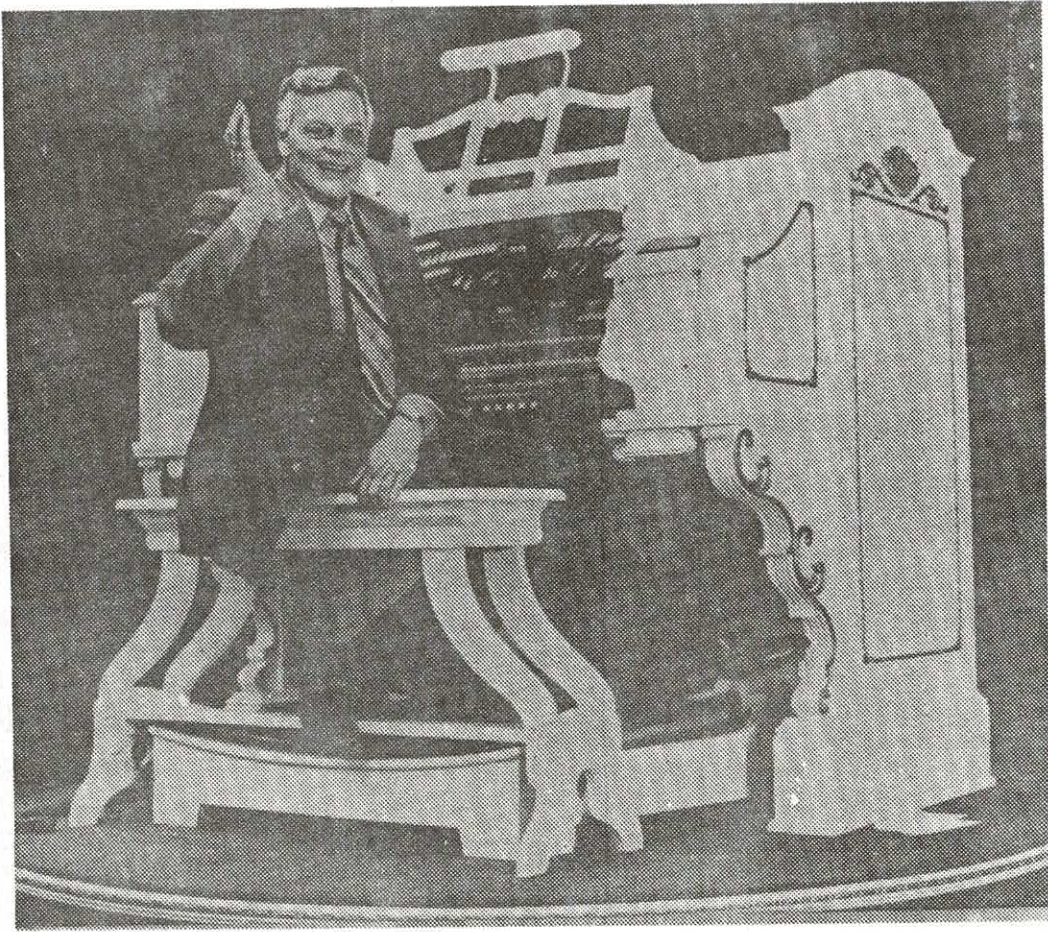


Photo above:
Reg Maddams seated at the console of the 260 Special Wurlitzer

Organist Reg Maddams talks about the days when the Wurlitzer organ was a star attraction on the picture-house stage.

Reg Maddams began his showbiz career playing from articles and knitting-patterns in his mother's magazines on imaginary piano keys on the kitchen table. He would finish bowing low to thunderous applause. "I suppose I had a vivid imagination," he says now. "I hadn't been to a concert at that stage, I must have been about seven. But I could hear the music and the audience.

Later he toyed with a name change. "I like the name Paul. I thought it was a stunning name. And then, because on top of everything else I rather liked the idea of being Spanish, I came up with Dalvare. Paul Dalvare."

