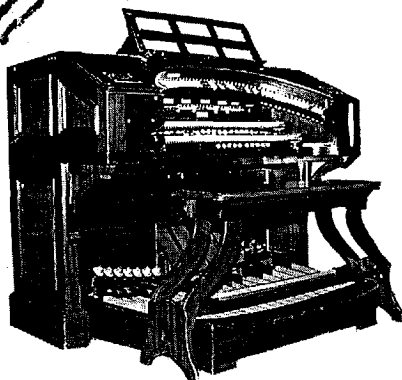
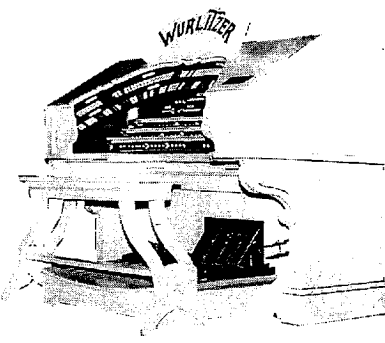


JUNE, 1997



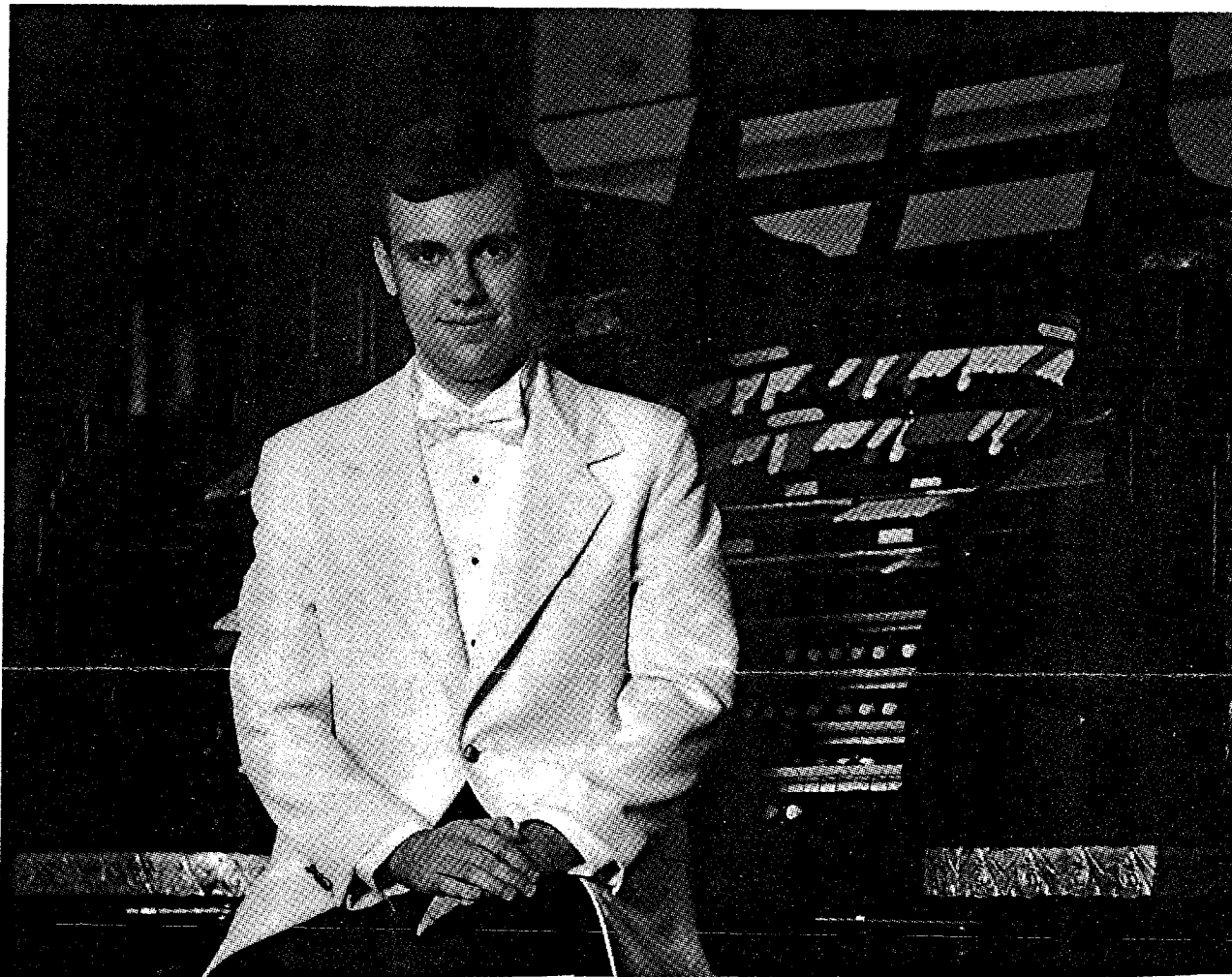
2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS



3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

A Warm Welcome Back **BARRY BAKER**



Sunday 15th June at 2pm
Orion Centre Campsie

Volume 36
Issue 6
PRINTED BY TOSA

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
P.O. Box 36, Brooklyn, 2083
Print Post Approved PP255003/01823

Price
\$1.00

TOSA NEWS

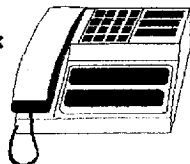
JUNE, 1997

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

JUNE

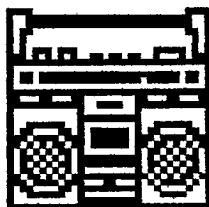
Monday 2 at 7.30pm Committee Meeting
Sunday 15 at 2.00pm Barry Baker Concert
Orion Centre Campsie
Wednesday 18 at 7.30pm Members' Playing Night
Orion Centre Campsie

JULY

Monday 7 at 7.30pm Committee Meeting
Wednesday 23 at 7.30pm Members' Playing Night
Orion Centre Campsie
Sunday 27 at 2.00pm John Ledwon Concert
Orion Centre Campsie

AUGUST

Monday 4 at 7.30pm Committee Meeting
Sunday 17 at 2.00pm Jelani Eddington Concert
Orion Centre Campsie
Wednesday 20 at 7.30pm Members' Playing Night
Orion Centre Campsie



REMEMBER TO TUNE IN TO
2CBA FM - 103.2

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

Editorial

I hope you were able to get to some of our May events - **John Atwell at Marrickville**, the **Half Yearly Meeting**, the sell-out **Selwyn Theatre Home Party** and the **Members' Night**. June brings more top attractions - with a fabulous **Barry Baker Concert** at the **Orion** on the 15th June and a **Members' Playing Night** at the **Orion** on the 18th June. See you there!

Please consider sending in items for **TOSA News**. People criticise me for not publishing interesting items, but in fact I can only publish what is supplied to me, by **you**, the members. Unfortunately, there is no inexhaustible supply of fascinating articles which I am refusing to publish - I wish there were!!

However, I do spend time on the **Internet** and on interstate newsletters to see if I can find extra material, but there is not a lot that I think would be of interest to our **TOSA News** readers. So if you see something of interest, would you please think of sending it in for publication. Also, accounts of organ-related travels and personal reminiscences are very welcome.

