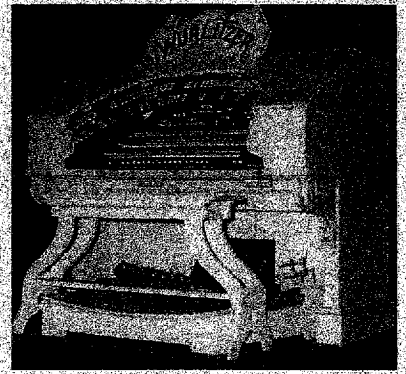


DECEMBER, 2002

# TOSA



2/11 WurliTzer Theatre Pipe Organ  
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ  
Orion Centre Campsie

## *TOSA's Special Christmas Concert*

# with JOHN ATWELL



## Sunday, 8th December at 2pm ORION CENTRE Campsie

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# TOSA NEWS

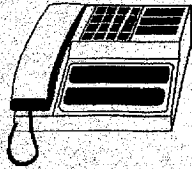
DECEMBER, 2002

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

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TOSA NEWS Items, Advertisements - EDITOR  
All numbers use the prefix 02

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## COMING EVENTS

# DECEMBER

Monday 2 at 7.30pm Committee Meeting

Sunday 8 at 2pm John Atwell  
Christmas Concert  
Orion Centre Campsie

Thursday 12 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone 9716 0151 to confirm

**Happy New Year  
JANUARY, 2003!!**

Monday 6 at 7.30pm Committee Meeting  
"Strategic Planning"

Thursday 9 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone 9716 0151 to confirm

Thursday 28 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone 9798 6742 to confirm

# FEBRUARY

Sunday 2 at 2.00pm Variety Concert  
"Bill & Friends"  
Orion Centre Campsie

Monday 3 at 7.30pm Committee Meeting  
"Strategic Planning"

Thursday 13 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone 9716 0151 to confirm

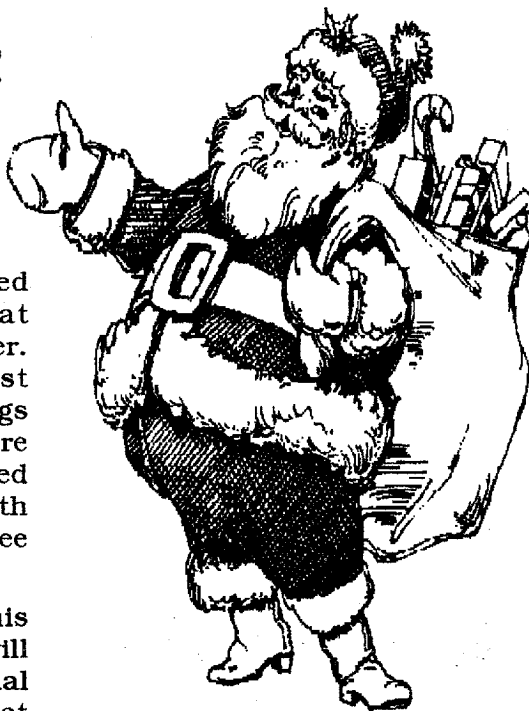
Thursday 27 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone 9798 6742 to confirm

# From The President

I was going to say I enjoyed Len Rawle's concert at Marrickville on 17th November. But that would be a vast understatement - he did things with that *Wurlitzer* that were unforgettable. He really showed what can be done and did it with skill and feeling. I hope we see him again.

If you look elsewhere in this edition of *TOSA News* you will find my report to the Annual General Meeting (page 9). That says it all.

Sorry there was no Members' Afternoon at Marrickville or at Campsie in November - but the 12th of December should be OK for the Orion. The 26th of December at Marrickville is



Christmas, so we will let that one slide.

I will report on the Annual General Meeting in the January edition.

Watch this space

Walter Pearce

# Editorial

As the year 2002 draws to a close, TOSA can look back on a successful but difficult year, thanks to all the hard-working faithfuls of the Society who give so generously of their time and talent. Without them there would be no TOSA or theatre organ concerts.

When we see the number of helpers diminishing, we realise the need to attract others to join our Society. Please encourage anyone, who might be even slightly interested, to join us - once again any first time concert-goers at the December concert can be invited to attend free of charge (see page 13). This could be a way to invite new faces to our concert and into our Society.

Thank you to all the contributors to *TOSA News* over the year - your efforts are greatly appreciated, even though they rarely receive the recognition they deserve. All the best for a Happy and Meaningful Christmas.

Best Wishes,  
Colin Groves

**THE FUTURE OF TOSA DEPENDS ON PEOPLE LIKE YOU -**

TOSA has a unique musical experience to offer and there are LOADS of people out there who would love it **IF ONLY THEY KNEW ABOUT TOSA!!**

It depends on people like you and me to find ways of getting them to just ONE concert Your TOSA committee is asking YOU to join a new **TOSA PROMOTIONS TEAM**

to seriously work as part of a group who meet the challenge of keeping TOSA alive.

It is absolutely clear RIGHT NOW that we need a team who work together and keep up the morale!

If you are willing to do your bit, and to join in the cause:

Phone John Shaw at 9759 5825

*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**





# From The MAILBOX

*The recent discussions on these pages has attracted the attention of Peter Beames of Adelaide. Peter presents his personal views :*

I am glad to have been reading the recent spate of correspondence on the subject of associate artists adding variety to TOSA concerts. This does seem to be a topic that needs to be looked at.

