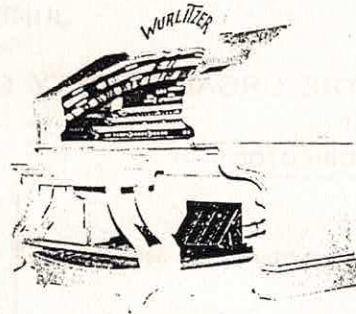
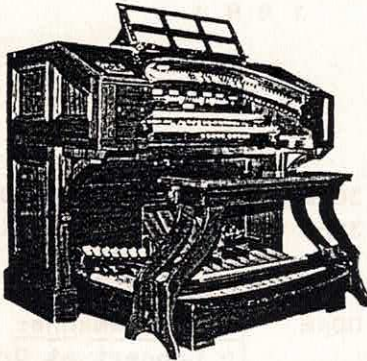


Marrickville Town Hall



Orion Centre Campsie

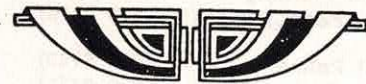
## NEWS

BY POPULAR DEMAND

Presenting



*Bill Schumacher*



With a  
Magnificent  
Musical Matinee

*Campsie Orion Centre*

*Sunday, 29 June 1992*

*at 2.00 pm*

DON'T FORGET  
MEMBERSHIP RENEWAL DUE NO LATER THAN 30 JUNE 1992

Volume 31  
Issue 5

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JUNE 1992

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COMING EVENTS

1 9 9 2

JUNE

Mon 1 at 7.30pm COMMITTEE MEETING  
Wed 10 at 7.30pm Members' Club Night  
Campsie Orion

Sun 28 at 2.00pm Bill Schumacher  
in Concert at Orion  
Centre, Campsie

JULY

Mon 6 at 7.30pm COMMITTEE MEETING

AUGUST

Mon 3 at 7.30pm COMMITTEE MEETING

Sun 30 at 2.00pm CHARITY CONCERT  
Artists to be advised

SEPTEMBER

Mon 7 at 7.30pm COMMITTEE MEETING  
Wed 16 at 7.30pm Members Night, Orion Centre  
Sun 27 at 2.00pm JIM RIGGS  
ATOS American Organist  
of the Year for 1990

The Secretary  
TOSA (NSW Division) Inc.  
PO Box 151  
ALLAWAH NSW 2218

REMEMBER TO TUNE-IN TO 2CBA-FM

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



## Editorial

June already! where has the last six months gone? .....and already it's Members' Club Night again on Wednesday, 10th June.

Do come along - join the fun - even if it's just to say "G-DAY".

For those trying their hand at the majestic Orion Wurlitzer, we have included a specification of the keyboard manuals and settings. Coupled with all the marvellous tips given by the experts at Bob Staunton's Workshops, we're looking forward to a great night's entertainment.

If you wish to play, please register with Frank Ellis as soon as you arrive, then depending on the number of participants, each member will be allotted a playing time.

Would the ladies please bring a plate towards supper to be held during the evening.

Miriam Morris  
Acting Editor

### GET WELL GREETINGS

We send very best wishes to Betty Bruderlin whose presence was missed at our half yearly meeting by her many friends in TOSA. Get well soon Betty hope to see you at Tony and John's concert on 31st May.

## \$ For Sale \$

GULBRANSEN RECORDO ELECTRIC PIANOLA, fully restored. Will play Recordo and similar rolls automatically with full expression and will play ordinary 88 note rolls (you add your own expression with foot pedals). With 100 mostly expression rolls, \$4250.00.  
Colin Tringham 419 3739

ANTIQUE MUSIC BOX in very good order, plays six tunes. Inlaid case \$1800.00. Colin Tringham 419 3739.

## JACK LAWSON RETIRES

### NEW PRESIDENT BOB STAUNTON

Members attending the Half Yearly Meeting on the 13th May at Marrickville, were saddened to hear that our President for so long, Jack Lawson, had decided it was time to step aside from that ever demanding position and from the Committee.

Jack has been extremely generous in the time and effort he has devoted to furthering the interests of TOSA, which fact is appreciated by his fellow committee members and our membership generally.

In accordance with our Constitution, the committee has appointed our Practice Convenor, Bob Staunton, to fill the casual vacancy thus created.

Jack has indicated that he will continue to make available to us the benefits of his considerable experience and this will be very much appreciated by our incoming President and committee.

We extend a very warm welcome to Bob Staunton and our thanks for making his valuable time available for this most important position.



