

TOSA NEWS

December 2009
Volume 48 No.11

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**Orion Centre Theatre, Campsie, 2pm
Sunday 13 December**



Tony Fenelon

Saturday & Sunday March 13 & 14 2010

See inserts for 50th Anniversary Celebrations

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From the President



Hello all,

Thank you to all those who attended the AGM: also to Ritchie Willis for his hospitality. The afternoon tea supplied by the ladies and the mini concert presented by some of our members gave an added benefit to the afternoon.

In my Report to the meeting as published elsewhere in this publication, I paid tribute to retiring members of Committee. I am very pleased to welcome to the TOSA Executive and Committee John Wall as Treasurer and Craig Keller and Christopher Waterhouse as Committee members. We look forward to a happy and profitable relationship.

As I write this column, John Atwell is at Marrickville recording tracks for a new CD – something to look forward to sometime in the new year.

Next year's program is taking shape and a separate flyer will be enclosed with the January/February issue of TOSA News. It is of course, subject to change due to unforeseen circumstances but it is hoped no changes will eventuate.

Particularly note the weekend of music in March: it is a time of celebration of the 50th Anniversary of the founding of TOSA NSW Divn.

Finally may I wish each of you a very Happy Christmas and a prosperous, musical, New Year.

Happy organising,

Geoff Brimley

Editorial



Congratulations to the Executive & Committee members elected for the coming year. The President, Secretary and Treasurer's reports to the AGM are included in this issue.

Those members and friends and first time patrons who were able to attend the David Bailey & Erika Boorman show on October 25 in spite of the weather were treated to a great performance. David again demonstrated his own very enjoyable style at the Wurlitzer and together he and Erika gave us some excellent songs.

This issue includes two flyers setting out the artists and booking details for the 50th Anniversary Celebrations in March 2010 of the founding of TOSA NSW Divn . Please mark your diaries and calendars now so you can enjoy a weekend of entertainment with the Mighty Wurlitzers and outstanding musical talent.

If you have friends and relations who enjoy music of the keyboard variety and particularly if you or they have children, neices and/or nephews who have never heard the Mighty Wurlitzer please encourage them to come along using the Free Ticket offer in this issue.

Merry Christmas to all and Happy New Year. The January/February issue will include details of the 2010 Calendar of shows and events.

Deadline for TOSA News is the 12th of the previous month. Enjoy the music,

Ernie Vale

PO Box A2322

SYDNEY SOUTH, NSW, 1235

editor@tosa.net.au

From the Mailbox...



Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor editor@tosa.net.au

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

New Members

TOSA (NSW) welcomes this new member and wishes him a long and happy stay:

Mr Grahame Davis Arizona USA

Item Found at MTH

A brooch was found at the Marrickville Concert on 25th October 2009. The owner should contact the President on 6351 3122

New Service for TOSA (NSW) Divn Members

Theatre Organ Sheet Music Collection & Lending Library

Would you consider donating unwanted theatre organ sheet music (of any condition) to help get a new collection started? All genres, styles and complexities are welcomed.

*Please contact TOSA member Graham Glendenning on
Tel: (02) 9680 3122
Mob: 0401 094 884
Email: gcglen@gmail.com*

FOR SALE

2 Manual Organ Edition (Digital Sample) card for Roland Fantom XR. It retails for 399 pounds sterling (A\$ 736) and gives a Roland Synth the real sampled sounds of a Theatre Organ. As new I'd expect around \$500.

Also a Roland Fantom XR synthesiser, great condition. I'd expect \$900 which includes the custom enclosure. *see the Roland site <http://www.roland.com/products/en/Fantom-XR/>*

Contact David Campbell on 0403 070 773 or email david@pastornet.net.au

To watch out for..

Sunday December 13 Tony Fenelon
2.00 pm Orion Theatre, Campsie

50th Anniversary Celebration
Weekend - Musical Extravaganza

Saturday March 13 Marrickville
Town Hall 2:00pm

John Giacchi & Mathew Loeser

Sunday March 14 Orion Theatre
Campsie 2:00pm

Bill Schumacher & Bernard Walz

A.T.O.S. Convention, 2010 will be in
Seattle, Washington.

Overture June 28

Main Events June 29 - July 3

Encore July 4

- 7 music filled days including concerts on 14 organs by world - class performers and local stars
- Several historically significant instruments and venues
- Based in Seattle with day-trips to the north, south, and east
- Luxury hotel accommodations at an incredible bargain price
- Plenty of exciting Puget Sound sightseeing opportunities

Now would be a good time for T.O.S.A. members to start saving and planning to attend. From the organ point of view there are quite a few original installations as well as some excellent latter day ones. See the articles on Seattle Organs in each issue of TOSA News from now until June 2010.