Thanks to all the regular contributors to **TOSA News**, and especially to **Rod Blackmore** who has provided two interesting items about **Christie** organs from his research files for this edition. Also thanks to **Barry Tooker** for his regular contribution of photos of **TOSA** events and to the company he works for, **Network Graphics**, for processing most of the photos that appear in **TOSA News**.

A reminder about advertising in **TOSA News**. If you are a member, we run any small, organ-related advertisements without charge. For advertisements from non-members, or more commercial advertising, the prices range from \$80 for a full page down to \$10 for a small ad. Please send the written version of your advertisement, together with a money order or cheque made out to "**TOSA (NSW)**", to the Editor's **PO Box 1257, Burwood, 2134**, well before the 12th of the month, if possible.

Best Wishes,
Colin Groves



Welcome To New Members

TOSA is pleased to welcome the following newcomers to our ranks. May your time in the **Society** be long and enjoyable!

Betty Clissold - Silverdale
Stanley Clissold - Silverdale
Basil Connors - Epping
Gladys Sewell - Gosford

Helpers Needed !!

TOSA really needs more helpers for the regular concerts, especially to help with the setting up of the hall before the concerts and with the packing away of the equipment, etc., at the conclusion of the events. If you feel you could assist your **Society** in this way, please contact our Vice President, **John Shaw** on **(02) 9759 5825**.

Membership Notes...

Thank you to all those people who have already sent in their membership renewal.

When I cleared the Post Box, a few days after the **TOSA NEWS** for May was posted, it was crammed full with your letters. About 15% of members had sent their payment,

This means we can spread the work of updating records and have less of a rush near 30th June.

So if your subscription is only paid to 30th June 1997 please fill in your renewal form and post it away today. If nothing else you will avoid the rush at the Concert Membership table!

By the way - we had a call from a member who asked if he could pay 5 years ahead and save sending a cheque every year. We gave the green light to this, though I feel 5 years is perhaps a bit far on. But if you would like to pay 2 or 3 years ahead, that's fine with me. Sorry no discount though - our fees are already extremely low.

Walter Pearce
Membership Secretary

INVITATION

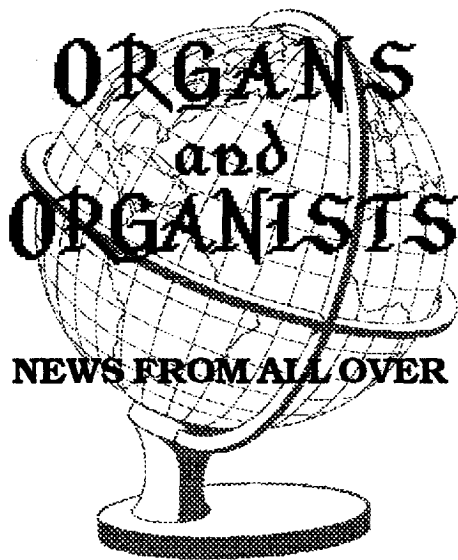
Hammond Organ Club
Meets 2nd Tuesday
of each month, 8 pm
at **Community Centre Hall**,
Warwick Ave, Cammeray
Come along and play
or listen to the Hammond
Enquiries **(02) 9489 5521**
or **(02) 9436 2198**

THANK YOU

TOSA would like to thank member, **Nick Lang**, for donating the pictures for raffle prizes. These generous donations are much appreciated by the **Society**.

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



MEMBERS' NIGHTS

On Wednesday, 23rd April about a dozen members turned up to give the **Orion WurliTzer** a try out or just to listen to the others. The players were **Jack MacDonald, Bruce Bisby, Frank Lewis, Walter Pearce, Paul Luci, Ron Ivin and Bill Schumacher**. An enjoyable time was had by all, as members played, listened, chatted and shared some light supper. Interstate and international theatre organ societies' newsletters and magazines (and donated sheet music) were available for perusal by those present.

The next **Members' Playing Night** is at 7.30 pm on Wednesday, 18th June, at the **Orion Centre**.

COLIN ADAMSON

TOSA member, Colin Adamson, will be presenting another free, lunchtime, pipe organ recital at the historic **St John's Anglican Cathedral, Parramatta**, on Wednesday, 9th July, 1997 from 12.30 to 1.10pm.

All are welcome. Come along and enjoy a varied programme of light organ music.

FOR SALE

Hammond Organ Model L100
 Fitted with **Roland Revo Unit**
 Both in Excellent Condition
 One Owner Since 1970
 Regularly Serviced
 Price : \$900 o.n.o.
 Contact **Ron Mills** on
063 62 8657 or
PO Box 1398, Orange, 2800

NEIL JENSEN

Bettine Vallance has sent in a poem based on Neil's last concert in the Orion :

*The Magical Music of
 Neil Jensen*

It was entertainment superb in every way,

Neil gave to us all today.

Such wonderful melodies from days gone by,

That will live on for ever and never die.

His choice of programme held much appeal for me,

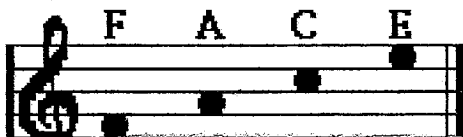
And I am sure so many who were there would agree,

He played superbly to please us all,
 Presenting his magical music to enthrall.

Bettine Vallance

**IF YOU WANT TO BUY OR SELL
 A THEATRE, CONSOLE, OR
 SPINET ORGAN OR EVEN
 ANTIQUE MODELS, CONTACT :
 MANNING ORGAN SOCIETY
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 WE CAN HELP**

**Phone/Fax (065) 531 431
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 15 Burdett Street,
 Tinonee 2430**



**THE MUSIC
 With Allan Tassaker**

The concert was about to begin and the conductor was surprised to see **Allan** turn up instead of the regular organist.

"What are you doing here?" growled the conductor. "And what are you doing with that shovel?"

"Oh, him?" smiled **Allan**. "he fell into a hole at the back of then hall and broke his leg. And this? I was told to come and fill in for him!"



*Rod Blackmore writes to introduce his interesting article (See pages 8-9) on the fate of the **Astra Parramatta's Christie organ**. He has also sent an item about the **Christie's factory output between 1928 and 1972 (See page 10)**.*

1st March, 1997

The article about **Christie Organs** in February 1997 **TOSA News** put me in mind of some unpublished and unfinished research former **TOSA member, Charles Cohune** (now deceased), and I were doing about the **Astra Theatre, Parramatta**.

Accordingly I have dived into the **Blackmore Archives Department** and offer the attached article.

Copies of photos I took at the church at **Emerton** in 1977 are enclosed. There is a more distant photo of the organ in its alcove which more clearly shows how impressive and interesting the unenclosed organ looked. Also there is a photocopy of a photo of the interior of the **Astra** from **A History of the Cinemas of Parramatta City** by **Kevin Cork**.

Rod Blackmore

*Thank you for your contributions, Rod. Your research has certainly turned up some interesting details about **Christie organs in Australasia**.*

WANTED

At the **Hobart Convention**, **Joan Cousins** sang a **Gladys Moncrief** song, called **Silver Hair and Heart of Gold**. We are trying to get a copy of the music for her.

Does anyone have a copy that you could donate, lend or photocopy for us to send to her? Note, this is **NOT** the better known **Silver Threads Amongst the Gold**.