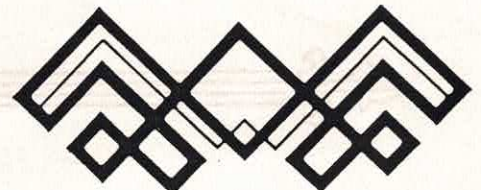
### -WELCOME TO NEW MEMBERS-

It is always a pleasure to welcome new members

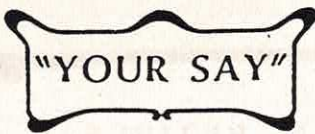
We hope the following members will have a long and happy association with T.O.S.A.

ANTON RORHAM North Ryde  
YVONNE " " "

EVELYN EVANS Punchbowl  
MAREE HOLDEN Ermington  
PATRICIA OVERMEYER Bankstown  
ROBERT CORNISH Mona Vale







P.O. Box 627  
CROWS NEST  
NSW 2065

47 The Glen Road  
ARNCLIFFE 2205

14th May 1992

3rd May, 1992

Dear Miriam,

As you know, I attended the TOSA half-yearly annual general meeting last night and regret that due to another commitment, I was unable to stay for the full meeting. As I am in business for myself and live on the North Shore, it is some years since I was last able to attend a meeting of TOSA, but go to as many concerts as possible and currently "do my bit" by copying the TOSA NEWS free of charge.

Having 'kick started' the North Shore Organ Society some 16 years ago and held every position on the committee since then, I know the importance of regular changes of committee members. However good and enthusiastic and hard working any members of any committee may be, they quite naturally have their own ideas on what they think is best for the organisation. These ideas are almost bound to be in conflict with some members of the society and "a change is as good as a rest". A regular change of committee members from the President down is essential, if all the wishes of all the members are to be satisfied at some time or another. Since the sole purpose of the TOSA committee should be to provide what the majority of the members want, only a regular rotation of committee members will ensure this - and in essence, that seems to me to be what the current 'conflict' is all about.

Naturally I do not know what last night's meeting finally resolved, but I would like to urge all members of TOSA to think about the future of their Society and resolve to attend the A.G.M. in November, prepared to air their views, volunteer their services if possible and make their vote count when it comes to electing a NEW committee.

Sincerely,

Jack Leech

Dear Mr. Lawson,

I would like you and the TOSA committee to know that I found the 1991-92 Workshops on the Marrickville Organ interesting and useful.

It was wonderful to be able to share the knowledge and opinions of those people who were kind enough to conduct them.

If more are held, I will attend. I thank you all for making it possible.

Yours faithfully,

Frank Hickson



#### -THE FINAL CURTAIN-

So, an era has come to an end. The New Gallery WurliTzer - Central London's first and last - has taken its final bow. On Sunday 22nd March a large audience from all over the U.K. came to hear Ena Baga recreate the theatre's early days in the celluloid company of Harold Lloyd, Stan Laurel and Oliver Hardy. Once again, the theatre rang with the laughter of happy film-goers, enjoying themselves as a previous generation had done on that same spot in 1925.

The final curtain followed a duetted medley of farewell songs with Ena at the piano and David Lowe at the WurliTzer, with the house lights fading up during an emotional "Auld Lang Syne". The whole event was expertly masterminded by Donald McKenzie.

But as one door closes so another opens, and we welcome back the COS Midlands 'Compton' after its solitary confinement for six years or more.

(Extract from Cinema Organ Newsletter May 1992 - John Leeming).







# Profile of Bill Schumacher



From a young age, Bill had the ability to play tunes "by ear" on the keyboard. Piano Accordion lessons followed for a two year period from 7 years of age.

On leaving school, Bill studied modern piano technique for some four years. Noted Sydney organist and teacher, Eric Smith, was Bill's tutor for popular and classical organ for five years.

Twice, on entering the City of Sydney Eisteddfod, Bill has won the popular organ section. Just recently, Bill completed a course by correspondence with the Dick Grove Modern Harmony School in Los Angeles.

The Hammond Organ Club was formed in Sydney during the 1960's, and Bill was one of the foundation members, also serving several terms as Musical Director. During this time, the first all Gershwin programme ever played in Australia, was presented in the Concert Hall at the NSW State Conservatorium and Bill was one of the featured artists.

Bill is well known for both piano and organ playing in restaurants. He was organist at the Hawkesbury Inn for some 10 years and latterly had a four year season at the Burning Log restaurant at Dural. During his time at the Burning Log, Bill was soloist and also worked as part of the resident band. Many notable personalities appeared at the Burning Log, including Toni Lamond, Gordon Boyd, and Neil Williams, all working to Bill's accompaniment.

Shortly after the formation of TOSA (NSW) Division, Bill became a member of the Society and has appeared in concert many times for our organisation at Marrickville, Orion, Prince Edward Capitol and State Theatre WurliTzers.

Interstate concerts have been given by him at the Dendy Theatre and Capri Theatre instruments.

During several visits to the U.S.A., Bill has played a recital for the Puget Sound Chapter of the American Theatre Organ Society and has been guest artist at the Pizza and Pipes Restaurant in Seattle.