The Spanish image remained a fantasy, faded and funny now. But Maddams grew up to get his applause, as thunderous as any his imagination could produce. As music director of Auckland's Civic Theatre - "Warner Brothers' Showcase of the Pacific" - he became the highest-paid musician in New Zealand, into the megapounds on 10,000 pounds a year. "Most of

it went on clothes and entertainment. I liked entertaining friends and I liked to have nice flats. I also liked to wear the very latest fashions; I'd have them copied from American magazines. And of course in those days you couldn't wear an outfit more than two or three times."

Those were the days - the 30's and 40's - when Aucklanders dressed up to go to the Civic on a Saturday night, when you didn't have "two o'clocks" but matinees, with idols; when the Civic came complete with its own ballet company and principals, an orchestra, and of course the mighty Wurlitzer which nightly rose up grandly through the stage floor with Reg Maddams at the keyboard.

The Civic and the De Lux (now the Embassy) in Wellington were not ordinary "pictures houses". They were "presentation houses" offering a full range of entertainment to filmgoers. Girls with wonderful bodies - "for show purposes you understand" - were hired to decorate the stage. "They looked terrific from a distance but actually up close their costumes were pretty shabby." The Civic even boasted a singing usherette. "We could, you know, spend as much as we liked on

the stage shows. The manager Laurie Quinn used to say, I don't care what it costs, as long as it's good."

What they did. On one occasion they had Freda Stark coming up in the orchestra barge in a champagne glass while Maddams accompanied her progress with a rendition of "Blue Champagne". "That was one of the most effective presentations I remember. We painted her gold and then covered her with liquid powder, which gave a satiny, velvety effect. Then we put a blue spotlight on her. Oh yes, she was naked. But by law, in those days, she wasn't allowed to move. I'm talking about the late 40's.

Another act that brought the house down was put together for the film "One Foot in Heaven". "We had a schoolboy soprano on stage singing "Ave Maria" while I played "Softly Awakes My Heart" on the organ. As it swelled to a climax, the sign of the Cross appeared behind him. Beautiful. The applause was deafening.

"But the most thrilling occasion I remember happened quite by chance one Christmas Eve. I wasn't supposed to do encores but this night, for some reason or another, I started playing "Silent Night". And gradually around the theatre people started to sing, until everybody was joining in. In the end I had the organ full out. I did seven encores that night.

In those days people started to queue at 4.00pm for tickets for evening performances. Maddams would sometimes go early himself to chat to the regular patrons and perhaps gather a few requests. Premieres were truly wonderful occasions, everyone dressed to the nines, searchlights making patterns in the sky, the commercial radio service interviewing celebrities in the foyer. People paid 50 pound a seat (all proceeds to charity) to see Casablanca. "It was really something to be seen at those shows. And much later when I saw Ingrid Bergman interviewed on television I was absolutely staggered to hear her say that she hadn't really known Mr. Bogart very well. I couldn't believe she had done those tremendous love scenes with someone she didn't know. The pair of them had the whole theatre in tears." Three and a half thousand people, the

Civic seated, and there wasn't a dry eye in the theatre that night.

Audiences still cry but the atmosphere has changed, and at the centre of the old atmosphere at the De Luxe and the Civic were the Wurlitzer organs. A friend of Maddams's actually bought the De Luxe organ, had it in a tin shed in Tokoroa for a while. It has since been given to the Town Hall in Tauranga.

The Civic organ - the Wurlitzer 260 Special, one of only two of its kind in the world, "and I call her my old girlfriend" - is now installed in a new auditorium complex at the Southward Museum in Paraparaumu. "Every time I come to visit her I feel as if I'm resuming an old love affair."

When he plays, he embroiders the simple modern decor at Southwards with the ornate curlicues of cinemas past. With the sound comes the smell, even, of the cinema in the days when people dressed up to go. With this instrument he can create almost any sound; he can also create an experience affecting all the senses. This audience feels inappropriately drably dressed.

And behind the scenes, among the machinery of the fantasy, the miracles of modern electronics also lose their shine. Although Maddams has said that the Wurlitzer produces true instrumental sounds, we are still not prepared to find real instruments in the pipe chambers. Real drums banged with sticks, cymbals, sleigh bells, xylophones and flutes. The birds that twitter for the organ are not visible and there is no sign of the surf today. But maybe another time. This is not just nostalgia. It is some of the old magic.