Please contact the editor by phone on **9745 2417** or by mail to **PO Box 1257, Burwood, 2134**.

Town hall hosts TV's wartime ball It's bombs away!

By television writer
MICHAEL IDATO

AS director Bruce Beresford called action on the set of *Paradise Road* last week, it would be difficult to believe Marrickville Town Hall had ever seen better days.

And as Julie Anthony sang to a ballroom guest list which included film star Glenn Close, it would be hard to believe the suburban city hall had seen a better guest list.

The producers of *Paradise Road*, a World War II drama, transformed the relatively urban Marrickville Town Hall into an authentic re-creation of the Grand Ballroom of the famous Raffles Hotel, in wartime Singapore.

Julie Anthony, one of Australia's most recognised singers, plays a singer performing at a ball at Raffles when the Japanese bombs first fall.

An insider says: "The action starts in the middle of the ball as the bombs drop."

The film also features ER star Juliana Margulies, *Pride and Prejudice's* Jennifer Ehle, American screen legend Jean Simmons and Australian actor Cate Blanchett.

Beresford has been in Australia since February in pre-production for *Paradise Road*; the film is about a group of women — captured after the Raffles ball — sent to a World War II prison camp who form a choir.

Shooting began last month, and locations will include Penang and parts of northern Australia. Most of the cast will be shooting on location in Port Douglas for the next eight weeks.

Sydney-based film di-



Julie Anthony takes a break from falling bombs Picture: Angelo Soulas

rected a six-performance run of Stephen Sondheim's *Sweeney Todd* for the acclaimed Portland Opera, in Portland, Oregon, in the US.

He previously wrapped production on the film *Last Dance*, an emotional drama which stars Sharon Stone as an inmate on death row. Director Beresford has been making films in both Australia and the US for 25 years; his triumphs include *Breaker Morant*, *The Black Robe*, *The Getting Of Wisdom*, *Puberty Blues* and his 1989 Oscar winner *Driving Miss Daisy*.

Before returning to Australia, Beresford di-



Marrickville Town Hall's starring role in Australian film, *Paradise Road*, directed by Bruce Beresford.

The release this month of this new film brings to mind the concert for the re-opening of our refurbished WurliTzer by Tony Fenelon on 5th May last year.

Many of you, and certainly all those who were there, will remember the total confusion caused by the film company's revamping of the Hall to look like the Singapore Raffles Hotel, with among other things extra columns (blocking the view of the organ console). Fortunately the Palmer family were able to re-organise the seating arrangements in time for Tony's concert.

Below is a reminder of the Hall's appearance at the time and as it appears in the film, *Paradise Road*.

The 1997 TOSA CONVENTION, Hobart

Peter Beames of Adelaide reported his impressions of this year's National Convention on the Internet. These photos of the Convention and those in last month's TOSA News were taken by Amy Caldwell.

The 1997 Theatre Organ Society of Australia National Convention (the 25th) happened over the Easter weekend in Hobart (Tasmania).

Around 90 theatre organ enthusiasts (mostly from the big island to the north, and several from New Zealand) enjoyed the efforts of the members of the Tasmanian Division of TOSA (there are 12!! of them) and their convention committee (6!!). Those few (with the aid of sisters, nieces, nephews and other assorted relatives to help with meals) put on a good 4 days of music, sight seeing and fun for the visitors.

There were only 3 concerts using their 3c/8 WurliTzer. The first featured 6 of the members on the organ and piano and a vocalist who sang and recited some humorous stories from long ago.

The first solo concert was by Sydney organist Margaret Hall who played a "traditional" theatre organ concert of 20's to 50's material plus you-know-what from *Cats*. I sat near the front for this concert and was able to see much of the horseshoe and watch the registrations. Margaret used many single stop solo registrations and generally used no more than 5 stops on the Solo at any one time. Full registrations went up to about 8 stops and the maximum used for the big finishes was about 12. In this way, despite only have a few ranks, Margaret was able to produce an interesting variety of sound all evening instead of lots of minor variations of full organ.

The featured artist was David Lowe from England. This concert had some of the features we expect from our English visitors like some long medleys but had a wider range of material than is often presented. David chose much of his program in reference to important dates in the history of the instrument he was playing. (*Opus 1716*) It was built in 1927 for Madame Tussaud's Waxworks in London, moved to the Palace Ballroom in Blackpool in 1951, and sold again in 1960. These 3 years provided a great deal of the music for the concert. At other times during the weekend I heard David talking about how he learnt and



developed his style of playing. It was mainly from much (very careful) listening to radio broadcasts of orchestras and small combos



when he was young. From this he is able to transfer those styles to the organ in a way few others have done, especially much



material from the 60's, which really can work on the organ.

There was also a short program played by Peter Warren at St Mary's Cathedral. Unfortunately this program, which was played straight through without any announcements, was chosen with little understanding of the audience and did nothing to bridge the gap between the different styles of instrument. Most Theatre Organ people will enjoy a classical break in a convention when music is chosen that includes some generally recognised popular classics with, perhaps, some material from the less well known draw. I suspect most recognised THE Toccata and Fugue that opened the program but very few would have been familiar with anything else.

The sightseeing covered many of the local historic sites from the days when Tasmania was a penal colony for England's undesirables (and England had a lot of them!). The two bus drivers tried very hard to show us as much as possible and took the buses into places no bus should ever go, which resulted in some unusual manocuvring to get them out again. I have been on better buses, however they did the job.

The afterglow day on Tuesday saw one bus load on a scenic tour with lunch at one member's house. As the weather was not co-operating the afternoon sightseeing was cancelled and we went to plan B. ("Until last week the weather has been beautiful, you should have been here then" - heard that before!) Dinner was at the home of the President. This house is only half built (bare floors, no ceilings, inside walls but only half of the outer wall, etc.) So while trying to prepare and run a convention Ian has been building the house himself. Then he hosts the main artist and several other people for the convention and has about 60 people in for dinner to finish it off. Fortunately there are some crazy people amongst us still. When we left they were not saying "NEVER AGAIN" - the convention convenor even offered to come over and help run next year's convention in Adelaide, when she could have been expected to collapse in a corner wishing to never think about a theatre organ convention again.

Now all I have to do is get over the cold I caught and in a few days my cars may be working again. At least the wind-proof, quilted jacket and beanie I bought for the trip can be put away now - probably until the next Tassie convention in 6 (?) years.

SOUNDSATIONAL PIPES

in **S**ENSATIONAL
ADELAIDE

**Theatre Organ Society of Australia
26th National Convention**

**Bound to be Great in '98
Adelaide - South Australia
Friday 10th April to Monday 13th April, 1998**

**Hosted by The Theatre Organ Society of Australia (South Australian Division)
Incorporated**

Our Special Guest Artist



Lew Williams

is the staff organist at Organ Stop Pizza in Mesa, Arizona, USA. He graduated from Texas Christian University with a Bachelor of Music Degree and the Performer's Degree in Organ, and also studied organ at the Conservatoire de Musique in Geneva, Switzerland. Lew has travelled widely in the USA and England giving theatre organ workshops and concerts at conventions, and has recorded several CDs. TOSA is extremely proud to present this exciting artist in concert at the Capri Theatre's 4/29 organ.