Go to www.atos.org/conventions

Advertising Rates in TOSA News

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

Members' Playing Events 2010 Dates

The Orion Campsie

2nd Thursday 1:30pm

December 09 No Play

January No Play

February 11

March 11

April 8

May 13

June 10

To be sure there is no last minute cancellation at the Orion please ring Walter on 9716 0151

Marrickville Town Hall

4th Monday evening at 7:30pm

January No Play

February 22

March 22

April 26

May 24

June 28

To be sure there is no last minute cancellation at Marrickville please ring Neil on 9798 6742 after 7:00pm

Theatre Organ Society of Australia (NSW Division) Inc.

PRESIDENT'S REPORT 2009

Good afternoon ladies and gentlemen, Thank you for your interest in your Society and your attendance here today. Overall the year has been a relatively successful one. As you will hear shortly, our financial position is still strong despite a reduction in profit. Our concerts have been professionally staged and, despite some low attendances, have been successful.

I wish in this year's report to focus predominately on our human resources, that body of volunteers without whom the concerts would not eventuate, let alone be successful. To take this line is fraught with danger – if I miss any area it could be taken as an insult. So right at the start I apologise if I make any omissions.

From the concertgoers perspective the first contact is with the Ticket Secretary. They are then welcomed by one of our Ushers, purchase raffle tickets and afternoon tea tickets or maybe some candy from the respective people, and are served tea or coffee with a friendly smile. They hear the mighty Wurlitzer, sometimes with an associate artist performing, and "see" that performance due to those responsible for lighting and video presentation. But before all this there are those who have organised tuning and maintenance of the instruments, those who have purchased supplies, those who have set up all the equipment and, in the case of Marrickville, installed - and then later have to remove - the curtains to make it more comfortable. Then there are those who record and video the program for

archive purposes. You get your TOSA News: that involved contributors, a hard working Editor, then a printer and finally those who place address labels on the publication, bag them individually (all 400 of them) and then deliver them to the post office for despatch. I mentioned labels and this is the responsibility of another volunteer, our Membership Secretary. Our Treasurer ensures all money received is accounted for and all expenses are paid. Our web site is ably serviced. Thank you, each and every volunteer.

Holding this together is a hard working Executive and Committee to whom I extend my sincere thanks. They give up at least 13 nights a year to plan and organise, and try and keep me in order at the same time.

If you haven't got the picture yet – this Society is run by a fantastic group of people whose only thanks is to know that they have done their job well and helped promote and present the magnificent Theatre Organ.

Now I wish to get more personal. Walter Pearce has for some 15 years done a sterling job as Membership Secretary. For a number of years he added the President's job to this. Walter has for some time wanted to cut back on his work load and has now relinquished this position, nor did he seek re-nomination to Committee. He will continue with other work, including the coordination of the Orion members' playing times and the arranging of tuning prior to concerts. Bob Alleway has assumed responsibility for the Membership records and has been working furiously to get all details transferred to an upgraded computer program, which hopefully will not have to be done again for another 15 years.

Kath Harding, a few years ago, agreed to take over the Treasurer's position

to assist in the general organisation of the Executive and Committee. She did this knowing that her time was already stretched with the many activities with which she was already involved. A few months ago she advised Committee that she would have to relinquish this position and that she would not be re-nominating for Committee. This was reluctantly accepted and she is presently enjoying a well-earned holiday, hence her absence. And no, the holiday is not on our money! She remains Ticket Secretary. We appreciate John Wall volunteering to take on the Treasurer's position

A Society has to have an Auditor. Robert Huthnance has faithfully executed this responsibility for a number of years saving us literally thousands. He is no longer able to continue. His expertise, ready advice, and friendly approach to all matters financial, has been much appreciated. We are looking for a suitable replacement.

Ernie Vale, knowing that two younger persons had nominated for Committee, graciously withdrew his nomination to ensure their place on Committee. Ernie will still attend Committee as Editor, and have input, but will not be entitled to vote. So we get the best of both worlds.

To each of these, I say a sincere "thank you" for what you have done for this Society and can only add that I'm so glad you're each staying involved with TOSA. Later, after the Returning Officer, has formally confirmed the new Executive and Committee members I wish to add a few words. For the present, a hearty "congratulations" to those elected and re-elected.