Bill considers himself fortunate to have visited and played some major US installations including Seattle and Portland Paramount's San Gabriel Civic Auditorium, Kern's residence, Detroit Fox and both Portland and Denver Organ Grinder restaurant WurliTzers.





# John Atwell

# Tony Fenelon

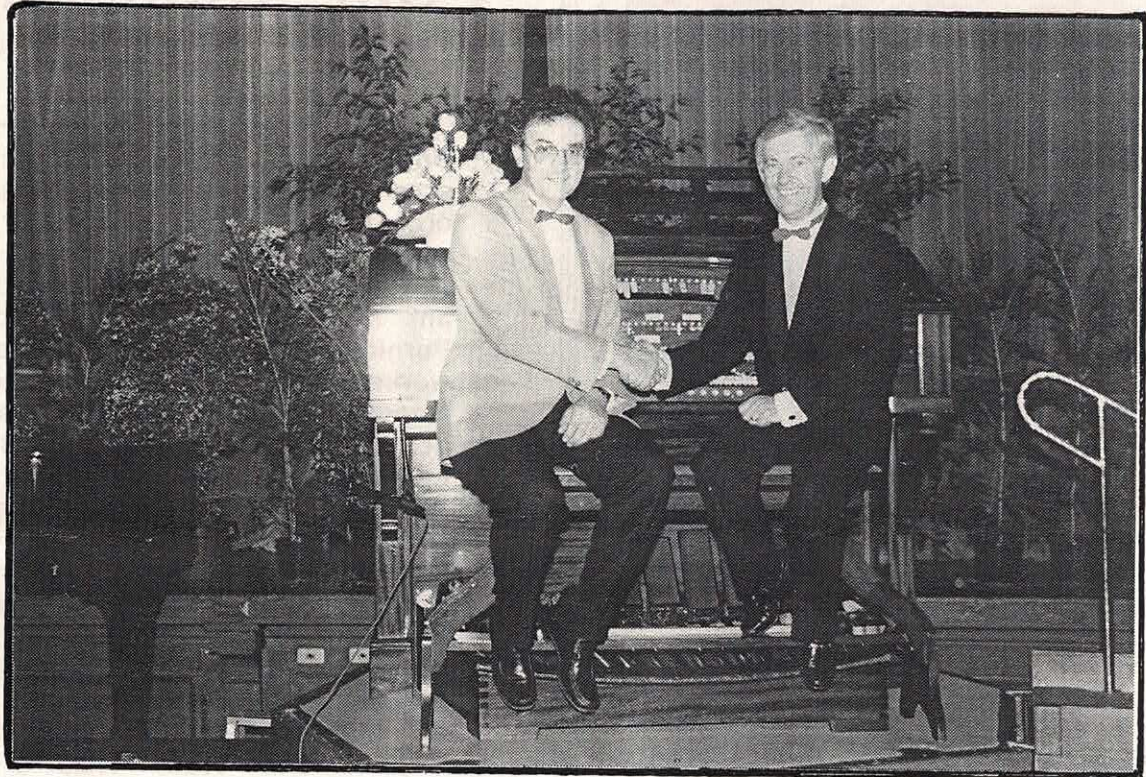


Photo Barry Tooker

John Atwell was born in South Australia and received both piano and classical organ tuition in Adelaide. He taught himself to play theatre organ by listening to and watching, Knight Barnett at the Adelaide Regent Theatre. He also picked up other theatre organ stylings by listening to recordings.

John has lived in Melbourne since 1971 where he gained his Ph.D. in Immunology/Biochemistry at the University of Melbourne in 1974. He currently works for the C.S.I.R.O. as a Senior Research Scientist in the field of genetic engineering/biotechnology. He is married with a wife and two children.

#### RESUME OF THEATRE ORGAN ACTIVITIES

John has presented theatre organ concerts, both solo and in conjunction with other artists for most TOSA Division around Australia since 1971. With Tony Fenelon, presented 21st Anniversary Concert for TOSA (Vic.) at the Dendy Cinema in 1981.

Presented, along with Tony Fenelon and David Johnston, the closing concert at the Dendy Cinema, Brighton, Victoria in May 1982, before the WurliTzer was removed and the theatre remodelled.

Opened the Compton organ in the Memorial Theatre, Ballarat with Hubert Selby in June 1982.

cont'd.

Tony Fenelon was born on 9th January, 1941, in Melbourne. He commenced his piano tuition at the age of 7 and was playing competently in Eisteddfods and local festivals when he was 8. His first win was at Hughesdale and he has had particular success at Dandenong where he won major prizes every year until his early 20's, including the Australian Pianoforte Scholarship in 1959.