"Oh yes. and there were tricks. We used to do complicated presentations with colour documentary films, take the sound off the track and insert organ-breaks and effects combined with recorded music and songs. And I admit I used to chew gum during vocals, to give the impression from a distance that I was singing. It worked. Afterwards people would say "I didn't know you sang too". Amazing wasn't it? You wouldn't think people would mistake a voice as distinctive as Richard

Tauber's." But those were heady days, and Reg Maddams, as Wurlitzer king, provided the basis of the diet which fed the imaginations of cinema-goers. He was New Zealand's only cinema Wurlitzer player, with guest players brought from overseas to fill in when he wasn't about.

In Australia, where he played for Hoyts Theatres on the western suburbs circuit in Sydney, he was billed as the "famous New Zealand organist". When he returned the posters would read "Welcome return of....".

The silly thing is that despite his early labours and successes over the knitting-patterns in his mother's magazines, Maddams got to play the Wurlitzer by chance; "In Wellington, I was actually learning the church organ. Anyway, I knew the manager of a firm called the Universal Radio Company and he said he would like to arrange broadcasts from the De Luxe Wurlitzer over 2ZB, and would I like to give it a try? Well, I'd never touched that organ before but I somehow managed to get enough pop numbers out of it to do a broadcast. And what happened? I got so carried away I went over time." But it was a great success and marked the beginning of his radio career, which he maintained as a sideline during the cinema days, both here and in Australia, and continues to this day.

Recently he has been invited to take classes in Australia, England and Canada. A world-wide resurgence of interest in organs delights him. "Overseas they are now reassembling and reconditioning the cinema organs," And in New Zealand sales of electronic organs now outstrip pianos.

The newest Wurlitzers do as much, if not more than the extraordinary 260, but they're not the same, not really. Despite having one at home, Maddams pays regular visits to his old friend in Paraparaumu. This instrument plays music and memories "so many I can't remember them all. Even looking at my scrapbook, I really can't remember some of the occasions recorded there".

One thought he will never forget, meeting Eleanor Roosevelt. "She said the strangest thing to me. She said; 'I like your features'."

That was the ultimate in applause.

SUPPLEMENT

REG MADDAMS ARTICLE.

Supplementary to the previous article written in 1982, it must be mentioned that Reg Maddams has during the past two years, undergone major surgery for two hip replacements. Unfortunately complications arose after these two operations and Reg has suffered over 18 months of discomfort due to one of the "ops" refusing to heal. Constant attention by his doctors and district nurses, plus a third visit to the operating theatre, have at last cured this trouble and he is now back on the way to good health.

Reg Maddams maybe remembered by some Sydney readers from his stints for Hoyts at the Savoy Hurstville, Capitol Sydney, Palatial Burwood and Victory Theatre Kogarah during his days as a circuit organist. It is good to know through a recent phone call, that Reg is back teaching, and that possibly in the not too distant future, he may visit Sydney to see some of the instruments he performed on for a living during the great days of the cinema organ.

J.W.Parker.

ORION WURLITZER REPORT

July/August

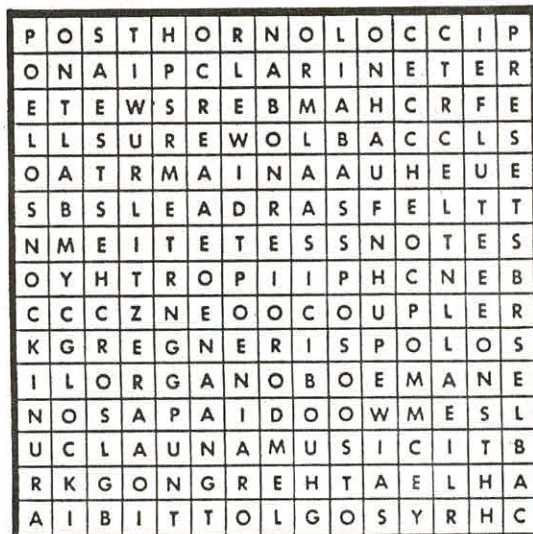
As mentioned in the previous issue of TOSA NEWS, an evening was held at the Kingsgrove Church Hall for members of the committee and other invited guests, to view current progress on the organ rebuild. There were numerous people in attendance that at different times, had played a part in the Ex-Capitol organ restoration, but unfortunately, the representatives of Canterbury City Council - who received a 'special' invitation - did not arrive. This was a major disappointment as the night was arranged for their benefit. Never the less, everyone saw the progress and enjoyed a pleasant supper.