Following advice last year from Rod Blackmore that he would like to be replaced as Returning Officer, an ap-

proach was made to Jack Lawson, a past President, who willingly accepted this responsibility. Thanks, Jack.

A brief word on the Christie. To date nothing has been finalised. Promising venues have been considered, but each has had a change of personnel which has, at the least, delayed any concrete negotiations. It is proposed to move the instrument into storage which has been offered and some work will proceed in the hope of one of the locations becoming available. We have a list of three, each of which has to be reviewed in three months time. Acknowledging that it is possible all three may be unavailable can I encourage you again – if you know of any venue which may be suitable for the Christie, please let us know.

Two final things. First a thank you to each and every member for your support to this Society. Encourage your friends, neighbours, relatives to experience the Theatre Organ and then invite them to become members of your Society. And lastly a special thank you to Ritchie Willis for opening his place to us for today's meeting.

I said that was the final matter. Please bear with me – there are various people with various areas of expertise from whom I seek advice on a fairly regular basis. To each my personal thanks. And finally, a thank you to my long-suffering and understanding wife who must think TOSA and the computer have completely usurped her position. Thank you all.

Geoff Brimley
President

Why do people pay to go up tall buildings and then put money in binoculars to look at things on the ground?

SECRETARY'S REPORT 2009

Good afternoon and welcome to the 2009 AGM at a new venue - Selwyn Theatre, owned and operated by Ritchie Willis and we thank Ritchie for making this venue possible.

Another year has flown by, especially for the Committee, with more hard work and decisions mostly emanating from the round table Planning Meeting which is held at the Epping Baptist Church hall every June.

This year we had a change whereby now we have our monthly Committee Meetings at Burwood RSL, in a private room and it works out well. Some of us who travel over 100 kms, at least we can have a meal in quite pleasant surroundings.

The Wesley Centre in Pitt Street was once again on the list, a lovely venue especially on a cold morning in July. David Parsons was the main artist and afterwards a few of us tackled playing the Christie organ in open console.

We also had a Saturday afternoon Club day at the Christian Science Church at Campsie last February and we thank Peter Held for keeping that organ in good working condition. We plan to visit again next February.

A lovely organ tapestry donated by Mal Mackay was put to a silent auction, with the proceeds going towards the restoration of the Christie organ, which is on track.

TOSA has had two Home Parties this year, Mangrove Mountain and Eastwood, which were very good social occasions.

A Southern Highlands radio station 107.1 FM is now sponsoring TOSA on Sunday afternoons. Members who can't

pick up the signal can listen to the programme live on the internet hosted by Chris Styles. We also have programmes of quality organ music being played on Sydney radio hosted by Andrew Grahame and John Batts.

Most of the Committee are now on the internet and we really make use of this facility, Minutes are now sent electronically, emails go back and forth, all this saves precious time and I would like to thank my co- Committee members, for their precision in answering emails. It makes the Secretary's job easier.

I would like to pass on my sincere condolences to the spouses, families and friends of TOSA members who have passed away this year and there has been a few. They will never be forgotten.

Finally, I would like to thank all the volunteers for their help in making the Sunday concerts run smoothly, we appreciate you very much and may I suggest there is always room for a few extra to lighten the load especially at afternoon teatime.

Well, as you can see, due to many hours of planning and pleasant work it makes TOSA NSW, a highly thought of Society in Australia.

Thank you,
Respectfully submitted
Deirdre McMullan (Honorary Secretary)



TREASURER'S REPORT 2009

The financial year just ended shows a slight reduction in the final profit figure brought about by a number of factors.

Trading profit from the recording, afternoon tea and candy bars was marginally improved.

Income increased significantly from ticket sales and advertising in TOSA News, and slightly from Building Fund donations and raffle proceeds. However this was eroded by falls in Membership renewals, Christie restoration and general donations, and interest, due to the global financial downturn.

Expenditure increased more significantly mainly in the areas of organ maintenance, TOSA News postage and printing, and venue and equipment hire. This was tempered a little by falls in printing postage stationery and telephone, and general and concert expenses.

Overall, this produced an operating profit of \$6,642 which was down by

\$2,482 on last year's figure of \$9,124. Retained profits have now increased by this amount to \$62,925

I would like to thank Geoff Brimley for his invaluable assistance in producing the end of financial year documents and for his ever ready advice during my term as Treasurer. Also TOSA's thanks go to our Auditor, Robert Huthnance for his assistance and professional guidance.

A complete copy of the financial report and accounts was submitted to the Annual General Meeting on 15th November 2009. Members who would like to receive a full copy of the Accounts should contact the Treasurer.