I have been to concerts with associate artists where I have wished they had not been there and also to concerts when I have wished there had been an associate artist on the program.

It is true that there is a long history of having associate artists at TOSA concerts but that used to be the exception and now some people see it as being a necessity.

There does seem to be a need to try to analyse what has changed that has led to this need to have associate artists to give more variety at concerts, instead of relying on the solo organist.

The organs have changed. They are now generally in better shape than ever before and are even more capable of providing a great variety of music compared to what they have been capable of previously. I do not believe the organs have caused this debate.

The audience has not changed much. Maybe there are a few less, and they are little older, but largely the same group.

The organists have changed. On average our concert artists now have higher technical capabilities than ever before and are more capable than ever of playing a wide variety of music to keep the audience entertained for a complete concert.

The music? This has not changed very much at all. I believe if you were to ask most regular concert attendees what they want to have played at a concert the list would look much like what does get played.

The fact that so many are wanting

associate artists to provide greater variety at concerts tells me that those people really want to have a little of something else played because they really are tired of hearing mostly the same, limited selection of music over too many years.

The associate artist is the only way they think they will ever hear something different because they have come to believe that they will not hear very much different, new or fresh from the solo organists.

Even the most devoted Theatre Organ enthusiasts will eventually want more variety in the music and look for some other way to meet that desire, even if it requires them to push the organ and organists aside.

Most potential enthusiasts who can be dragged to a concert are more likely to be hooked if they hear something they can relate to, which generally means something less old than themselves.

Your June Marrickville concert happened to fall in the middle of this debate and does serve as a typical, but certainly not unique, example of the situation.

From the review, it appears that very few of the items that were organ solos were things that have not been heard at many previous TOSA concerts, while the items featuring the associate artist featured music that had been rarely heard, if at all, at previous concerts.

The core of the debate needs to focus on the desire for more variety in concerts. The associate artists are just a diversion that happens to be one way of filling that desire.

The other way would be for the solo organists to rise to the demands, conscious or subconscious, of their audiences, while they still have an audience.

If TOSA members have come to the conclusion that it is not possible for them to enjoy a full concert on their favourite instruments then it would seem to be very difficult to convince the non-believers that they should try the sound of the Theatre Organ at a concert.

Peter Beames  
Adelaide, SA

**Julien Arnold of Victoria writes :**

It has now been confirmed, that Tony Fenelon will play a SOLO concert on the Melbourne Regent 4/36 Wurlitzer (ex-Granada / Paramount SFO) on Saturday February 22nd at 2pm.

There will be no associate artists, no grand piano, no fancy lighting, just Tony playing solo organ.

SO, all you 'purists' had better stop carping about associate artists infringing on 'all organ' time at concerts, and BE THERE. This will be a test of the water for the Regent Theatre to see if there is support for an 'all organ' type concert.

It will also be a recognition of Tony being voted the "ATOS "2002 Organist Of The Year".

See you there,  
Julien Arnold

*The following announcement appeared in the TOSA (VIC)'s November VOX Newsletter :*

## "Tony Fenelon In The Spotlight"

**2002 International Theatre  
Organist of the Year**  
**Saturday 22 February 2003**  
**Time: 2pm**  
**Venue: Regent Theatre,  
Melbourne**

*Acknowledging the first Australian to win the coveted American Theatre Organ Society's Award being the 2002 Organist of the Year, this concert will feature Mr Tony Fenelon playing solo and talking to the audience about his past 12-months. One Act - no Interval.*

### **Ticket Structure:**

A Reserve Full	\$25.00
A Reserve Concession	\$22.50
A Reserve Junior	\$22.50
A Reserve TOSA Price	\$20.00
A Reserve Groups	
10 or more	\$20.00
<b>There is no B Reserve</b>	

*TOSA Price - only available at Ticketek Outlets and at the Regent Theatre. TOSA concession can only be obtained on presentation of TOSA membership card. Not available via Ticketek Web Site or Ticketek Call Centre. One ticket per TOSA membership card.*

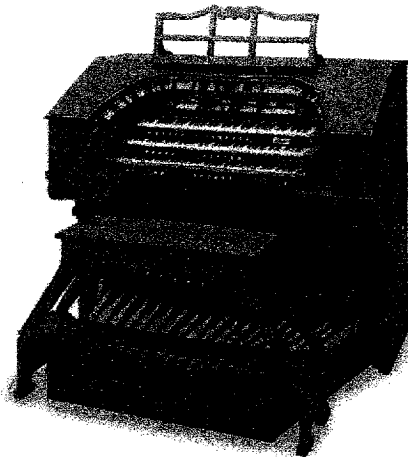
*Concession Price - only available on presentation of the following cards: Health Care Card & Full Government Pensioner Card. Not available with use of any other cards including Senior Citizens Cards etc. Student Concession - not available*