The Theatre Pipe Organs

2/12 Wurlitzer in Wyatt Hall at Pulteney Grammar School.

This was the first organ owned by TOSA in South Australia. It was purchased from the Plaza Theatre in Melbourne in 1968 and installed in the school hall, where it has been used for concerts and other events since December 12th, 1970.

4/29 mainly Wurlitzer in the Capri Theatre.

TOSA's second organ, installed in our own theatre on Goodwood Road, was purchased as a 4/16 in December 1974. Since opening in the Capri at the 1983 convention, it has had 13 ranks added, and a Devtronix relay control system installed. Major rewinding and tonal finishing was undertaken by Walter Strony and Ed Zollman during 1991 and 1995. The organ is now considered by many authorities to be one of the best theatre organs in the world.

3/19 Wurlitzer in Memorial Hall at St. Peter's College.

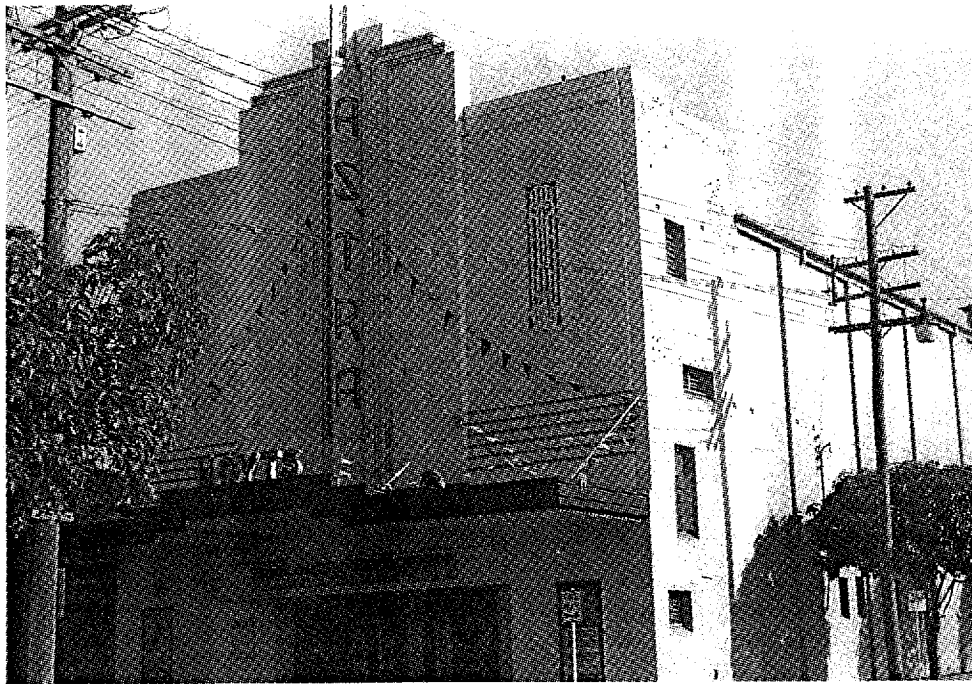
This organ was installed in Adelaide's Regent Theatre in 1928 as a 3/15. When the theatre closed in 1967 the organ was removed to its current location and subsequently enlarged to a 3/19.

The Parramatta Astra's Christie

by Rod Blackmore

[With acknowledgments to former TOSA members Charles Cohen and Milton Speers (both now deceased) and to Kevin J. Cork]

Parramatta Astra Theatre opened on 21 November 1935, an event which hardly caused a ripple in the Sydney press. The installation of the Christie organ there (opened by the irrepressible and irascible Jack Penn Hughes on 18 February 1937) caused even less. Let's face it - 5 ranks of pipes was hardly an earth-shattering event, compared with even the visual size of the Roxy Christie, a couple of streets away. The



organ's arrival, however, attracted some publicity in the village of Parramatta, mostly sponsored by the theatre itself. *Cumberland Argus* on 14 January 1937 proclaimed, "On Friday 19th February, in association with Australia's great screen achievement 'White Death', the Astra will celebrate the Grand Opening of its specially imported mighty silver-toned Organ." ('Imported' may be too generous a word when we know this model originated from the Melbourne workshops of Hill, Norman and Beard!)

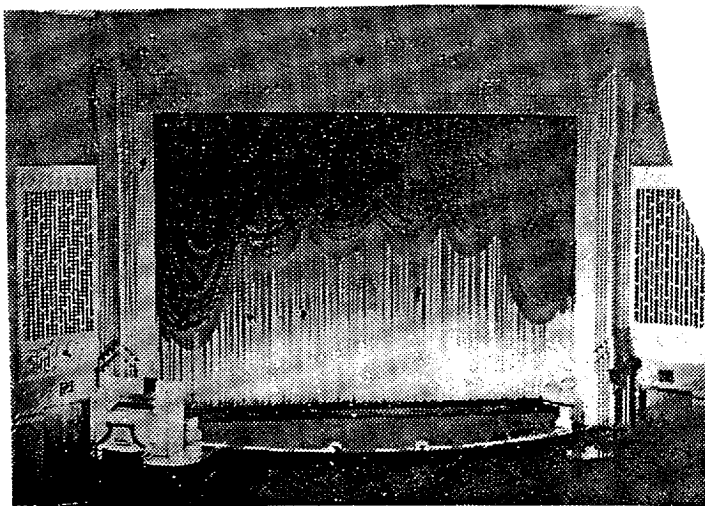
A brief article in the *Argus* on 8 February 1937 under the heading *Grand Opening of the Astra's beautiful Christie organ* said, "Embodying all the latest improvements and tonal qualities in organ research, the Astra organ will be the only one of its kind in Australia, and possesses distinctive features not previously incorporated. It is going to be a great night and a pleasant surprise, and the organist presiding will be Penn Hughes." An advertisement carried the same day shrieked "TONIGHT! GRAND OPENING OF THE ASTRA'S MAGNIFICENT CHRISTIE ORGAN WITH PENN HUGHES PRESIDING AT THE CONSOLE!" The advertisement showed a section

of the pipes in the organ and a photo of Penn Hughes - "Astra's brilliant singing organist who is to be presented to Parramatta picture patrons for the first time to-night."

No hint is given in the press coverage as to the 'distinctive features' supposedly possessed by the organ, not even the illuminated "jelly" surround which could change from white to red, blue and green to tone in with the auditorium's lighting.