Kath Harding, Treasurer

If all be true I do think, There are five reasons we should drink; Good wine - a friend- or being dry - or lest we should be by and by - or any other reason why

Henry Aldrich - "Reasons for Drinking"

Concert & Membership Prices

The following TOSA concert ticket prices now apply:

	Australian Artists	Overseas Artists
Non-members	\$25.00	\$27.50
Non-member Pensioner	\$22.00	\$25.00
TOSA Members	\$20.00	\$20.00
Students 15-21yrs	\$10.00	\$10.00

Child under 15yrs accompanying an adult: FREE!

Annual Membership Fees are now:

\$30.00 for Full membership, and

\$20.00 for Concession, Country, Interstate & Overseas.



New Committee Member Christopher Waterhouse played MTH Wurlitzer for the visitors from the National Trust on 20 Sep 09



New Committee Member Craig Keller played the Allen T321 Q at Peter and Dorothy Robinson's Home Organ Party on 11 Oct 09

Players at Home Organ Party, Peter & Dorothy Robinson's



Tom Barber



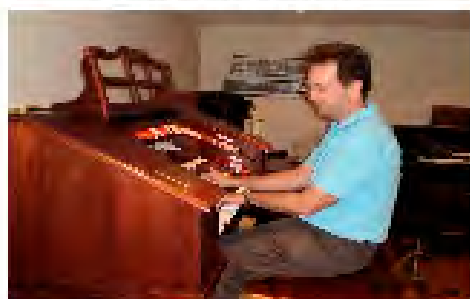
John Batts



Peter Robinson



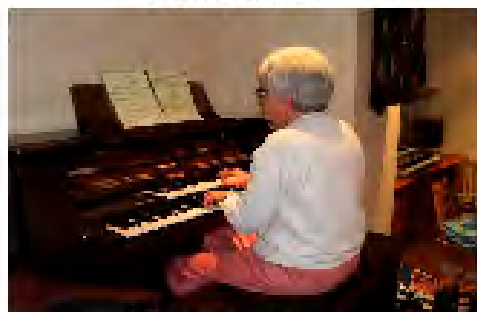
Ron Ivin



Jim Childs



Afternoon Tea



Kath Harding



Deirdre McMullan

TOSA NSW Division Presents

a performance by
Australia's Favourite Master of the Wurlitzer
Tony Fenelon



playing the former Capitol Theatre Mighty Wurlitzer

"The Christmas Show"

Orion Centre Theatre

155 Beamish Street, Campsie

Sunday 13 December 2009 at 2:00pm

(Disabled Access available at the entrance)

Free parking at the rear of the theatre

Bookings: (02) 9629 2257

Visa & Mastercard accepted

From childhood Tony Fenelon displayed remarkable talent as a pianist. Early successes included winning the Victorian Final of the A B C. Concerto and Vocal Competitions, and the Open and Bach sections at the National Eisteddfod in Canberra. In the same year, he obtained the highest marks ever awarded for a Licentiate Diploma in Performing Piano at the Conservatorium.

Tony showcases his incredibly wide repertoire in music genres at his concerts. He provides a tasteful balance between popular and light classics, including music from movies, stage shows, jazz and great standards.

Internationally acclaimed, Tony has performed countless major concerts in prestigious venues throughout Australia, New Zealand, USA, Japan, UK, Canada, Hong Kong, Singapore and Taiwan on Roland's extensive range of contemporary keyboard instruments.

Tony and his wife Noella have also enjoyed the more exotic and well deserved fruits of music as Tony entertains guests onboard luxury cruise ships at some of the world's most exciting locations from Alaska to French Polynesia, Norway, the British Isles, and the South Pacific, Italy, Spain, Africa and South America with Tony as a featured artist on piano and orchestral keyboards.

Over the years Tony has displayed an ability to skilfully arrange and sensitively accompany soloists and choirs. He is regarded highly by his peers as a musician's musician for his unique approach and examples of artistry and taste.

In 2003 he was awarded the Medal of the Order of Australia in the Queen's Birthday Honours for his services to music. Tony is truly a one man show. He creates an entire orchestra at his fingertips, all solos and accompaniments arranged and played by Maestro Fenelon on Roland's piano and orchestral keyboards. A remarkable achievement, considering the very high standard of orchestral integrity and creativity attained. Tony Fenelon's dedication and energy are the drive behind his constant quest for new ideas and musical horizons.