*Junior Price - available to anyone 16-years and younger on presentation of ID*

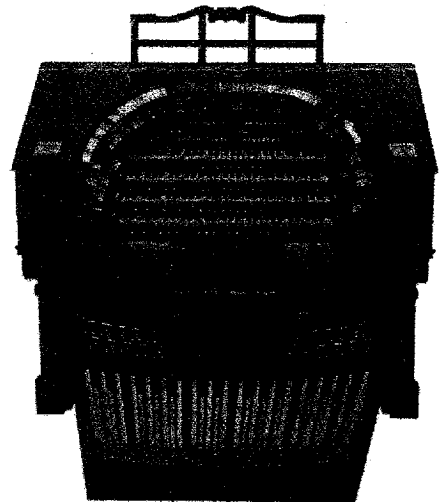
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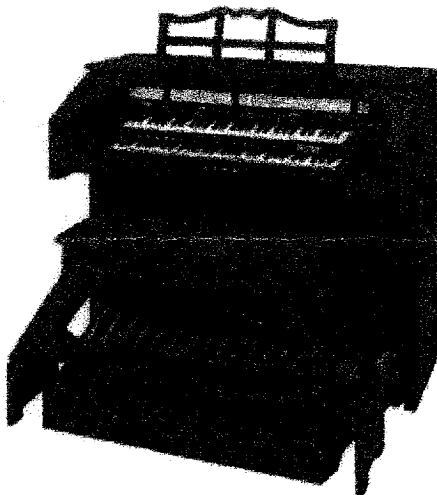
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arrange a demonstration please contact*

# Crazy Carols and Christmas Tunes

*Can you guess the real title of the following Christmas songs?*

1. The Appearance Of The Annual Celebration Of The Start Of The Christian Era Has Commenced
2. Argentine Musical Clanging Objects
3. Channing, Lewis, Or Lombarde In Exile
4. The Cold Season In Alice's Area
5. The Comradely Zoo Denizens
6. Delaware's State Tree And A Clinging Vine
7. During The Dark Hours When Herdsmen Attended Their Charges
8. Endeavour To Personally Experience A Euphoric, Minuscule Yule!
9. Father Christmas Approaches The Metropolis
10. Have You Perceived The Phenomenon That I Observed?
11. Hey Sacred Ebony Atmosphere
12. I Observed My Maternal Parent Osculating With A Corpulent Unshaven Male In Crimson
13. I Will Return To The Place Of My Youth For The Holiday
14. I'm Fantasizing Concerning A Blanched Yuletide
15. A Meteorological Melody Is Manifest
16. My Anticipation Of This Yuletide's Acquisitions Is Nil
17. My Maternal Grandparent Was The Victim Of A Hit-And-Run Attack By A Member Of The Caribou Family
18. My Singular Desire For The Impending Yuletide Season Is Receipt Of A Pair Of Central Incis
19. Ornament The Enclosures With Large Sprigs Of A Berry-Bearing Evergreen
20. Please Permit Pristine Precipitation
21. Tintinnabulation Of Carillon Occupants
22. A Trio Of Non-Occidental Potentates Is Our Identity
23. Valentino, The Roseate Proboscised Wapiti
24. Yule Of An Azure Hue
25. The Yuletide's Diurnal Dozen

*Need some hints? Here are the real names of the titles listed above. However, they are in alphabetical order, not in matching order.*

- a. All I Want For Christmas Is My Two Front Teeth
- b. Blue Christmas
- c. Coventry Carol
- d. Deck The Halls With Boughs Of Holly
- e. Do You Hear What I Hear?
- f. The Friendly Beasts
- g. Grandma Got Run Over By A Reindeer
- h. Have Yourself A Merry Little Christmas
- i. The Holly And The Ivy
- j. I Saw Mommy Kissing Santa Claus
- k. I'll Be Home For Christmas
- l. I'm Dreaming Of A White Christmas
- m. I'm Getting Nothing For Christmas
- n. It's Beginning To Look A Lot Like Christmas
- o. Jingle Bells
- p. Let It Snow
- q. O Holy Night
- r. Rudolph The Red-Nosed Reindeer
- s. Santa Claus Is Coming To Town
- t. Silver Bells
- u. There's A Song In The Air
- v. The Twelve Days Of Christmas
- w. We Three Kings Of Orient Are
- x. While Shepherds Watched Their Flocks By Night
- y. Winter Wonderland

*Answer key is below - NO Peeking!!*

Answer Key : In ; 2t ; 3c ; 4y ; 5f ; 6i ; 7x ; 8h ; 9s ; 10e ; 11q ; 12j ; 13k ; 14l ; 15u ; 16m ; 17g ; 18a ; 19d ; 20p ; 21o ; 22w ; 23t ; 24b ; 25v

# Ottawa Valley Theatre Organ Society

Frequently TOSA member and sometime NSW resident, John S. Batts, sends a copy of his excellent editorial efforts for the OVTOS. While some of the items include local Canadian references, often the articles are intrinsically and universally interesting. Here are 3 from recent editions:

## THE BIGGEST "WURLITZER" IN CANADA?

For those of us with an insatiable curiosity about the "King of Instruments" the organ, the biggest one in the world is a claim too often made.

How does one measure such matters after all? Not in price, of course, though in the 20s the Garrick Theatre, Winnipeg, made the typically inflated noises about the cost of their *Wicks* theatre organ, boasting it was \$5,000.00! Nor should the claim be based on the number of manuals on the console, the outward visible sign, so to say. By such a yardstick the Casa Loma's *Wurlitzer* in Toronto (controlled by a 4 -manual *Warren* console from a Montreal theatre) would seem to outsize the Kingston Theatre Organ Society's 3-manual *Kimball*, which currently claims first rank with its size among Canada's modest collection of functioning theatre organs.