In 1961 at age 20, he was the outstanding winner of both the Open and Bach Sections of the Australian National Eisteddfod held at Canberra in the Albert Hall. In 1963 he was the Victorian State winner of the A.B.C.'s Concerto and Vocal Competitions. Along the way, Tony had completed a Bachelor of Science degree at the University of Melbourne in 1963, as well as his Associate Diploma and achieved the highest marks ever awarded for Licentiate Diploma at Melbourne's Conservatorium of Music under famed pianist and teacher, Roy Shepherd.

At Christmas, 1964, another interest of Tony's came to the fore. Having always had a love for Theatre Organ, Tony was invited to perform as a feature spot in a special programme being presented at Melbourne's Regent Theatre. As

cont'd.



Was invited organist to present a concert of light music on the Casavant Organ in Melbourne - Concert Hall during the month of opening celebrations in November, 1982.

Opened the Capri Cinema, Adelaide for TOSA (S.A.) with Tony Fenelon and Ray Thornley at the TOSA National Convention at Easter 1983. Has presented highly successful duo concerts with Tony Fenelon with piano and organ duets for over 10 years.

Is one of the artists on the "Five Alive" album recorded on the organ in the Capri Cinema, Adelaide in 1985.

OTHER MUSICAL ACTIVITIES

Is accompanist for two Melbourne choirs, the Melbourne Singers and the Maroondah Singers. He also arranges music for both choirs. Has appeared in association with these choirs for several years at the "Carols by Candlelight" at the Myer Music Bowl on Christmas Eve, playing with the piano or organ.

Has had a hand in the tonal design and final console layout for several theatre organ re-installations including Dallas Brooks Hall, Melbourne and the Capri Cinema, Adelaide.



a result of his outstanding performance, he became the resident organist at the Regent until it closed in 1969. Through this early period, Tony was also invited to play at several locations on Theatre Organs throughout Australia by the rapidly growing Theatre Organ Societies.

A great highlight of his career came in 1969, with his first visit to the USA for a concert tour and one which resulted in return tours totalling ten in all. His most recent tour was in 1990 when he was invited to tour several cities in the USA. He has toured with the well known American organist, Lyn Larsen. This tour featured Tony playing piano with Lyn providing orchestral backing at the organ in an exciting repertoire of duo works ranging from well known classics including the music of Rachmaninoff, Chopin and Liszt to the popular music of today. This highly successful tour of 16 cities was widely acclaimed by all who attended.

Tony has released 15 record albums in various countries and has the distinction of being awarded 4 Gold records for one of his albums recorded at the Regent, Melbourne WurliTzer. Recently Festival have released two of his recordings on compact disc.

Music is Tony's love, but not his only profession. He is also bio-medical engineer and heads the Bio-Medical Engineering team at Royal Melbourne Hospital. For leisure (when he finds the time), Tony is an accomplished and enthusiastic glider pilot.

A man of great versatility, Tony's dedication, energy, musical genius and personality make him an artist of constant demand throughout the world.







DON THOMPSON  
CONCERT

3RD MAY, 1992 AT MARRICKVILLE

-o-00-o-

ONLY A VERY AVERAGE SIZED AUDIENCE (ABOUT 265) ATTENDED THE ABOVE CONCERT GIVEN BY THIS ORGANIST ON HIS FIRST AUSTRALIAN VISIT.

DON, BORN IN ENGLAND, AND GAINING HIS MUSICAL TRAINING THERE, LATER BECAME A RESIDENT IN SAN FRANCISCO.

THE AUDIENCE RESPONDED TO DON'S WARM PERSONALITY AND HIS CHOICE OF PROGRAMME COULD HAVE BEEN THE AUDIENCE'S OWN CHOICE.

MUSIC INCLUDED A BRACKET OF ETHEL MERMAN'S GREATEST HITS, SIGMUND ROMBERG AND A BLACKPOOL DANCE MEDLEY. A MELANCHOLY ARRANGEMENT OF EBB TIDE WAS LATER FOLLOWED BY FINLANDIA AND DON CHOSE ROSSINI'S SILKEN LADDER TO CONCLUDE.

DON RECEIVED WARM ACCLAMATION AND MANY WILL LOOK FORWARD TO ANOTHER VISIT SOME TIME IN THE FUTURE.