The Solo Division is all but completely restored now, apart from a few odd items. This will shortly be moved to the Solo Chamber understage at the Orion Centre for installation. The weekend of 15th August, saw Doug Smith, John Rattray, Murray Ries and myself, busy at the Orion, clearing the Solo Chamber, ready for the arrival of the parts from Kingsgrove. Pipes were sorted and transferred to the other chamber, and much rubbish was removed. The chamber is now totally empty and the walls and floor vacuumed.

Work in hand at Kingsgrove includes the completion of the restoration of the regulators (bellows) for the Solo. Next to do are the tremulants for this chamber. Doug Smith has recently finished the 16' Tibia off-note chest No2 and Col Tringham has been responsible for the off-note string chests. Norm Weismantel has releathered all the shutter motors and has stripped the shutter machines prior to restoration. We must not forget Russell Robinson, who has been doing many odd jobs for us, including cleaning of pipes, burnishing of screws.

In all, work is progressing at a steady and satisfying rate. I must thank those who have been assisting me, and I will have more news for you on the project in next months issue.

John W. Parker
Organ Builder.



Locate all of the words below in the puzzle, and the remaining letters will spell the magic answer below.

- | | | |
|---------------|---------|-------------|
| ACC (ACCOMP.) | FELT | PERCUSSION |
| BARTON | FLUTE | PIANO |
| BASS | GLOCK | PICCOLO |
| BENCH | GONG | POST HORN |
| CABLES | KINURA | PNEUMATICS |
| CHAMBERS | LEAD | PRESETS |
| CHESTS | LEATHER | SET (STOPS) |
| CHIMES | LOWER | SIREN |
| CHRYSOGLOTT | MAIN | SOLO |
| CLARINET | MANUAL | TEMPO |
| CONSOLE | MUSIC | TIBIA |
| COUPLER | NOTES | WOOD |
| CYMBAL | OBOE | WURLITZER |
| DIAPASON | ORGAN | |

(Answer)

T.O.S.A. JACKETS

Those of you who were at the Cliff Bingham concert, would have seen those smart looking blue TOSA JACKETS being worn by Pam and Bob McMinn. Yes, that is right, the light blue jackets with the cloth badge, showing a picture of our Marrickville Wurlitzer console.

Well, the good news is that we are now taking orders for TOSA JACKETS. The cost is \$32.00 each plus \$3.50 for the badge - the same price for all sizes - size 14 upwards.

You really owe it to yourself to buy a TOSA JACKET and at the same time support your society. Please see Pam at any future concert, where sample sizes will be available, or send in the order form with your payment, from this issue of the magazine.

ADVERTISE T.O.S.A. - BUY A JACKET
WEAR IT WITH PRIDE

**MEMBERS QUARTERLY MEETING
MARRICKVILLE TOWN HALL
Wednesday 19th August 1987**

Once again, only a handful of dedicated members took the time to attend this important meeting where reports from both the Treasurer and the Secretary were to be presented along with reports from both the Marrickville maintenance and Orion restoration team. At the same time, it gives you the member a chance to voice your opinion and to ask questions - but unfortunately, only 27 members attended. As the attendance number did not comply with the rules of the Constitution, which states that a quorum of 30 is required before a meeting can be held, the meeting was then abandoned.

Vice President Cliff Bingham welcomed the members and thanked them for their attendance. Cliff then handed the microphone to Secretary Bob McMinn who announced that under the rules of the Constitution, no business shall be transacted by the Committee unless a quorum is present and if within half an hour of the time appointed for the meeting, a quorum is not present, the meeting stands adjourned to the same place and at the same hour of the same day in the following week.