Moreover, using the same measure and switching countries, you might conclude that the 5-manual *Compton* in London's Leicester Square Odeon (1937) was the largest, whereas five manuals control only 17 ranks plus the *Melotone*. Even then it exceeds the better known Granada Tooting (4/14) or the Gaumont State's 4/16 *Wurlitzer*.

However, it fell short of the mighty *Christie* once in the Regal, Marble Arch (1928), the largest theatre organ in Europe at 4/37 (though since 1964 in storage). This last was uniquely installed complete with a 32-bell carillon in its tower and playable from the organ.

Reginald Foort's 1938-40 touring *Moller* organ (more recently ex-BBC theatre organ (1940-63), ex-Hilversum Radio (1970s), ex-Californian Pizza Parlour instrument, before settling in at the Civic Auditorium, Pasadena) showed five manuals but the number of ranks it controlled was only in the low

twenties.

So dismissing costs and size of the console, accurate measurement is found in the number of ranks and/or pipes. Often the latter is difficult to determine, especially on account of mixture ranks where one note may be sounded by as many as three or four pipes!

However, as a short-hand among organ buffs, the signature 4/36 for example, denotes those mighty *Wurlitzer* installed in the Fox theatres in San Francisco, Detroit, etc. - instruments of four manuals or keyboards controlling 36 ranks of pipes.

In the theatre organ heyday, instruments of between 2/4 and 3/8 were the norm, which is one of the reasons that in Renfrew we are so anxious to hear the full 3/20 effects of the combined pipes of *Robert-Morton* and *Warren*.

## RAISING THE CONSOLE

Theatre organ consoles rising from or descending into the depths of the pit have long been part of the entertainment and history of the T.O. world.

Periodically our Society has pondered the logistics of putting our finished *Robert-Morton* console onto a hoist or scissors-lift at the front of The O'Brien Theatre - we think that there might just be enough clearance for a shallow hoist beneath the current surface - a veneer of cement over the original orchestra pit.

Interestingly, one of the first (if not the very first) such devices was installed Down Under, but the original is west coast American. When I consulted the "Second Touch" Internet discussion list on the matter, it was suggested that the first cinema organ installed on a lift in England was at the Plaza, Piccadilly, Regent St. (*Wurlitzer*), in London's West End opened in March, 1926 (my thanks here to Ian McIver, Brisbane, and Gordon Crook, UK). Ian suggested the first suburban cinema with organ lift in the UK as The Rialto, Enfield, in 1927.

In the US it seems the Granada

(later Paramount), San Francisco, may have the honour of the very first installation, 1921 (my thanks to the BBC's Steve Dufield in London).

On the Australian scene, the first console lift was at the Capitol, Melbourne, in 1924 (thanks again to Ian McIver).

## PERVERSIITY THY NAME IS BRYSON

The January 1998, issue of *National Geographic* turned its attention to that unlikely venue for human exploration, the Lancashire seaside town of Blackpool, but a place that statistically has more annual visitors than all of Greece.

It is recognised by all lovers of theatre organ as home to the Tower Ballroom *Wurlitzer*, famed for its recordings, broadcasts, and the late Reginald Dixon, whose life-long popularity at that organ bench from the early 1930s accorded him the name "Mr. Blackpool". The Blackpool style of playing is a contentious among admirers of theatre-organ playing.

The article, lavishly illustrated, took the view that Blackpool always was a tacky resort but somehow has enduring appeal which grew on Bill Bryson. This American has built a reputation as a travel writer, usually intent on debunking popular appraisals.

He opened prominently if misleadingly with reference to another long-time "resident" of the Blackpool organ scene, albeit as an electronic organist: Raymond Wallbank is manipulating an outside *Wurlitzer*, playing standards like *Moon River* and Blackpool's perky unofficial theme tune, *I Do Like to Be Beside the Seaside*. He has been there for 31 years, according to a sign. Many of his lightly snoozing audience look as they have been there about as long.

You catch the drift, a brash Yank playing the age card, though you should also note that Wallbank plays an electronic organ on the North Pier. No mention of either Reginald Dixon, whose signature tune, *I Do Like To Be*

*Beside the Seaside*, gave Blackpool its "theme tune," nor of his successor, Phil Kelsall, himself a much recorded and successful, quarter-century long resident at the Tower *Wurlitzer*.

Even the illustration shows perversity - an otherwise interesting shot of the "gilded splendour" of the Tower Ballroom complete with some dancers depicts in a spotlight off to the side of the stage some unidentifiable organist playing an electronic "toaster" rather than the white and gold console of the *Wurlitzer* which rises on a lift from beneath centre stage. Perversity, thy name is Bryson!

This from an American who now seems to have settled in England, in Yorkshire at that! Obtuse reportage, I fear, and a case of *National Geographic* readers having less than the complete picture. Sigh!

### FOR THE WEB WISE

The UK's Ivor Buckingham operates a *Compton* web site with many colour pictures of theatre organs. He is attempting to document all *Compton* theatre organs prior to the bombing of the *Compton* factory during World War 2 and a total loss of archival records.

The site features an "Organ of the Month" page of information and pictures. It is well worth a periodic visit. A sample offering was The Capitol, Haymarket, London, an example of *Compton's* answer to a polished-wood, French-style *Wurlitzer* console.

Another month featured the Regal, Guernsey in the Channel Islands, an instrument surprisingly larger than its rival, the Forum, Jersey.