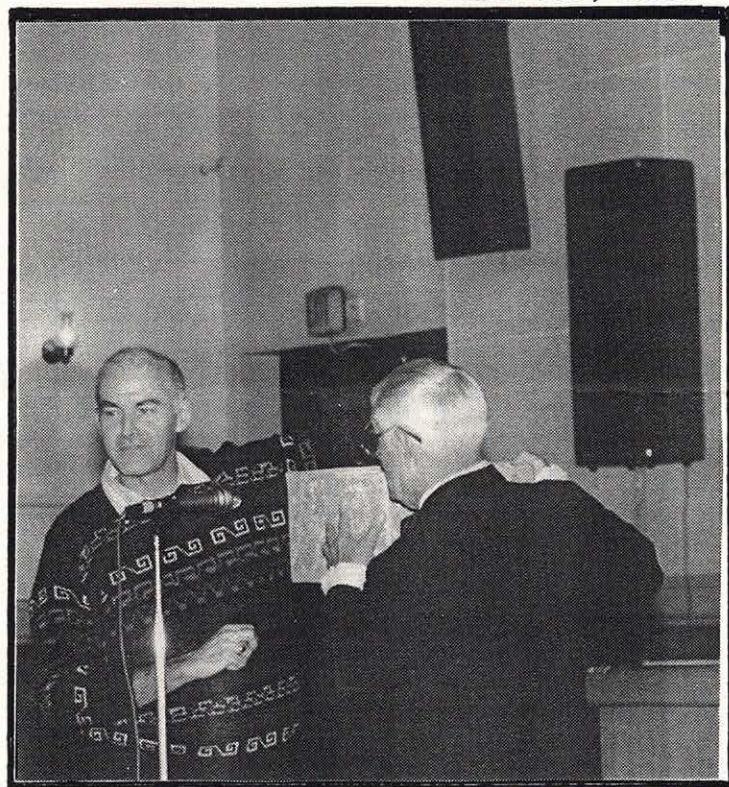
JOHN SHAW

Photo Barry Tooker



The audience responded to Don's warm personality

Photo Barry Tooker



Cliff Bingham assists Frank Ellis drawing the lucky number for the raffle prize



Margaret Hall Music  
P.O. Box 443  
RIVERWOOD 2210

14th May, 1992

Dear Members,

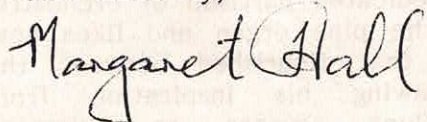
Thank you for your support in attending the launch of my recording, "KITTEN ON THE KEYS" at the Half Yearly Meeting on Wednesday 13th May. I was overwhelmed by your response to the cassette and hope that the selections provide you with many hours of happy listening.

Those who purchased the cassette may have noticed that the biographical notes on the insert fall short at 1988. The covers were 'hot off the press' only about an hour before they went on sale and even if the omission had been detected, there was nothing we could have done there and then. I do apologise for this error.

I am pleased to now inform you that new inserts will be available for you to collect at the record bar at future concerts.

Thank you all once again for making the launch such a success.

Yours sincerely,

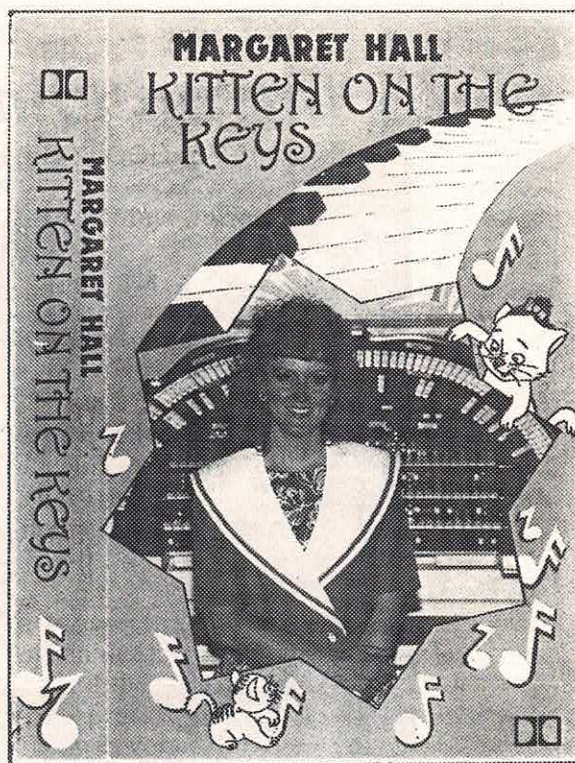


Margaret Hall

Congratulations Margaret.

A most delightful and professional presentation. To see that dainty little figure sitting up at the Mighty Wurlitzer and to hear the majestic chords and registrations, coupled with superb fingering and style, was a pleasure not to be missed.

Kevin Rowland is to be commended once again. I was told by one of our members that on the night of Margaret's presentation, Kevin purchased 10 copies of Margaret's cassette - to promote Margaret's musical career and T.O.S.A.. You're a 'Gem' Kevin.  
Ed.