By July 1938 Penn Hughes, still with the Astra circuit was reported as being responsible for the "installation at Drummoyne" (a hybrid beast known colloquially as 'The Thing'), and that "he has now sold a similar instrument to The

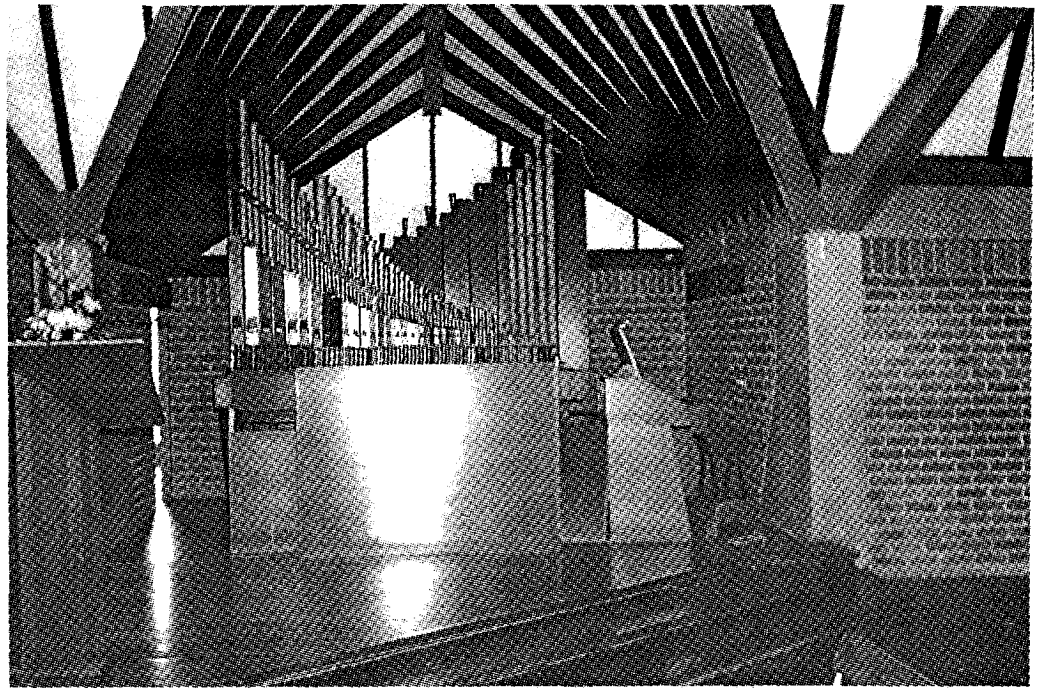
Regent installation and in the same week re-opened the Drummoyne Astra organ which had been undergoing much needed additional work. By March, Charles had left to play the Auckland Civic Wurlitzer (braving the hoist reputed to have a rise of 40 ft!). Dennis Palmistra, Jim Williams, Clarence Black, and Norman Robins were other well-known theatre organists of the day to do stints at Parramatta Astra, there being regular changeovers throughout the theatre circuits. By then we were into World War II, and while some organs were closed down, others were doing a roaring job with patriotic community singing. Organists at Parramatta frequently doubled-up by playing at both the Roxy and the Astra.



Another former TOSA member and Parramatta resident, Milton Speers, records Ray Chaffer as saying that the Astra Christie "had the fastest response of any pipe organ" he had played and that he remembered it having a very prominent 'vibrato'. The Astra organ is reported as being one of the casualties of the 1950s when numbers of the suburban theatre organs were sold. *Historic Organs of New South Wales*, the very excellent work by Graeme Rushworth (published 1988) is quoted in *TOSA News*,

February 1997 as the source of information that the organ was "removed and broken up - console used in organ for **St. Patrick's R.C. Church, Bondi**, pipework used by **A. Lord** in residence organ." Excellent though this book is, it may not be entirely accurate, especially in regard to theatre organs. The acknowledgments by **Rushworth** indicate that in some respects these are personal recollections of others, rather than intensive research. Certainly **Arthur Lord** was but one of a number who, like **Penn Hughes**, took the opportunity of cheap purchases to cull the best pipework from existing organs and create other small organs with the remainder. **Lord** had a 40-rank monster organ in a garden building at his **Killara** residence, controlled by the 4-rank slave console originally imported for (but never installed) the **State Theatre Wurlitzer, Sydney**. On his decease there was again another redistribution of pipework to interested purchasers, so it may no longer be possible to trace accurately what became of the **Astra's** 5 ranks. **Rushworth** makes no other mention of an installation at **Bondi**, or of a later installation at **Mount Druitt** which I will canvass. According to **John Maidment's Gazetteer of New South Wales Pipe Organs** (1981), the **Astra** organ was moved to **St. Patrick's Catholic Church at Bondi**, and I can recall some **Victorian TOSA** visitors commenting favourably on visiting and playing it there. **Maidment** records that the organ was "rebuilt by **S.T. Noad and Son**, and reinstalled at the **Holy Family Catholic Church, Emerton (Mount Druitt)** in 1970."

In August 1977 (having returned to **Sydney** from the wilds of **Newcastle** and the **Hunter Valley**), I travelled to **Emerton** to see for myself. The installation there, however much of it may have been originally at the **Astra**, was certainly interesting. It consisted of 5 ranks totally unenclosed, consistent I thought with **Christie** chests and pipework (although I do not claim any real expertise in that regard.) The console was the most basic box I have encountered - a straight stop rail, two keyboards and pedal board, wired off to the relays. The organ stool was clearly theatre-organ in origin. The specification follows - it will be noted that to refer to the upper keyboard as "**Swell**" was somewhat of a misnomer, as there was no way of bringing about a swell, other than by the number or variety of stops used!



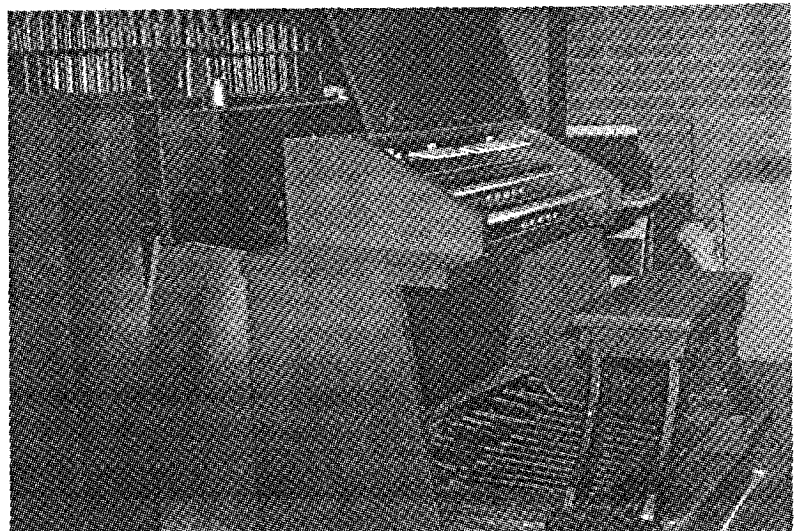
<p>"Swell"</p> <p>Diapason 16 Tibia 16 Viol 16 Tuba 16 Diapason 8 Tibia 8 Viol 8 Tuba 8 Vox 8 Diapason 4 Tibia 4 Viol 4 Tuba 4 Vox 4 Tibia 2 2/3 Tibia 2 Viol 2 Tibia 1 3/5 Tremulant</p>	<p>"Great"</p> <p>(Tab broken off) Diapason 8 Tibia 8 Viol 8 Tuba 8 Vox 8 Tibia 4 Viol 4 Vox 4 Tibia 2 2/3 Tibia 2</p> <p>"Pedal"</p> <p>Tibia 16 Diapason 8 Viol 8 (Tab broken off) (Tab broken off) (Tab broken off)</p>
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identification adopted by **Noad** adds weight to the thought of the instrument's theatre-organ origins.

By 1984-85 the organ at **Emerton** had been sold, reportedly for \$800. It was rumoured to have been used as a re-installation in a church, possibly in the **Kenthurst** area. I have never been able to confirm this - perhaps some reader will be good enough come to the aid of the party.