The web-site address:

<<http://www.zyworld.com/IvorBuckingham>>

David Devenport, TOSA member and Cremorne *Orpheum* pianist, found this interesting, old item about the Kogarah *Victory*, now *Mecca*.

## HE'S 'ORGANised' !!



Last Friday night at the New Victory Theatre at Kogarah saw a performance of the entire score of *Mary Poppins* on the Giant Christie Theatre Pipe Organ with a difference.

Young Manager of the New Victory, Phil Doyle, whose normal duties are mainly sitting behind his desk in his own office instead sat at the Console of this fabulous organ and thrilled the packed house with his interpretation of the entire score of *Mary*

*Poppins*. The audience was spellbound, as at interval he opened up all stops and really belted out a hot tune. Phil is no stranger to an organ. He has been playing the instrument since he was five years of age and has appeared professionally at Brighton R.S.L. and was the first artist at the World Fair Restaurant at Bankstown Square and has appeared as a featured artist on Channel 10.

Phil intends to appear more often at the console

and is looking forward to seeing once again the revival of the Theatre Organ which thrilled many of the younger generations. Parents for many many years. Incidentally, the New Victory is at present the only Theatre in the Sydney area which hosts of such an organ. A fine achievement for a young man and one which deserves the utmost praise.

**Thank You**  
Margaret Hall wishes to thank to all those who responded to her request for an organ arrangement of *In A Persian Market*. She very quickly found the music she was looking for.

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(Payable in advance)



# **TOSA(NSW) Annual General Meeting**

**Saturday, 23rd November, 2002**

## **President's Report**

Good afternoon ladies and gentlemen, and welcome to this Annual General Meeting.

### **2002 and 2003**

We have had a good variety of artists since our last AGM, and no-one could reasonably complain about the standard of musicianship and quality of music. We've had Tony Fenelon with John Atwell, Chris McPhee, John Giacchi, Margaret Hallison together with Owen Watkins, Neil Jensen, Chris Powell, Dan Bellomy with Laurie Bennett, and Len Rawle. A remarkable array of talent.

If only we could have had our friend Tony, our joy would have been complete. Unfortunately Mr Fenelon is very hard to tie down these days, but our Secretary is with Tony as we speak on an all-expenses-paid, semi-working sea voyage (paid by the shipping company) and he will try to lure Tony back to Sydney for two concerts in 2003.

2003 is looking good, Tony or no Tony, with a great variety of organists lined up. We have no reason to be ashamed in asking our friends along.

### **Thank you**

TOSA depends on people - to restore and maintain our Theatre Organs, and to keep the Society alive and running. Bill has mentioned a number in his Report, and as you will see your committee has moved to honour some of these people by making them Life Members. May I add my thanks, and yours, to ALL those who serve TOSA, not forgetting Secretary and Artist Liaison, Bill Schumacher, who does a great job with unrelenting consistency.

### **Radio program**

Our loss of a *Theatre Organ* program on 2CBA FM radio was, and continues to be, a disappointment. It was a source of *Theatre Organ* entertainment, and also a way of publicising our concerts. However, we are hopeful we can get a program on 2NBC (Sydney), and Chris Styles is preparing an audition tape for us.

### **High rent at the Orion**

When Canterbury Council ran the Orion Theatre we paid a very reasonable fee for its use on concert days and were able to put funds aside for future work. But some 5 years ago Council sub-leased the property to Mr Joe Zouki and we have had to pay about two and a half times the rental since then. We had a further 10% imposed from December 2001.

Well, the lease ran out recently and that, plus the fact that we are losing money on Orion concerts, moved us to write requesting an urgent meeting between ourselves, Council representatives, and Mr Zouki. We asked, among other things, that our rental be halved. And we pointed out that although Council had been very generous and helpful at the time the *Wurlitzer* was installed at Campsie, they have now landed us in an impossible situation. We can't just walk away from Campsie - Theatre Organs don't move that easily - but neither can we afford to stay as things stand!

Well, Council rose to the occasion promptly, and we had a meeting on Tuesday 12th November. Bill Schumacher, John Shaw, Rob Gliddon and I attended for TOSA.

Mr Zouki was unmoved and offered no compromise. He says he is not making any money, and he would be better off without us. He could get much more

money from other people if we left Sundays free. Maybe have our concerts through the week.

The Council people, however, were more positive, and talked about some possible help. They even tossed around the idea of subsidising our rental according to the audience size. Whether anything will come of this remains to be seen. I'm optimistic, but don't hold your breath; Council wheels turn slowly. We told the meeting that we will not make firm Orion bookings for 2003 until a solution is found. This means we need a decision as soon as possible. We also made it clear that substantial action is necessary - not just window-dressing.

But, of course, when it comes down to it, we can't afford NOT to keep the Orion *Wurlitzer* operational. We have to hold concerts there almost regardless of what help we get. For now anyway!

Also note that whatever assistance Council gives, it can't last forever, nor be unlimited. In the long run we have to make ourselves viable regardless of rents or anything else, and this means finding new members and bigger audiences. That is the challenge. We are not about to fall over, but we can't let things go on as they are.

### **TOSA Promotions Team**

I am convinced that our product is excellent and that we have only two immediate problems - (1) Our members are getting older; and (2) there are a lot of people "out there" who have never heard of TOSA and who need to be told. There are people who would love to join, if they only knew.