Following the abandoned meeting, the audio visual of the 1988 Convention to be held in Canberra was presented by Ron and Joan Clark. Special thanks go to Ron and Joan who drove all the way down from Nelson Bay. Supper was then served and as we enjoyed a cup of tea or coffee, we were entertained by John Shaw on piano followed by Cliff Bingham on the organ.

Once again, the trading table proved to be another great success resulting in \$90 being raised towards the Orion Centre Organ Fund.

Thanks to all the members who supplied all the "Goodies" for supper and the Trading Table.

Ed.

**RESOUNDING APPLAUSE TO RESTORE
THE CAPITOL**

The best show in Sydney yesterday (Thursday 13th) was at the old Capitol Theatre in Campbell Street.

Hundreds of people streamed through its doors to admire the superb picture palace of an earlier era. Young and old unanimously said the theatre should be retained and restored.

One of them, Mrs. J. Marchant, of Lindfield, said; "It has great potential for renovation. It would be a tremendous loss to Sydney if it was destroyed."

Mike Walsh, television personality and cinema owner, said: "Potentially, this is the best theatre in Australia. We desperately need a theatre of this size so that shows which now bypass Sydney can be shown here."

The Sydney City Council has opened the Capitol from 10am. to 7pm. until Sunday for inspection to seek public opinion on its preservation.

The Capitol is the oldest theatre in NSW and the last of its kind in Australia.

Originally the Belmore markets, it was reconstructed in 1914 as a hippodrome for Wirths Circus.

It was remodeled in 1928 and converted to the first atmospheric picture palace of Australia. It had a blue ceiling of stars and its auditorium was adorned by statues and sculptured gardens.

Over the years, the SCC has acquired the entire theatre block stretching from George Street to Pitt Street.

The NSW Institute of Architects held a competition which attracted many designs for restoring the theatre.

The design which won wide acceptance proposed developing a new foyer on the western side of the building and opening a courtyard frontage to George Street.

The Minister for Planning and Environment, Mr. Carr, supported the scheme but

the City Commissioners have withheld a decision on the Capitol's future.

They are unlikely to be in doubt after the inspection which drew responses from people such as Mr. Wayne Dempsey, of Chatswood, who said; "I would like to see money spent on the Capitol rather than the monstrosity of the monorail. This theatre is the last of its kind in Australia.

The Capitol, which can seat 2,300 people, is estimated to cost \$25 million to restore as a lyric theatre.

News source... Sydney Morning Herald.

HECTOR OLIVERA TOUR DATES

1. August 22, 1987
Kelvin Grove Hall
Brisbane
(3/8 Christie)
2. August 23, 1987
Maher Hall
Gold Coast Queensland
(Conn 650 modified with cabinets)
3. August 27, 1987
Moorabbin Town Hall
Melbourne
(Wurlitzer 4/21)
4. August 30, 1987
Albert Hall
Canberra A.C.T.
(Compton 2/9)
5. September 1 or 2, 1987
Karrinyup Hall
Perth W.A.
(Wurlitzer 2/12)
6. September 4, 1987
Capri Theatre
Adelaide S.A.
(Wurlitzer 4/16)
7. September 6, 1987
Marrickville Town Hall
Sydney, N.S.W.
(Wurlitzer 2/11)

8. September 11, 1987
Hall to be advised
Sunshine Coast
Queensland
(Electronic organ)

SNIPPETS FROM THE U.S.A.

RALSTON FALLS INTO ORCHESTRA PIT

Organist Bob Ralston fell five feet into the orchestra pit at the Cedar Rapids, Iowa Paramount Theatre May 3rd. Due to the glare of spotlights, Ralston pushed the wrong console elevator button and when he turned to acknowledge audience applause, he disappeared quickly into 'thin air'. The console elevated above the level where he had thought it would stop.

He suffered deep hip bruises and had the wind knocked out of him. Remaining more than an hour after the concert, he signed autographs and posed for a photo session.