**Tickets: Members \$20; Non Member Pensioner \$22
Non-Members \$25; Student (15 – 21 Years) \$10**

**If it is your or a friends first visit to a TOSA Concert it is Free
for them by completing the Free Ticket Offer Form**

Group bookings for 10 or more adults \$20 per person

Tony Fenelon

Interviewed by John S. Batts following the Christmas Concert at Marrickville Town Hall 2008

JSB: I have many questions for you, but where to begin? You were a pianist. How on earth did you get involved with the sordid business of pipe organ

TF: "The sordid business of pipes?" My Dad had a friend named Geoff Overy [Avery] who purchased an organ back in the 1940s I think, late 40s or 50s. He bought it from the old Majestic Theatre in Melbourne. It was a very small Wurlitzer; it was a Foto-Player with just a straight console and it was only four ranks. It used rolls. You could play it from a straight keyboard. But he put this organ in his home in a suburb of Melbourne, Armadale [Armidale]. And he built a console, a three manual console originally a two-manual console but then he added another manual. And the curious thing was he made this console with the notes closer together because he couldn't stretch an octave conveniently. So he made all the notes. It was totally built from scratch and that was the first time I actually put my hands on a theatre organ and I thought this was heaven.

My father took me to a theatre in Melbourne which I believe was the Regent, and thinking back to who was playing at the time it must have been Geoff Robinson because he had a particular style, which I later recognised from photographs. When he had finished playing he used to put his hands right up like this [Tony gesticulates]. He had a white tuxedo on and [played with] an infectious rhythm. And that's what got me. And I was sitting in the theatre and we went and saw Pinocchio or something like that at the Regent when I was a little kid, because Dad was absolutely smitten by theatre organ.

Every Sunday lunch-time he used to drive Mum mad by turning on the radio

on the ABC. They always had theatre organ broadcasts from the Regent Theatre in Melbourne. And she said, "Rich, are you going to make us put up with that racket during our Sunday dinner?" You know, it just got me. I was hooked on this magnificent sound and when I heard this guy play and watched him, I was transfixed, thinking how can one man do all that?

JSB: I had much the same experience, growing up in the UK with lots of organ on radio broadcasts via the BBC, and then I heard somebody [Joseph Storer] playing at the Ritz, Hereford, an instrument with 2 manuals and four ranks plus Melotone. [Tony pulled a face.] They even used for broadcasting occasionally in the Midland Console series — fifteen-minute programmes from around the region. And you can do a lot if it's all action, as this was.

TF: O yes! You don't always need thirty or forty ranks. [Think of] this little organ here, the Marrickville Wurlitzer. The Plaza, Melbourne, had a small instrument, two manuals and twelve ranks. That's the one that went to Adelaide, with two manuals, and in those days with only ten pistons per keyboard ...

JSB: That was standard.

TF: Yes. You had to work, you know. None of this twenty pistons per keyboard. And then you go to programme all this stuff and you think "My God, where did I put that sound? Where is it? I can't remember." The lovely part about this is that you do remember exactly where you put the combinations. It makes you work, you have to change stops manually.

JSB: And how do you broach the obvious differences of technique between organ and piano?

TF: Geoff Overy, this friend of Dad's,

actually told me what to do. He said now you've got to drop the down bit on your hands and you've got to change the oompah-oompah thing on the piano where you go down a couple of octaves with your little finger and play a base note. He taught me this technique of playing the down-beat with my foot and the second and the fourth beat with my hands. It was like rubbing your stomach with one hand and patting your head with the other [in different motions], but when it came it was sense to me that the peculiar thing was that I never regarded the two instruments as identical. I've always kept this separation between organ technique, looking at an organ and playing organ, be it a classical organ or a theatre organ (but mostly theatre organ), I never related to the piano technique. I keep the two totally separate.

JSB: So you never actually had organ lessons.

TF: No.

JSB: So you were never encumbered, as I was, with an emphasis on legato playing, Stainer's Organ Primer and the like.

TF: I've looked at those books — *****! Designed to drive you mad, particularly the pedal exercises and the left hand with pedal. You find the left hand goes up and the pedal tries to follow it. It's put there by some diabolical person.

JSB: But Stainer would have approved of your toe-and-heel [technique]. There was a fair bit of that this afternoon.

TF: Well, you know, you have the two ends of your foot and you might as well make them work. The pedal-board was designed that way.

JSB: With shoes like that.

TF: Ah yes, it makes it that much easier.

JSB: I'm astonished by people who play and kick their shoes off first.