We have therefore made an appeal for members like you, to form a TOSA PROMOTIONS

TEAM. Please, would you seriously consider helping TOSA this way? The future of TOSA may depend on it. Talk to John Shaw if you are able.

### Members' Play

Marrickville Town Hall is becoming less accessible during the week, due to the increasing presence of Opera Australia, who have booked something like 14 weeks during 2003. They take blocks of six day weeks, 12 hours each day. This has affected Members' Playing Evenings and will continue to do so. It also makes it a bit of a trick to do maintenance, tuning and concert

practice.

We have not had a good year at the Orion either, with about half the Players' Afternoons being cancelled at short notice. We don't suppose this will change much, unless we are willing to swap from Thursdays to other days at the last moment. What do you think?

### Associate Artists

In TOSA News this year we had some lively and conflicting correspondence about the use of Associate Artists. We have tried to take notice of all views. However, I have to ask you to

trust your Committee to do what seems best in a balanced attempt to please most of the people most of the time, and to keep visitors coming back.

### Bye now....

Meanwhile, although attendance at concerts needs a good dose of multiplication, we still have two magnificent instruments, and lots of good entertainment to come.

On behalf of your Committee, and Jenny and me, Happy Christmas. Have a healthy and musical 2003.

Walter Pearce  
President

## SECRETARY'S REPORT

Good Afternoon members. Thank you one and all for coming to the 2002 TOSA Annual General Meeting at Margaret's Music Room. Many thanks go to Robert and Margaret for having us here for the AGM.

I'm sorry that I can't be with you to-day as I was made an offer that I could not resist and to-day I'm in Tenerife, Canary Islands, on board the *Radisson Seven Seas Mariner* with Tony Fenelon about to leave on the second sector of the *Organ Safari Cruise* which will end in Ft. Lauderdale, Florida, then we fly to San Diego where Tony will receive the ATOS Organist of the Year Award during the ATOS National Convention. So I hope that you will excuse me for the afternoon.

2002 has seen a great variety of organ music presented at our concerts, but what is happening to our audiences? The Committee can only organise the functions for our members and the general

public. Our artists and organs are world class so what's the problem? We can't go on staging concerts at a loss, so it's up to you our members. If you don't like what we are doing, please tell us.

We are very sorry that our old friend, Tony Fenelon, hasn't been able to play for us this year. Tony has a contract with *Roland Keyboards* and has to fulfil their commitments, which have seen him all over the world in Asia, Canada, and the UK and after the cruise he will be back in the USA in January/February 2003. We hopefully will have Tony with us again in October 2003 and maybe at Christmas for the duo concert.

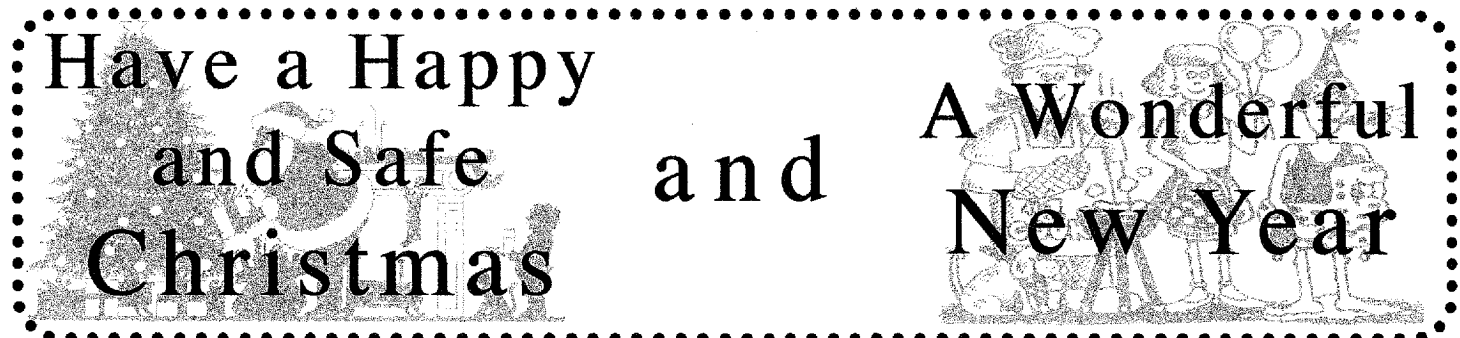
I would like to thank our many workers once again. Same as last year, just like a worn-out record, they know who they are, Eunice and Merv, Edith, Ruth, Jenny, Pam, Kath, Mary and Arthur. The committee really appreciates your time & help. Thanks also to the ladies and gents who help with

afternoon teas and ushering at concerts. Thanks also to our hard working President, Walter Pearce, and Treasurer, Geoff Brimley and our Committee members. Thanks also to Kath Harding for handling the concert bookings and Peter Harding for painting our signs and overseeing our ushering staff at concerts.

Our overseas organists for 2003 will be Russell Holmes from London, UK, in March; a return visit after a few years of Warren Lubich from San Francisco in May; and David Wickerham in August. David had to cancel last year as a result of breaking his leg. We hope he is being extra careful this time before he leaves.

Christmas will be here before we know it, so if you don't get to the Christmas at the Orion with John Atwell I take this opportunity to wish you one and all a Happy Christmas and a Healthy 2003. Let us all make 2003 a big year for TOSA.