(Two other reference works that members may be interested in relation to the **Astra Theatre** are: *The History of the Organs of Sydney's Suburban Cinemas* and *A History of the Cinemas of Parramatta City*, both by **Kevin J. Cork** and part of the *Cinema Heritage Series*, published by the **Australian Theatre Historical Society**, now known as the **Australian Cinema and Theatre Society Inc.** (PO Box 447, **Campbelltown**, 2560)

The five basic ranks; Diapason, Tibia, Viol, Tuba and Vox, can be discerned. The layout and stop



Two views of the **Parramatta Astra Christie (?)** installed in **Emerton**

Historic Document :

Christie Theatre Pipe Organs

Hill, Norman & Beard (Australia)'s Order Book

[Contributed by **Rod Blackmore**]

TOSA News [February 1997] reviewed Sydney's Christie theatre organs. Organbuilders Hill, Norman & Beard (Australia), manufacturers of Christie organs, operated from 1927 to 1974, principally from their factory in Clifton Hill, a Melbourne suburb. H. N. & B.'s order books have been preserved in the archives of the University of Melbourne, and the following extracts may be of interest in relation to Australasian theatre organs.

Order

No.	Location	Year	Work Involved
6	Hoyts DeLuxe Theatre, Melbourne	1928	New organ, 2m 8 rks. ext. el. pn.
9	Empire Theatre, Dunedin, NZ	1928	New organ, 2m 9 rks. ext. el. pn.
20	Lyceum Hall, Sydney	1928	New organ, 2m 9 rks. ext. el. pn.
22	Hoyts Deluxe Theatre, Melbourne	1928	Revoicing
27	Residence O.C.Hearn, Geelong	1928	Cleaning & tuning
28	Victory Theatre, Kogarah, NSW	1928	New organ, 2m 6 rks. ext. el. pn.
33	Majestic Theatre, Melbourne	1928	Repairing contacts
39	Hoyts DeLuxe Theatre, Melbourne	1928	Repairing damage to starter
40	[Not stated]	1928	Repairs to bellows & blower of old Wurlitzer
46	Lyceum Hall, Sydney	1928	New blower
64	Residence O.C.Hearne, Geelong	1929	[Not stated]
80	Hoyts Deluxe Theatre, Melbourne	1929	Repairing rat damage
82	Roxy Theatre, Parramatta	1929	New organ, 3m 10 rks. ext. el. pn.
84	Gordon Theatre, Sydney	1929	New organ, 2m 8 rks. ext. el. pn.
92	Plaza Theatre, Sydney	1930	Installation of organ from Hoyts Deluxe Theatre, Melbourne
93	Roxy Theatre, Parramatta	1930	Lifting mechanism for console
101	Ritz Theatre, Concord, NSW	1930	New organ, 2m 6 rks. ext. el. pn.
103	Lyceum Hall, Sydney	1930	Electric motor to operate console hoist
111	Roxy Theatre, Parramatta	1930	Moving percussions
259	Ritz Theatre, Concord, NSW	1930	[Not stated]
263	Empire Theatre, Dunedin, NZ	1930	[Not stated]
298	Plaza Theatre	1931	Moving console
314	Duke of York Theatre, Eastwood	1932	New organ, 2m 7 rks ext. el. pn.
315	Burwood Theatre	1932	Erect stock organ
725	Prince Edward Theatre, Sydney	1932	Cleaning and overhaul
328	Gordon Theatre, Gordon	1932	[Not stated]
331	Empire Theatre, Dunedin, NZ	1932	Supplying leather
334	Lyceum Hall, Sydney	1932	Adjustments
335	Lyceum Hall, Sydney	1932	Cleaning pedal board
N45	Strathfield Theatre, NSW	1935	Installation of Christie organ ex- Ritz Theatre, Concord
56	Empire Theatre, Dunedin	1936	Repairs to pneumatic motors
N61	Astra Theatre, Parramatta	1936	New organ, 2m 5 rks. ext. el. pn. glass console case
N157	Lyceum Hall, Sydney	1942	Altering position of console
V337	Majestic Theatre, Melbourne	1954	Repair damaged front pipe
V362A	State Theatre, Melbourne	1955	Repairs to feeder trunk in main chamber
V400	State Theatre, Melbourne	1956	Repairs
N443	Central Methodist Mission, Sydney	1958	Releathering & reset chimes
N573	Lyceum Theatre, Sydney	1963	Releathering
N606	Lyceum Hall, Sydney	1964	Removal of organ
N611	Lyceum Theatre, Sydney	1964	Rebuild " Christie " 2m.
V703	Dendy Theatre, Brighton	1967	Fit new cable
V725	Dendy Theatre, Brighton	1967	Revoice saxophone
V741	Dendy Theatre, Brighton	1967	Store Compton organ ex- U.K.
V795	Moorabbin Town Hall	1970	Tonal finishing, tuning
V864	Cinema North, Reservoir	1973	Supply missing pipework & repair existing pipework, re-leather reservoir

Report on a Willoughby Civic Centre Concert

by Barry Tooker

On the evening of Friday March 14, **Australian Operetta** presented a concert on the **Willoughby Civic Centre WurliTzer**, featuring **Ron Sinclair** at the console. **Ron** is featured organist at the **Roseville Cinema**.

When I arrived, a large crowd was queued at the ticket box. Indeed getting them all seated caused the show to start a couple of minutes late.

Ron entered from stage left and walking quickly to the console opened the program with **Cole Porter's** *I Get A Kick Out Of You*, continuing with **Gershwin's** *S'Wonderful*.

Welcoming everybody present, he announced an **Ivor Novello** selection. This is some of my favourite music and I must say that I enjoyed his arrangements. They included *Music In May*, *Love Is My Reason*, *Shine Through My Dreams*, and *I Can Give You The Starlight*.

I well remember **Arnold Coleman** playing the last mentioned tune at the **Capitol Theatre** during an early morning **TOSA** concert. Members were surprised to see the stars twinkling in the ceiling when they looked up. After many years of being out of action, the late **Harry Vivien** had spent many hours restoring the circuits on which they worked.

Ron now played a beautifully arranged *Someone To Watch Over Me*, another **Gershwin** number.

The **Willoughby** organ is controlled

by a **Devtronix** computer system like the **Orion** organ, and now we were treated to a bit of a surprise. As we have experienced at the **Orion**, the organ can be programmed to play back a selection which has been pre-recorded on computer disc. **Ron** seated himself at the grand piano on the stage and proceeded to accompany himself at the organ playing **Charles Williams'** lovely *Dream Of Ohwen*. Many hours of practice must have gone into getting the balance right, for it was perfect.

It was now time to hear the two associate artists, **Dean Sinclair** and **Leslie Martin**, singing duets. They sang *Schaukle Liebchen Schaukle*, followed by **Leslie** singing *On My Lips Every Kiss Is Like Wine*, then another duet, *Love, What Has Given You This Magic Power?*. These were all **Léhar** selections. Somehow the organ seemed to compliment and support the voices without being too obtrusive, and the singers blended perfectly together.