TF: Well, I suppose it's to get the close feeling, a more intimate feel of the pedal-board. Sometimes at home, if I'm rehearsing, I'll play either in bare feet or with socks. But, when you're doing some fairly complex things on pedals and you belt your little toe up against the sharps on the pedal-board — that can hurt!

JSB: Serious pain!

TF: So it's better to wear a shoe that's appropriate to playing. A lot of people use dancing shoes for organ-playing.

JSB: Another question: how do you manage to keep up during your career in a very different field, with practice, with concertising, travel, etc.?

TF: Well I didn't do as much as I do now, of course, because I have the contract with the Roland Corporation. But back in those days I was mainly confined to weekend stuff, I'd come to Sydney or go to Adelaide or Perth to do a theatre-organ society concert and it was usually a ... but when you're single you could always take a couple of days off. There was a Friday night and [return on] a very late Sunday night or sometimes even Monday morning. So we'd make a real weekend of it. It amazed me, John, because years ago, I'd come up here What we'd manage to squeeze into a weekend. It wasn't just rehearsing, we'd do something else ... we'd go off on an organ crawl. We'd be down at the Christie in St **** [?Columb's] church, into the State Theatre, or the Capitol Theatre, all sorts of things. What we'd cram into a weekend and still manage to do the concert amazed me.

JSB: Access was much easier then, of course.

TF: O yes! And we were young. And the other thing, I think over the years ... it's not just a matter of slamming some numbers together, two verses of "Three Blind Mice" and go up a semitone each time. You raise the bar all the time, if not for your audience for yourself. Your standards change, you become more of a perfectionist with what you want to do.

JSB: I do have a question about programming ... later on perhaps. As a former academic I found it extraordinarily difficult to take off time to play even weddings and funerals, because you always felt that you should be catching up with the latest paper or a journal-article. And you can get into, I suppose you might call it, a rut or a fixation.

TF: You can get into a rut with programming. I was looking through some old books I have, little diary-size notebooks where years ago I religiously wrote down everything I played. Nowadays it ends up on sheets of paper and I just put it into a folder. I was looking through a particular era when I was playing Lowrey organs and I had quite an extensive repertoire, but the number of times I just repeated the same [things]; but then again it was more that in those days working for Lowrey Organs you picked out numbers that worked out best on that organ, and they were the party pieces you used. You did a lot of different locations so it didn't matter if your programme was the same.

JSB: So you developed an extensive memory?

TF: That happened from when I was a kid learning the piano. I began taking lessons when I was just about turning

seven. The classical piano was always there right up till about 1962-63. Then I was taking private lessons at the Conservatorium while I was doing Science at the Melbourne Uni'. And those last two or three years were getting full-on with Science, so that the piano actually dropped back a little bit. When I graduated in 196- I actually finished the course in 1963, graduation was in March 1964. But by that time I'd already got pretty much involved with The Regent.

JSB: I've got that recording you did at The Regent [Interval at the Regent] — "Back Home in Indiana" and the like.

TF: Yes, that's old stuff. Actually, they're releasing on CD the very first one I did there called Academy-Award Songs. There are some extra tracks on it.

JSB: I have used Interval at the Regent on my radio programme, as well as your duo CD [Tony Plays Duo: Tony Felon at the Piano and Organ].

TF: That was never intended to be a record. Those tapes on Interval at the Regent were all done on Saturday mornings where a group of us — Doug Grant whom you probably know — used to go into the Regent on Saturday mornings and we were mad audio fanatics, building our own stereo amps. I had a Tampa tape recorder; Doug had a Bias 66, 7½ inches per second reels etc. We would go in there with Neumann microphones; we'd be in there recording for about an hour and a half, two hours maybe, and then we'd have to get out because the morning show was coming in. Pack up everything into the cars and out to Doug's place and his Mum would get lunch. And we'd drag all these tapes out and we'd play them through different stereos — just us having fun on a Saturday morning.

JSB: It certainly sounds like fun.

TF: That's how Interval at the Regent actually came about: most of the tapes on that, with the exception of the final Showboat selection — I think that was played at the last concert before The Regent closed.

JSB: The things on that I enjoyed were items like "Bound for Botany Bay."

TF: Golly! I don't know how they found their way onto that album. I do know how it happened. Around that time I was doing a little bit of work for a guy that ran a record company in Melbourne and also a record shop called Discuria (?) — his name was Peter Mann. And I helped Doug Grant do some recordings of some folk singers that Peter was releasing LPs of at the time, and one of the groups actually sang these Australian songs like "We're Bound For Botany Bay" and "The Wild Rover." And I thought these are good numbers, I'll play them

JSB: Yes, I've played "Wild Rover" on air too.