Side One

1. **Fanfare From "Music for the Movies March"** (Levy)
2. **Someone To Watch Over Me** (Gershwin)
3. **Serenata** (Anderson)
4. **The Continental** (Conrad/Magidson)
5. **'Irving Berlin Medley'** (Berlin)  
Let's Face The Music And Dance  
Heatwave • Always  
Top Hat, White Tie And Tails  
Cheek To Cheek
6. **Somewhere Out There** (Hornor/Mann/Weil)
7. **Kitten On The Keys** (Confrey)

Side Two

1. **Selections From "Me And My Girl"**  
Thinking Of No One But Me (Gay/Furber)  
Me And My Girl (Gay/Furber)  
Once You Lose Your Heart (Gay)  
Love Makes The World Go Round (Gay)  
Leaning On A Lamp-Post (Gay)  
Lambeth Walk (Gay/Furber)
2. **Am I Blue** (Clark/Akst)
3. **Row, Row, Row** (Monaco/Jerome)
4. **Calling All Workers** (Coates)
5. **The Voices Of Spring** (Strauss)
6. **What A Wonderful World** (Weiss/Thiele)
7. **Bandstand Boogie** (Albert ne/Horn/Eigart/Manlow/Sussman)

Arrangements by Margaret Hall  
Copyright 1992 Margaret Hall Music

Margaret supplied a beautiful iced cake in the shape of a keyboard with the title of the cassette 'Kitten on the Keys' piped in blue on top with musical designs in yellow and kittens on the keys. Thank you for a lovely supper Margaret.



## Introducing Jim Riggs



Photo Barry Tooker

In this digitally synthesized age, Jim Riggs is something of a rarity:

A genuine theatre organist playing the pipe organ in theatres for live audiences. He is House Organist for the fabulous art-deco Paramount Theatre in Oakland and the newly restored Stanford Theatre in Palo Alto. He has held similar posts at the Grand Lake Theatre in Oakland and at the Castro Theatre in San Francisco. At these four theatres it is estimated that since 1985 Jim has performed for well over 400,000 patrons.

Jim maintains an active schedule playing concerts across the nation and in Great Britain and Canada. He has released three recordings; the latest being "PARAMOUNT ON PARADE", recorded on the 26 rank Wurlitzer organ in the Oakland Paramount. His recordings and concerts have been heard on radio throughout the United States and on the BBC.

Jim has performed for five American Theatre Organ Society conventions and was recently honoured by that group as Organist Of The Year for 1990.

Jim is a dedicated partisan of orchestral music on the pipe organ and likes best the music that flourished between the wars. Drawing his inspiration from such far-flung sources as animated cartoon scores, 1930's dance band arrangements and scratchy old 78's, he always produces distinctive, toe-tapping results.

Jim and his wife Janice and daughter Georgia Lee, make their home in Oakland, California.

Jim Riggs has been booked to appear in concert on the 27th September at the Orion Centre, Campsie.

WATCH NEXT EDITION OF TOSA NEWS  
FOR DETAILS ON AVAILABLE  
CASSETTES AND WORLD WIDE  
REVIEW QUOTES.





## ORION ORGAN ON TAPE AGAIN !!!

Popular English organist  
ROBERT WOLFE, has released  
his second recording made on  
the Orion Centre Wurlitzer  
organ.

Such was the response and  
enthusiasm to his first cass-  
ette "G'DAY AUSTRALIA", it  
was decided to release a furth-  
er tape prior to Robert's  
Australian and New Zealand  
tour during March this year.  
"WOLFE ON WURLITZER" displays  
Robert's talents on a broader  
scale than his first recording  
and includes a varied programme  
that will appeal to all listen-  
ers.

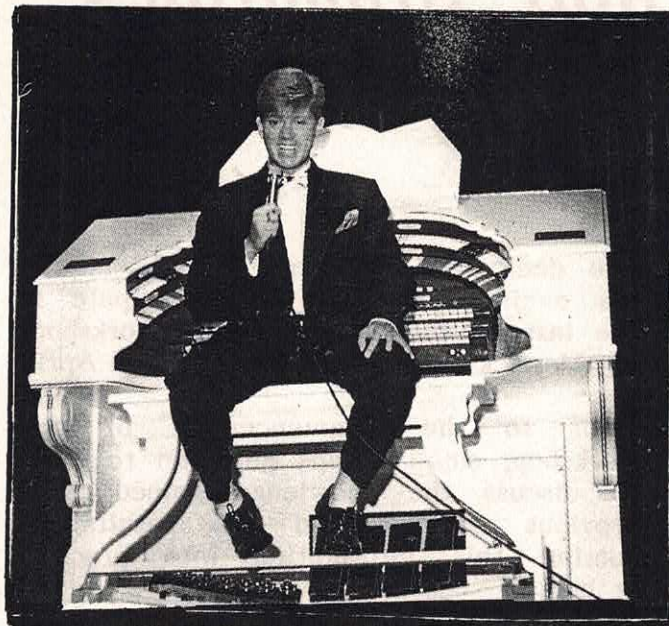
Once again the recording is  
digital stereo recorded on  
chrome tape, with special atten-  
tion being given to 'in theat-  
re sound. It must be stress-  
ed that there is no added rev-  
erberation, or studio mixing  
in this recording as it was  
the wish of the producer that  
NO artificial means were to  
be included in the final studio  
preparation.