Ron finished the first half of the program with a **Frederick Loewe** selection including *If Ever I Would Leave You*, *On The Street Where You Live*, *Get Me To The Church On Time*, and *There But For You Go I*.

Interval was time for a quick cup of tea or coffee.

I have heard *42nd St.* many times, but it is timeless music and we owe a debt of gratitude to **Harry Warren** for providing us with such memorable

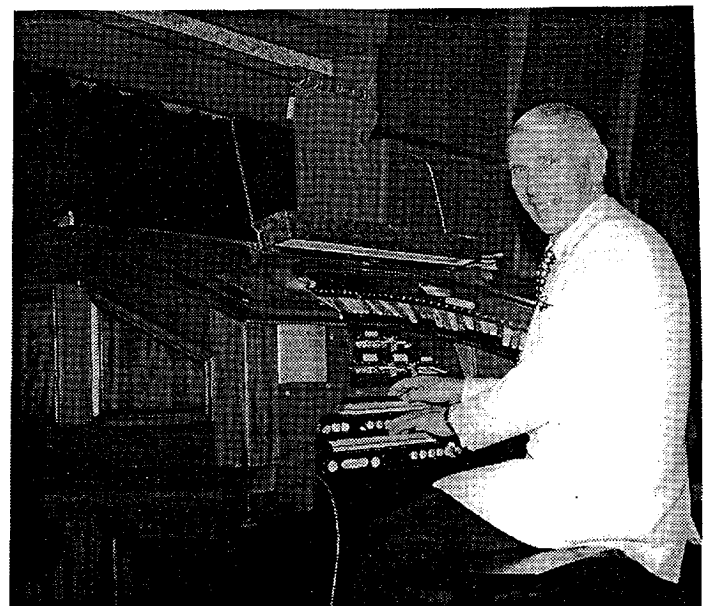
tunes. We heard *42nd St*, *Young And Healthy*, *I Only Have Eyes For You*, *Go Into Your Dance*, *You're Getting To Be A Habit With Me*, *We're In The Money*, *Shadow Waltz*, *Dames*, *Lullaby Of Broadway* and *There's A Sunny Side To Every Situation*. A blast on a train whistle introduced *Shuffle Off To Buffalo*.

Dean Sinclair returned to sing that great old number made famous by **Peter Dawson**, *On The Road To Mandalay*. Then he was joined again by **Leslie Martin** singing *Make Believe* and *Tonight*. These two artists certainly have some magic between them when performing together.

I am not a fan of **Sir Andrew Lloyd Weber's** music but I must say that I enjoyed **Ron** playing his *Evita* selection. He played *Oh What A Circus*, *You Must Love Me*, *On The Night Of A Thousand Stars*, and finished up on full organ with *Don't Cry For Me, Argentina*.

The finale featured **Ron** on piano accompanied by himself at the organ, and **Dean** and **Leslie** singing *Brindisi* from *La Traviata*. This was so popular they were asked to play it again for an encore.

A great show, and it is good to see others featuring theatre organ besides **TOSA**. Hopefully between the **Cremorne Orpheum**, **Willoughby**, **Epping Baptist Church** and the **TOSA** instruments, we may see a resurgence of interest in our favourite form of music.



Report on *NEIL JENSEN's* Concert

Orion Centre Campsie

by Ron Ivin

Sunday 20th April 1997

The day was well tailored to welcome an audience full of anticipation because some had witnessed previous performances by Neil in concert or at the **Orpheum Theatre** in **Cremorne** where he is the much appreciated resident organist with ability not only to entertain but as a composer and arranger of many of the musical presentations at that venue.

When the **Wurlitzer** arose after **John Parker's** introduction we immediately knew that there were to be no disappointed listeners to his prepared programme which revealed **Neil Jensen's** ability to capture all who heard and to perceive what an audience likes to hear. There was ample variety to please the most critical.

The opener was a robust rendition of the well-known *That's Entertainment* which turned out to be a true prediction. We were all sorry to know of Neil's attack of the 'flu but nevertheless the show must go on. In the rather haunting *Cry Me a River* he made good use of the **Orion's** double-touch effect. The bracket that followed was a collation of well-known and beautifully-treated melodies - some bright, some nostalgic: *Three Little Words*, *Who's Sorry Now?*, *Nevertheless* and *I Want to be Loved by You* reminiscent of **Marilyn Monroe**. I imagined her vocally joining in. This segment finished with a not as well known, *Thinking of You*.

At this point I must pay a well-deserved compliment to Neil regarding his magnificent play-offs. They are a splendid bonus to the piece already presented.

Neil had to take off his jacket for the next offering so as to be more comfortable playing the florid work in the **Fritz Kreisler** violin solo that I guess many would remember. *Masquerade*, the **George Benson** tune is always a welcome insert to an organ recital and it sounded delightful with the marimba background to the variety of voicing of the main melodic line.

A veiled introduction took us into the beautiful *Once in a While*. This piece

was composed by a little-known couple, **Bud Green** and **Michael Edwards** around 1937. Does anyone know of any other pieces written by them? Of course we did not have any trouble recalling many of the magnificent melodies from the pen of **Cole Porter**. Neil's selection from **Porter's** vast library of tunes were these beautiful arrangements: *Begin the Beguine*, *It's All Right with Me*, *All of You*, *Night and Day*, *From this Moment On*, (and Neil must have had a fancy for **Marilyn Monroe's** *My Heart belongs to Daddy*, *I Got You under my Skin* and *Anything Goes*).

It was lovely to hear the 'Wurly' piano employed during many of Neil's presentations. Hats off for the playing of the *Waltz from Swan Lake* (**Tchaikovsky**). Many were the comments that there must have been a full symphony orchestra hidden in the console owing to the fact that the voices selected were close to the original scoring. How do you do it, Neil? I know - perspiration and a little practice maybe!

After this a well-deserved interval was in order for Neil. Passing around, I was pleased to hear many favourable comments on the concert and not one word of criticism. After the raffle, which incidentally I never seem to win, there was great interest to know what Neil had in store for us in the second half. Only last week I heard **Larry Adler** playing a duet with a famous guitarist but *Malaguena* was an excellent choice to surprise us all with, played with a true **Latin** feel. *Somewhere in Time* was not well-known to the writer but it is truly a nostalgic air.

Irvin Berlin had to show his face somewhere. *There's No Business like Show Business* is a good doorstep to *How Deep is the Ocean?* I should draw attention to the somewhat sneaky habit that Neil has of unobtrusively changing key. To add further interest, the verse of *Show Business* was played in three quarter time.

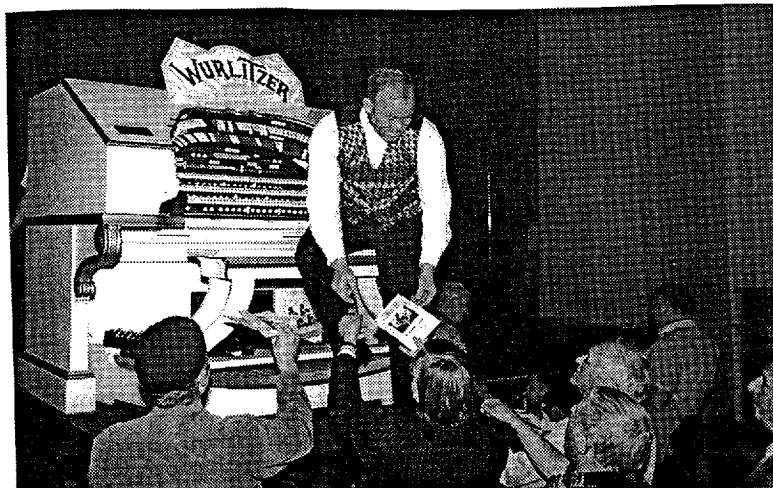
Next, to the graveyard, and, yes, everyone counted twelve bells and applauded Neil for having done so in *Dance Macabre* - truly a technical work. Back down to earth, or should I say up from the earth, to relax now to the melody *Sans Sein* and the romantic modern ballad *The Boy Next Door*.