TF: So that's how it came to be. It was just what was around at the time and the influences at that time.

JSB: And the organ itself was great fun, wasn't it, an original 4-19 [Wurlitzer]?

TF: It was actually a "Bitzer", it was made up of two organs because The Regent burned down in 1945 or the auditorium and stage area was; the foyer was not too badly damaged. They rebuilt the Regent and reopened in 1947. Then it went on until about 1970. Actually, The Regent was closed for longer than any of its lives. The last time it was closed; it went dark from about 1970 or 1971 right through until 1996. And before that it had never remained closed that [length of] time. People argued about whether they should demol-

ish it, then they wanted to build a hotel etc. Anyway, it was the Marriner group of companies and the [Victoria] State Government that preserved it.

JSB: And that's the family that has allowed the "big" Wurlitzer [4-36]?

TF: Yes, but the old one, after the Regent burned, there was [by then] a 4-manual, 21 rank, a beautiful organ, and it burned down. And they got hold of the organ from The Ambassadors' Theatre in Perth — it was a 3-manual, 15 rank organ — and The Lyceum Theatre in Melbourne. It was a small theatre and it had a 4-rank organ in there. It was made with a very small organ; it could have been another Foto-Player. So they used the four ranks from the Lyceum and added it to the fifteen; that's how they got to nineteen [ranks].

JSB: And that's a large number, really.

TF: The console was originally a 3-manual. If you look at the photographs [of the Regent] you will find that the fourth manual that was added is actually not the same. The piston positions are in a different place. And it was modified into a four-manual console by the Howard Piano Company in Perth.

JSB: So it was professionally done.

TF: Yes, but it was never an original Wurlitzer console. They put all the scrolls on it but it was never [really exact].

JSB: But it sounds good.

To be continued in Jan/Feb TOSA News

[TOSA (NSW) News is much indebted to Tony Fenelon O.A. for giving his time, especially having played a theatre-organ concert immediately before, to respond with such good humour to the discursive queries of the interviewer.]

The Orion Centre - How To Get There

The Orion Centre is located at 155 Beamish Street, Campsie.
Disabled access is available at the Beamish Street entrance.

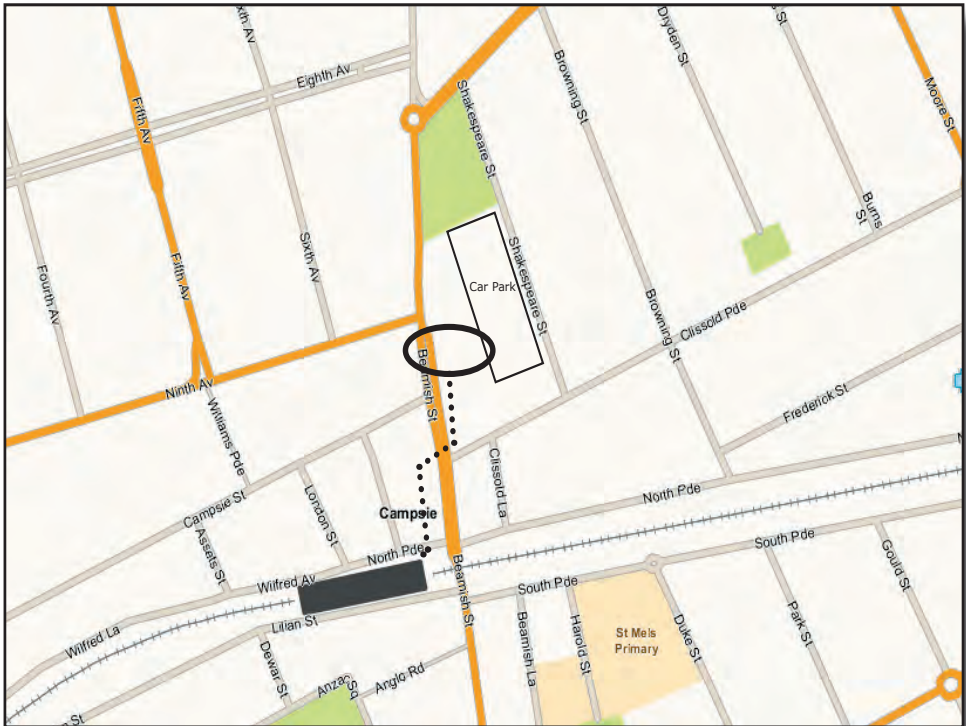
Buses to Campsie Station (on the Bankstown line):

415 from Strathfield Station 12.25pm, 1.25pm on Sundays only.
400 From Burwood Station, Bexley North Station and Rockdale Station.
492 and 494 from Rockdale Station and Kingsgrove Station.