Following this he had dinner in a local restaurant, and then treated a group of organ buffs to a mini-concert on the Iowa Theatre Barton organ. After playing two numbers, he turned to Quad City Chapter President Joan McFadden and said, "I think you'd better take me the hospital!" It was not reported if he was hospitalised.

THEATRE ORGAN GETS FINE RADIO PUBLICITY.

A recent Pipedreams radio programme, produced by Michael Barone, gave theatre organ excellent publicity and also had praise for Hector Olivera. The show, broadcast over many stations throughout the U.S., features classical programmes and on special occasions has theatre organ presentations.

SIX SHOWS SET FOR PARAMOUNT THEATRE.

A six-concert series is announced for the Oakland Paramount Theatre 1987-88 Organ

Pop Series and will feature George Wright, Jim Roseveare and Jim Riggs, Lee Erwin, Ashley Miller, Lyn Larsen and the Paramount Orchestra, and Gaylord Carter.

The series runs from November, through July next year. For information, write the Paramount Theatre, k2025 Broadway, Oakland, California. 94612.

FIRST CASTRO ORGAN NOW IN LODI, CALIFORNIA

San Francisco's Castro Theatre, now the home of an excellent four manual Wurlitzer, originally sported a 2/11 Robert-Morton organ. That instrument has grown through the years to a 3/13, and last March 21 became the property of Bob Hartzell in Lodi, California. He is having it totally rebuilt and redesigned for his music studio.

FLEET THANKED AT DUAL CONSOLE DEBUT

Tom Hazleton and Jonas Nordwall won resounding applause for their dual console show at Oakland's Paramount Theatre May 30th. The two opened the new slave console addition to the Wurlitzer.

Music ranging from pop tunes to classics, including Richard Purvis' special arrangement for this show of his own Fanfare, all played superbly by the two artists, created an outstanding musical evening.

Preston M. "Sandy" Fleet, who donated the former N.Y. Paramount Theatre slave console, was a guest of the theatre for the opening event. From the stage, Peter Botto, General Manager, thanked Fleet and told the audience about the donation.

Jim Roseveare and Jim Riggs will play another dual console programme next January.

HONOURED

ATOS National Awards this year:

Hall of Fame - Ray Bohr
Organist of the Year- Jonas Nordwall
Technical Award - Judd Walton
Honorary Member - Lowell Ayars.

News source...ATOS International News.

OBITUARY

Marjorie Whitehouse.

Long standing members of the Society will be saddened to learn of the passing of Marj Whitehouse. John and Marj have been members of TOSA for twenty plus years, although some seven or eight of these have been spent residing on the Central Coast and this prevented them from attending most of our functions,

In years gone by, they opened their home at Gladesville for functions on behalf of both the Hammond Organ Society No.1 Chapter and TOSA.

The Whitehouses had only just moved back to the Sydney area in March and were looking forward to again becoming involved in organ activities when Marj took ill.

The Society wishes sincere sympathy to John and the family in their sad loss.

PERMANENT CONSERVATION ORDER ON CAPITOL THEATRE

Published in Government Gazette No.89 of 29th May 1987.

Heritage Act 1977.
Permanent Conservation Order No 391.

In pursuance of Section 44 of the Heritage Act 1977, I, the Minister for Heritage, do, by this my order -

(1) make a permanent conservation order in respect of the items of the environmental heritage specified or described in schedule "A" and -

(2) declare that this permanent conservation order shall apply to the curtilage or site of such items being the land described in schedule "B" (H.C.32157)

Bob Carr
Minister for Heritage.

Sydney 22nd. May 1987

Schedule "A"

The building known as the Capitol Theatre, Campbell Street Sydney, situated on the land described in Schedule "B".

Schedule "B"

All those pieces or parcels of land situated at Sydney, City of Sydney. Parish of St.Lawrence, County of Cumberland, being part of land in plan S6.2269R as shown edged heavy black on plan catalogued H.C.955 in the office of the Heritage Council of N.S.W.

D.West
Government Printer NSW 1987.