Bill Schumacher  
Secretary



# John Atwell's Travels

Earlier this year John Atwell was invited to do a theatre organ concert tour of England. The following is his itinerary and his comments, written before he set out :

London South Bank University: former Trocadero, Elephant and Castle *Wurlitzer* (4/24) which has recently had a console overhaul. Photos on the web look great so I am looking forward to trying it in its new clothes.

Stockport Town Hall: former Manchester Paramount *Wurlitzer* 4/20 Organ. I have played the organ before in January 2000, so am looking forward to the experience again

New Victoria Centre, Howden-le-Wear, County Durham: 3/12 (with Post Horn addition) *Wurlitzer* formerly in

the Gaumont Bradford.

Tywyn, North Wales: 3c/9 *Wurlitzer* from the Granada Woolwich.

Brentford Music Museum, London: 3/12 *Wurlitzer* formerly in Regal Kingston-on-Thames. Made famous by Sidney Torch and Joseph Seal, amongst others.

Palmer Residence, Wyton House, Huntingdon near Cambridge: *Wurlitzer* 3/19 which started as the Ritz Luton 3/8. They also have a *Compton* in the same room, but Peter Palmer has recently made some additions

to the *Wurlitzer*, so it is that which they want to hear.

Private recording session at the home of David Shepherd, Holbeach, on 3/19 residence *Compton*.

St Albans Organ Museum: *Wurlitzer* not sure of its origins. They also have a very rare *Spurden Rutt* there, which I will use for a few numbers.

Thomas Peacock Community College, Rye (south coast near Hastings) 2/6 *Wurlitzer*. Can't find any info on its origins. This will be a challenge but I am looking forward to it.

---

## The *Wurlitzer* in Perth

by Geoff Knaggs

Some time ago (so a couple of details may have changed), on an Internet subscribers' list, Geoff Knaggs gave the following basic details of the Perth *Wurlitzer* :

There are two Theatre Organs in Perth - an English 3/10 *Compton* and a 3/18 *Wurlitzer* both installed in Council Community Centres.

The *Wurlitzer* is privately owned by two former Theatre Organists, John Fuhrmann and Ray Clements, operating as Stirling Theatre Organ Productions (S.T.O.P.), who purchased it when Perth's Metro Theatre was demolished in 1973. John was the last organist employed by the Theatre and played there from the early 60s until 1972

Following a period of 5 years storage, restoration and negotiation with the Stirling City Council, who were building a new Community Centre at Karrinyup (a suburb north of the City of Perth), S.T.O.P. was able to have incorporated two pipe chambers, a relay room and an organ storage area complete with powered,

roll-out stage. The Council then agreed to lease the organ from S.T.O.P. for an extended term.

Originally a 2/12 Style F Opus 1728 the organ was built in the late 1920s and installed in the Regent (later renamed the Metro) Theatre in Perth in 1928.

After the installation at Karrinyup in 1981 a long-range decision was made to add extra ranks and change to a three Manual Console and accordingly in 1988 a Console (ex-Opus 977) that had been altered to a 3 manual by the addition of a Style 260 upper bolster was obtained, as well as 2 extra switchstacks and 6 ranks of pipes. Still to be brought on line is a *Kimball* Solo String, an Oboe Horn, as well as an unenclosed *Deagan* Marimba and an upright piano, making it a 3/20. The selection of the ranks reflects the tonal requirements of the owners and the

organ has drawn many favourable comments from the "experts".

As an interesting aside this organ is one of three that came to Australia that was factory pitched at A452 and the other two are still in operation, one in Sydney and the other in Adelaide.

Our concert season runs from late February to the end of November and consists of eight concerts featuring American, English and Australian artists. Attendances average over 350 per concert and a season ticket scheme attracts over 200.

If you would like to hear this Organ and you are in Perth (the prettiest city in Australia) ring John on 4479837, Ray on 2493098, or myself on 3326074.

Geoff Knaggs

(maintenance dogsbody and e-mail correspondent)

# OUR NEXT ARTIST :

## *John Atwell*

John started learning the piano at the age of 7, and had always expressed an interest in playing the pipe organ. At that stage, his experience had been a limited exposure to the organ in the local church plus a Jesse Crawford and two Reginald Foort recordings from his father's collection of 78s. But on Good Friday 1965, as a lad of 15 years, he visited The Regent in Adelaide with his family, and experienced for the very first time the total impact of a live theatre organ.

This experience was to be the catalyst which kindled his interest and resolution to play the theatre organ. After that, any excuse to go back to The Regent was worthwhile!

Once John commenced classical organ studies at age 17, The Regent became his unofficial venue for theatre organ tuition. When he could, on a Saturday morning John would get some extra practice at Scots Church in North Terrace where he went for lessons, then slip round to The Regent for the matinee. The "lesson-matinee" cost 5/- (later 60c) and consisted of listening to and watching every action and movement of the resident organist, Knight Barnett, from the front row of the stalls. It didn't matter what film was playing. Later he would work on what he had seen and heard back at his practice

instrument - a very early Allen organ. This was the only way to get tuition in those days, apart from listening to recordings.

After The Regent closed, John became aware of the existence of the Theatre Organ Society, and through this association and the recognition of his developing talents, he was invited in 1968 to join Knight Barnett, Brian Richardson and Ian Johnson for the first TOSA theatre organ concert at The Regent's *Wurlitzer* in its new location at St. Peter's College Memorial Hall. Quite an experience for an 18 year old!