Exit station on to Beamish Street, turn left to traffic lights, cross Beamish Street to the opposite corner (hotel). Turn left and walk down to the Orion Centre on your right.

Free parking is accessed from Shakespeare Street via Clissold Parade from Beamish Street or Brighton Avenue.

Please refer to the map below for a detailed view, or search for the Orion Entertainment Centre, Campsie NSW on www.whereis.com on the web, or www.131500.com.au for transport details.



Free Ticket Offer!

Do you have friends who have never been to a TOSA Concert?

Invitation

If your friends have never been to a TOSA Theatre Organ Concert before, here is your chance to invite them to experience a presentation by

Tony Fenelon

The time: 2pm on Sunday 13th December

The place: Orion Centre Theatre, 155 Beamish St, Campsie
Post this form, enclosing a self-addressed, stamped 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.

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

Name: _____ **Phone:** _____

Address: _____

_____ **Postcode:** _____

Name: _____ **Phone:** _____

Address: _____

Colours of the King

(Programme of Organ Music Society of Sydney) Prepared and presented by Andrew Grahame.

2MBS FM 102.5

2nd Saturday of each month,
5 – 6 pm

The Theatre Organ

Prepared and presented by
Andrew Grahame

2MBS FM 102.5

3rd Saturday of each month,
6.30 – 7.00 pm

TOSA NSW Divn Inc
50th Anniversary
Celebration Weekend
All members please note your 2010 calendar and diaries to keep the weekend of 13th and 14th of March 2010 free so you and your family and friends can come to a fabulous weekend of musical entertainment.

The enclosed flyers set out the details of the artists and the venues and TOSA NSW Divn ask you all to come and enjoy the magical sounds of the Mighty Wurlitzers along with accompanying artists on Piano.

*The **Prince Edward Wurlitzer** installation in Marrickville Town Hall is considered by Australian and International organists to be one of the best accoustical environments for a two manual Wurlitzer anywhere in the world.*

*The **Capitol Theatre Wurlitzer** installation enables TOSA to present all the color and excitement that used to be possible in the Theatre.*

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Seven Hills

3/81-83 Station Rd. Ph: (02) 9838 8832

Booking Form

Post to: The Ticket Secretary
18 Acres Road, 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.

Tony Fenelon 2:00pm Sunday December 13
Orion Centre Theatre, 155 Beamish St, Campsie

The Christmas Show

Phone Enquiries and Bookings: Mrs Kath Harding : (02) 9629 2257

Please send me:

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| <input type="checkbox"/> Member tickets @ \$20.00 | Total \$ _____ |
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Please include a stamped, self-addressed envelope with payment.

Mastercard/Visa may be phoned through, in which case a small charge will be made for postage.

Please indicate your preferred seating location eg. row no. or position: _____

Members Diary
December 2009

Thursday 9th Orion *No Members Players afternoon*

****Sunday 13th at 2:00pm, Orion Centre Theatre****

Tony Fenelon

“The Christmas Show”

Monday 22nd *No Marrickville Members Players Evening*

February 2010

Saturday 13th 2:00pm Members Club Afternoon

at Christian Science Church, 45 South Pde, Campsie

Members are welcome to play the Hammond Organ & there will be other surprises. Afternoon Tea will be provided. Plenty of free parking.

March 2010

**Sat 13 & Sun 14, 50th Anniversary Celebration
Weekend of Music**

Radio.

Highland FM 107.1 for “Sweet & Lovely” every Sunday at 5:30pm presented by Chris Styles.

www.highlandfm.org.au then go to the ‘SOUND LOUNGE’,
click on the Mike Icon and wait for Windows Media Player to open.

Radio Northern Beaches 2MWM-FM 88.7 & 90.3 for “Theatre Organ Magic”
the first Sunday of the month at 12 noon presented by John Batts

Radio 2MBS-FM 102.5 “Colours of the King” (program of the Organ Music Society of
Sydney)

2nd Saturday of each month, 5pm till 6 pm

Radio 2MBS-FM 102.5 “The Theatre Organ” 3rd Saturday of each month, 6.30 – 7.00 pm

Web Sites of Interest:

www.tosa.net.au

www.theatreorgansaust.info (history of cinema organ installations in Australasia)

www.sydneyorgan.com (our sister society, the Organ Music Society of Sydney OMSS)

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