SYDNEY TOWN HALL RECITALS

Two free twilight recitals in the Sydney Town Hall with City Organist, Robert Ampt.

THURSDAY, OCTOBER 8th at 6.15pm.

"Bach the Magnificent" with Toccata in C (566), the "Schubler Chorales" and the Passacaglia.

THURSDAY, OCTOBER 15th at 6.15pm.

"Organ Blockbusters" with "War March of the Priests" (Mendelssohn arr. Best), "L' Ascension" (Messiaen) and "Suite Gothique" (Boellmann).

T.O.S.A. (NSW DIVISION) INC. PROFIT AND LOSS STATEMENT July thru August AS OF 08-26-87

ACT ACCOUNT NAME	July	August
Income accounts		
210 ORGAN PARTIES	0.00	0.00
211 ORGAN PRACTICE	45.00	38.00
220 SUBS - GENERAL FUND	1,985.50	27.00
221 SUBS - TOSA NEWS	3,037.50	39.00
222 TICKET SALES	1,631.00	1,653.00
223 DONATIONS	130.00	0.00
224 ADVERTISING	30.00	10.00
225 SALES - RECORD BAR	403.75	282.40
226 RENT - TAPE LIBRARY	32.00	17.00
227 SALES - CAFETERIA	165.55	134.45
228 BANK INTEREST	440.60	140.00
230 INCOME - FUNTIONS	0.00	0.00
231 FUNDRAISING	386.50	201.00
232 TRAIN TRIP INCOME	3,430.00	2,840.00
233 INCOME - BADGE SALES	4.00	291.00
234 INCOME - MISC.	0.00	0.00
235 CONCERT FLOAT REBANK	600.00	600.00
Total income	12,321.40	6,272.85
Expense accounts		
301 MARRICKVILLE ORGAN	120.00	170.75
302 ORION ORGAN	245.10	352.26
303 TOSA PRESS	142.09	0.00
304 DONATIONS	0.00	50.00
305 ADVERTISING	20.00	40.00
306 RECORD BAR PURCHASES	0.00	0.00
307 TAPE LIBRARY PURCH.	0.00	0.00
308 CAFETERIA	80.30	206.98
310 BANK/GOVT. CHARGES	24.05	54.86
311 STATIONERY	62.12	14.35
312 PHONES & POSTAGE	34.43	44.13
313 FUNCTIONS	50.00	0.00
314 PRINTING	17.30	236.78
315 HALL HIRE - M'VILLE	511.50	413.50
316 HALL HIRE - ORION	405.00	0.00
317 TRAIN TRIP	50.00	743.21
318 ARTIST FEES	400.00	600.00
320 REPAIRS & MAINT.	0.00	0.00
321 WAGES	1,720.25	1,376.20
322 TAX ON WAGES PAID	0.00	423.80
323 CORPORATE TAX	0.00	0.00
324 INSURANCES	0.00	0.00
325 MISC. EXPENSES	50.00	0.00
326 DEPRECIATION	0.00	0.00
327 CONCERT FLOATS	600.00	600.00
328 RAFFLE PRIZES	0.00	48.00
330 BADGE & MISC. PURCH.	85.50	199.50
Total expenses	4,617.64	5,574.32
Net profit	7,703.76	698.53