In 1971 John married and moved to Melbourne to study immunology for his PhD. His musical career also continued to develop with invitations for concert appearances in different states of Australia. But an appearance with Tony Fenelon at the *Wurlitzer* in St. Peter's College Memorial Hall during the TOSA Convention in 1974 marked the national debut of a popular piano/organ duo association which has continued to the present day.

Since that time Tony and John have performed many times to appreciative concert audiences all around Australia. In 1995, they took their particular magic to the USA for a successful four week

tour.

Over the years, John's musical contributions have been quite varied. John's theatre organ performances have taken him around Australia, New Zealand, the USA, the UK and Canada. Several of these performances have been opening concerts; he has presented programs of both classical and light orchestral fare on significant non-theatre instruments in Australia; for over 16 years was accompanist to the Maroondah Singers; he has worked as a freelance accompanist for many other choirs and soloists; and he has acted as a consultant on the re-specification of many of the new theatre organ installations around Australia.

Through his music, John has had the opportunity to meet many people over the years, both in Australia and overseas. He is grateful that many have become close family friends.

John has spent his post-University life working as a research scientist for the CSIRO. He is again working in the field of immunology and molecular biology as it relates to the diagnosis of human disease. Work commitments place an ever increasing demand on his time. However, he is determined to ensure there is always time for both music and his family.

**JOHN ATWELL Presents**  
**TOSA's CHRISTMAS CONCERT**  
**Sunday, 8th December at 2pm**  
**ORION CENTRE CAMPSIE**

# More Crazy Carols !!!

1. Ag Glockenspiel
2. Aged Matriarch Plowed Under By A Precipitous Darling
3. It Is Becoming Evident That The Holiday Commemorating The Birth Of Christ Is Approaching
4. Nureyev, The Caribou With A Ruddy Nasal Appendage
5. Our Party Consists Of An Autocratic Troika Originating Near The Ascent Of Apollo
6. Rimy, The Manikin Of Crystalline H-2-0
7. The Tatterdemalion Period Of Darkness
8. The Thing Manifested Itself At The Onset Of A Cloudless 24 Hour Astronomical Period
9. This Person Is Somnolently Visualizing A Very Pale Year-End Holiday

Here are the real names of the titles listed above. They are in alphabetical order, not in matching order.

- a. Frosty, The Snowman
- b. Grandma Got Run Over By A Reindeer
- c. I'm Dreaming Of A White Christmas
- d. It Came Upon A Midnight Clear
- e. It's Beginning To Look A Lot Like Christmas
- f. O Holy Night
- g. Rudolph, the Red-Nosed Reindeer
- h. Silver Bells
- i. We Three Kings Of Orient Are

Answer key : 1h ; 2b ; 3e ; 4g ; 5i ; 6a ; 7f ; 8d ; 9c

## FREE TICKET OFFER !!!

Do you have friends who have never been to TOSA Concert?  
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 Australia's finest Theatre Organists, John Atwell.

The time: 2pm on Sunday 8th December. The place: Orion Centre Campsie

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

The TOSA Ticket Secretary,  
18 Acres Road,  
Kellyville, 2155

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.

I/we (one or two people only) have not been to a TOSA concert before:

Name : \_\_\_\_\_ Phone : \_\_\_\_\_

Name : \_\_\_\_\_ Phone : \_\_\_\_\_



# BOOKING FORM

Post to: The Ticket Secretary  
18 Acres Rd,  
KELLYVILLE  
NSW 2155

Seats cannot be reserved unless payment is received in advance. If your booking and payment are received too late for tickets to be posted, they will be held at the Box Office - but we ask your help in booking early

**JOHN ATWELL CHRISTMAS CONCERT**  
**ORION CENTRE CAMPSIE**  
Sunday, 8th December, 2002, at 2.00pm

Phone Enquiries & Bookings:

Mrs Kath Harding : (02) 9629 2257

Please send me:

___ Members' tickets @ \$15.00	Total \$	_____
___ Non-member Pensioner tickets @ \$16.50	Total \$	_____
___ Non-member tickets @ \$18-00	Total \$	_____
___ Child (unaccompanied) @ \$5.50	Total \$	_____
	Full Total \$	_____

\_\_\_ Children accompanied by a paying adult - **FREE**  
(but you should request a reserved seat for them)  
I enclose a Cheque [ ] or Money Order [ ]  
payable to "TOSA (NSW Div.)" for \$ \_\_\_\_\_

OR

Charge my Bankcard [ ] Mastercard [ ] Visa Card [ ]

No.: \_\_\_\_\_ Expiry date: \_\_\_\_ / \_\_\_\_

Signed: \_\_\_\_\_

PLEASE INCLUDE A STAMPED, SELF-ADDRESSED ENVELOPE WITH PAYMENT

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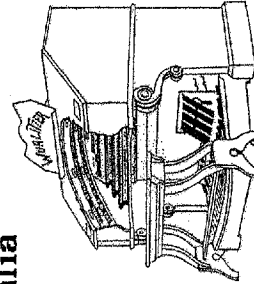
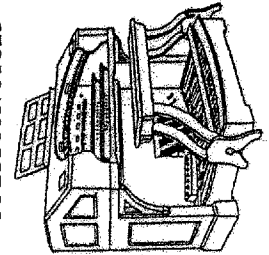
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(NSW Division) Inc.

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