Cassettes are available now  
from the T.O.S.A. record bar  
and members are encouraged  
to support the society in the  
purchase of this fine record-  
ing.

Sales have proved most encour-  
aging in all venues where sold  
and reviewers rate this cass-  
ette as a first class presentat-  
ion of both organist and instru-  
ment.

AVAILABLE AT THE RECORD BAR  
DURING TOSA PERFORMANCES:

PRICE: \$15.00 or 'phone  
Neil Palmer on 798 6742 to  
reserve your copy.



## "WOLFE ON WURLITZER"

Recently, I came into possession of  
the latest ROBERT WOLFE recording  
(named above) and I must say I was  
very impressed indeed. This tape fits  
in perfectly with ROBERT's image as  
we know him, 'Happy and Entertaining'  
and keeps moving along with a well  
chosen collection of the songs we know  
and love from select popular composers  
(Kern, Berlin, Rogers-Hart, Rodriquez,  
Vacek, Warren, Lloyd-Weber, Mancini,  
Henderson) just to name a few.

The first side concludes with a memor-  
able "Phantom" selection, very well  
played with noticeable attention to  
expression and voicing registration being  
given to the ballads, most rewarding.

Having recorded this tape on the magnif-  
icent 3/17 Orion Wurlitzer ROBERT  
uses every opportunity to exploit the  
huge voicing range of this lovely instru-  
ment, and he does this with great finesse.

We hear everything including a piece  
of Brazil and the Finale is an excellent  
rendition of a "Storm at Sea", some-  
thing that only an artist of ROBERT's  
capabilities can achieve with such out-  
standing success. I believe this cassette  
is available from the TOSA RECORD  
BAR and as far as I'm concerned, it  
is a must! Happy Listening!

Doug Smith



# Bob Staunton's

## Workshop

The dedicated group of T.O.S.A. members again turned out to participate in the last of the Organ Playing Workshops at Marrickville, on Tuesday, 28th April.

Prior to the commencement of this workshop, small groups gathered together to discuss the knowledge gained from previous sessions and the results of putting this information into practise at home.

Our Workshop leader was Cliff Bingham, a Concert Artist and TOSA member, well known and respected by members for his musical skills.

As usual, the leader had prepared well in advance and at the commencement of the evening, placed one page of music in front of each participant. A look of wonderment flowed through the group, as they had no idea how much detail and discussion this single page would produce.

Cliff planned his session around that all important area of 'RHYTHM' which contained no less than ten different rhythm styles.

In no time at all the organ was alive and producing those pulsing beats which make music so pleasing to listen to. Here are some highlights from the evenings presentation.

(1) FOXTROT: The pedal beat must be played with a staccato touch, but must be clearly defined in pitch. This is achieved by allowing enough wind into the pipe to allow it to speak properly and then cut off. Note: Watch the difference in attack e.g. between Diapason and Bourdon. The left hand chord must also be played with a staccato touch to compliment the pedal.

Use the same basic pattern for about all types of tempo. The quickstep should be about one and a half times the foxtrot pace. A march in 2/4 time uses this style and a couple of

pieces are COLONEL BOGIE and AMERICAN PATROL.

(Have you ever seen the 'Theatre Organ Bounce' used by some organists to keep in time e.g. Phil Kelsall and Robert Wolfe when they bounce with the music?)

(2) WALTZ:

Leave the pedal note full 'time' value, but play chords with a staccato touch.

(3) MARCH 6/8 TIME:

The pedal must be played in a 'crisp' manner similar to the Fox Trot. Pieces to play - Seventy Six Trombones and WASHINGTON POST.

(4) CHA CHA :

There are a few versions of this beat, but a simple method is to play pedal then double the follow up beat. A tricky one to try is TEA FOR TWO.

(5) ROCK :

This is one of the more modern beats and it is suggested that you play both the pedal and left hand chord 'crisply' in the Fox Trot style and also use a non tonal percussion to emphasise the beat. e.g. Tambourine. Play CAN'T STOP THE MUSIC and SONNY for starters.

(6) BEGUINE:

This well known beat is easy on the ears but hard on the left hand. The 'trick' is to play the pedal on beat one and roll the chord upwards on the second half of the second beat. Count 1 (pedal) 2 and (chord) 3 (Pedal) and (chord) 4 (pedal) and chord. Add the Tambourine to complete the sound (the first chord roll produces the -Tambourine shake).

(7) SLOW ROCK:

Play the pedal with full note value but play chords with staccato touch. Try THEME FROM A SUMMER PLACE.