ON THE SICK LIST

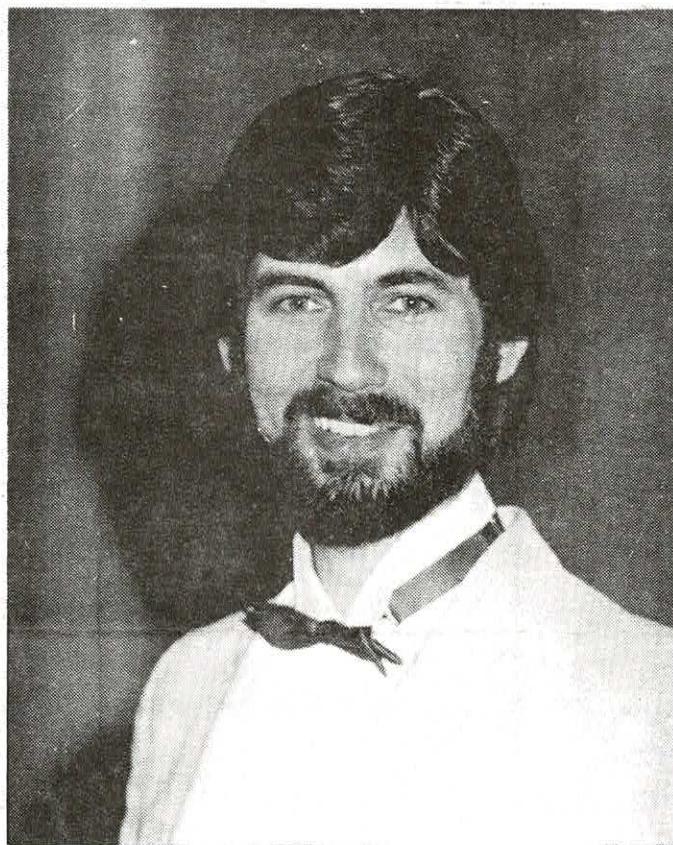
Committee member Neil Palmer unfortunately had a bad fall recently which resulted in a broken wrist.

The Society and its members are thinking of you and wish to convey their sincere thoughts for a speedy recovery.

THE MUSIC MAN

proudly present

★ RAY THORNLEY ★ In Concert



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BREAKTHROUGH**

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"YAMAHA HX1"

7.30pm. October 20th. Bankstown R.S.L.
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Tickets available from THE MUSIC MAN

113 Parramatta Rd. Auburn. ph.647 2428

RAY THORNLEY - B.Sc.Eng.

INSPIRED AT AN EARLY AGE HIMSELF RAY IS CERTAINLY ONE OF THOSE INCREDIBLE MUSICIANS WHO HAS UNDOUBTEDLY BEEN INSTRUMENTAL IN DEVELOPING THE INTERESTS OF MANY HUNDREDS OF AUSTRALIANS TO PLAY KEYBOARD INSTRUMENTS.

WITH 8 LP'S TO HIS CREDIT AND BEING VOTED AUSTRALIA'S "MOST POPULAR ELECTRONIC ORGANIST" FOR SEVERAL YEARS, RAY IS CONSTANTLY IN DEMAND BY YAMAHA LIVING MUSIC CENTRES FROM AROUND THE COUNTRY TO PLAY THE YAMAHA ELECTONE IN CONCERT.

HE HAS PERFORMED ON MANY OCCASIONS IN "DUET CONCERTS" WITH LONGTIME FRIEND AND FELLOW MUSICIAN TONY FENELON. USING THE YAMAHA ELECTONE IN THESE PERFORMANCES RAY PROVES THE VERSITILITY OF THIS MODERN-DAY KEYBOARD AS AN ORCHESTRATING INSTRUMENT. AND OF COURSE THE DEXTERITY OF THE PLAYER IS CERTAINLY EASY TO SEE IF YOU HAVE THE FORTUNE TO ATTEND ONE OF RAYS CONCERTS.

RAY TRAVELS EXTENSIVELY AROUND AUSTRALIA FOR PRODUCT RELEASES, CONCERTS FOR YAMAHA DEALERS AND CONDUCTING CLINICS FOR MUSIC TEACHERS.

WITH THE VAST KNOWLEDGE OF COMPUTER ASISTED MUSIC WHICH HE HAS AMMASSED IN MORE RECENT YEARS THROUGH THE CHANGING TECHNOLOGY INHERENT IN TODAYS KEYBOARD INSTRUMENTS RAY HAS BEEN INTERNATIONALLY RECOGNISED THROUGH HIS CLOSE ASSOCIATION WITH YAMAHA'S NEW PRODUCT DESIGN DEPARTMENT.

RAY THORNLEY IS A KEYBOARD ARTIST WITH A DIFFERENCE. HIS MUSIC AND HIS CONCERTS ARE MOST DEFINATELY NOT TO BE MISSED BY ANYONE WHO ENJOYS MUSIC.