When we hear the strains of *Ole Man River*, we immediately call to mind **Jerome Kern** who incidentally has the happy knack of using unexpected harmonic sequences. This caper was evident in all the pieces played: *Smoke Gets in your Eyes*, *I Won't Dance*, *Can't Help Lovin' Dat Man of Mine*, *The Way You Look Tonight* and the complete *Ole Man River*.

So we come to the end of the concert with the rather nasty-to-play *Poet and Peasant Overture* (**Suppe**). This must be as exhausting to play as it is to listen to. What I mean is, we can't help but feel it is a mammoth task to play this. Once again we have the benefit of full orchestra effect. Only those of us who were close enough to see the beads of sweat running down Neil's face could fully appreciate the amount of effort this wonderful artist puts into his rendition.

Tumultuous applause brought Neil back to the console to play the bright *Dance of the Comedians*. In closing I must say Neil is missing out on millions of dollars. He could be gainfully employed arranging musical scores in **Hollywood**. His unique wizardry at the console and his interpretation cause us to wonder whether we really need importations. I believe **Neil Jensen** could hold his own in any part of the world.

So I can say, "That's Entertainment!"



OUR NEXT ARTIST

Barry Baker

Barry Baker began his career in music with formal piano instruction while teaching himself to play the theatre organ. At the age of ten he was appointed his first church position, acting as organist and pianist. A year later, **Barry** performed his theatre organ debut for the **American Theatre Organ Society (ATOS)** on the **Wurlitzer** pipe organ in the **Emery Theatre, Cincinnati, Ohio**. The response for this gifted youngster was tremendous, and he was invited to play for the theatre's classic movie series.

Shortly thereafter, **Barry** began his seven year association with **Cincinnati's Springdale Music Palace** restaurant, contributing countless performances on their huge "**Mighty Wurlitzer**," and eventually rising to the senior position of House Organist. More recently, for four years, **Barry** entertained diners on the **4/30 Wurlitzer** pipe organ at the **Shady Nook Restaurant** in southwestern **Ohio**.

Despite his youth, **Barry Baker** is already a seasoned veteran of the concert stage. In 1989 he was named International Overall Winner of the **American Theatre Organ Society's Young Organist Competition**, and subsequently was a featured solo artist at both their 1989 and 1990 National Conventions, as well as the 1993 **ATOS Regional Convention in Minneapolis**. Most recently, he appeared as a featured solo artist for the July 1995 **ATOS National Convention in Detroit**, and has just done so again at the 1997 National Convention in **Indianapolis**.

Barry's busy concert schedule has brought him to perform for numerous **American Theatre Organ Society** chapters and private organ clubs, including concerts in **Los Angeles, New York City, Chicago, Miami, Denver, Seattle, Cleveland, Atlanta, Orlando, Milwaukee, Wilmington (DE), Indianapolis, Fairfax (VA),**

Cincinnati, Chattanooga, Mansfield (OH), and many other cities.

During one summer, **Barry** played a three day engagement at the 3000 seat **Ohio Theatre in Columbus**, a key attraction of their annual summer movie series. He has performed on the **Rochester Theatre Organ Society's 4/22 Wurlitzer**, and played concerts on the famed **Detroit Theatre Organ Society's Senate Theatre 4/34 Wurlitzer**, and the **New York Theatre Organ Society's Long Island University 4/26 Wurlitzer** (formerly the **Brooklyn Paramount**).

He was the only **American** organist invited to perform for the **Theatre Organ Society of Australia National Convention in Sydney (April, 1996)**, and is currently on a four week coast to coast **Australian** tour.

Additionally, a three week concert tour of **England, Holland, and Germany** is set for later in 1997. **Barry** was honoured to be one of the four world-class organists invited to perform for the "**Pipe Organ Extravaganza**" in November 1996 at the historic **Rialto Theatre in Joliet, Illinois**.

His premiere recording of the spectacular **4/33 Ron Wehmeier Wurlitzer, "For The Very First Time"**, available on CD and cassette, is enjoying strong sales and widespread critical and popular acclaim.

In 1992, **Barry** completed studies at **Southern Ohio College**, attaining an Associate of Applied Business Degree in Audio/Video production. A member of Alpha Sigma Lambda Honor Society, he graduated Magna Cum Laude. In 1996, **Barry** graduated with honours from the College-Conservatory of Music at the **University of Cincinnati**, with a Bachelor of Music Degree in Piano Performance.

When not touring, **Barry** is an artist at the **Organ Piper Music Palace in Milwaukee, Wisconsin**, entertaining

on the restaurant's large three-manual theatre pipe organ.

What People Are Saying About Barry Baker

"**Barry Baker**...won resounding accolades from his audience of nearly 800...this was without doubt the best show we've ever had...**Barry's** playing was incredible...it has all the excitement and arrangement of what **George Wright** was noted for in his prime, but takes it another step above - he is truly phenomenal." **Ken Double (Long Center Theatre Organ Society) ATOS International News**.

"...on April 1, we were entertained by a truly remarkable artist...**Barry Baker**...[it was] an outstanding performance...Don't miss him! What a treat it was for us to meet and hear him play!" **Bill Hitchcock (Atlanta Chapter ATOS) Theatre Organ Journal**.

"A BIG Thank-You to **Barry Baker** who presented one of the finest concerts I've ever heard..." **Tim Needler (Central Indiana Chapter ATOS) "Ciphers" Newsletter**.

"...he immediately established himself as a new (to us) force in the organ world...dazzling variety of registration...delightful harmonic treatment...snazzy performance...nice ballad styling...everyone felt he has a brilliant career ahead of him (he's already brilliant!)." **Enos Shupp (Dickinson Theatre Organ Society) "Vox Humana" Newsletter**.

"**Barry Baker**, packed with more talent than can be imagined...premiered for a standing room only crowd at **Krughoff's Wurlitzer Park in Downers Grove**. To pick out a particular favorite song he played would be next to impossible. They all stood in memory with colourful and tasteful registrations, dramatic phrasings, and keen dexterity." **Jim Koller (Windy City Organ Club) Newsletter**.

"This bright young man explored all possible colours in the **3/10 Barton** in his wide selection of music. Timing, rhythm, audience rapport and confidence characterised **Barry's** performance..." **Steve Adams (1989 ATOS National Convention) Theatre Organ Journal**.

"...**Barry Baker** proved to be a theatre organist extraordinaire...first-rate performance." **Steve Adams (1990 ATOS National Convention) Theatre Organ Journal**.