(8) SPANISH TANGO:

Pedals, accompaniment and Tambourine added are played with a staccato touch. Practice JEALOUSY.



(9) ARGENTINIAN TANGO:

Pedals accompaniment and Tambourine - are played with a very quick staccato touch - the accompaniment must be crisp and clean.

When playing the Wurlitzer try using the Crescendo pedal to accentuate the tempo towards the end of the bar.

The 'trick' is to hold the last two quavers as a crotchet and let the tambourine build up sound. Try HERNANDO'S HIDEAWAY.

(10) 4 IN THE BAR - JAZZ STYLE.

Do not use 16' pedals, instead use 8' diapason, tibia, flute, cello (to taste) add the tap cymbal to pedal. The left hand sustains the chord and 'crab crawls' for chord change.

Play the right hand as a single melody note in the middle of the keyboard. PLAY SONNY

-o0o-

Somewhere through this the group managed to partake of refreshments and the evening was rounded off with a few registration suggestions.

Cliff played the organ out with some up tempo music, including a march and was warmly thanked by the group for his most interesting presentation.

The workshop was closed by the Practice Convenor, who thanked all participants for their support and indicated that following their requests, further workshops would be organised in the future.

-o0o-

It has been a most interesting series given by most talented and enthusiastic leaders to most appreciative students.

Thank you again to TOSA for making the organ available for each workshop to Jack and Pearl Lawson, Edna Hambly and her daughter Wendy for arranging our supper refreshments.

Bob Staunton

Musical score for organ accompaniment, featuring various styles:

- FOX TROT (2/4)
- WALTZ (3/4)
- MARCH (6/8)
- CHA CHA (4/4)
- BEGUINE (9/4)
- SLOW ROCK (12/8)
- SPANISH TANGO (4/4)
- ARGENTINIAN TANGO (4/4)
- 4-IN-BAR JAZZ (4/4)

DONATION OF LADDER



I have often said you have to be a "Contortionist" to work on the Marrickville organ.

At the half yearly meeting, a folding ladder was donated by member, Kevin Rowland, for use in the Marrickville maintenance. This will be extremely useful and is much appreciated. Thanks, Kevin.

Neil Palmer





# SPECIFICATION OF WURLITZER ORGAN ORION CENTRE ☆ CAMPSIE

<p><b>PEDAL:</b></p> <p>Diaphone 32</p> <p>Resultant Bass 32</p> <p>Ophicleide 16</p> <p>Tibia Clausa 16</p> <p>Bourdon 16</p> <p>English Horn 8</p> <p>Tuba Horn 8</p> <p>Trumpet 8</p> <p>Diaphonic Diapason 8</p> <p>Tibia Clausa 8</p> <p>Clarinet 8</p> <p>Cello 4</p> <p>Octave 4</p> <p>Flute 4</p> <p>Piano 16</p> <p>Bass Drum 8</p> <p>Kettle Drum 8</p> <p>Snare Drum 8</p> <p>Crash Cymbal 8</p> <p>Tap Cymbal 8</p> <p>ACCOMP TO PEDAL 8</p> <p>GREAT TO PEDAL 8</p> <p>GREAT TO PEDAL OCTAVE 4</p> <p>SOLO TO PEDAL 8</p>	<p>Piccolo (Tibia) 4</p> <p>Octave String 4</p> <p>Octave String Celeste 4</p> <p>Octave Violen 4</p> <p>Octave Violen Celeste 4</p> <p>Quintadena 4</p> <p>Flute 4</p> <p>Vox Humana 4</p> <p>Twelfth 2 2/3</p> <p>Piccolo (Flute) 2</p> <p>Piano 8</p> <p>Harp 8</p> <p>Chrysglott 4</p> <p>Snare Drum Roll 4</p> <p>Tambourine</p> <p>Castanets</p> <p>Chinese Block</p> <p>Tom Tom</p> <p>Sand Block</p> <p>Tap Cymbal</p> <p>Choke Cymbal</p> <p>Select Tab (either Chinese Block or Tom Tom)</p> <p>ACCOMP OCTAVE 4</p> <p>SOLO TO ACCOMP 8</p> <p><b>ACCOMP 2ND TOUCH:</b></p> <p>English Horn 8</p> <p>Tuba Horn 8</p> <p>Trumpet 8</p> <p>Diaphonic Diapason 8</p> <p>Clarinet 8</p> <p>Piccolo (Tibia) 4</p> <p>Piano 4</p> <p>Sub Harp 8</p> <p>Xylophone 8</p> <p>Chimes</p> <p>Triangle</p> <p>Traps on 2nd touch 8</p> <p>SOLO TO ACCOMP 8</p> <p>GREAT TO ACCOMP 4</p> <p><b>GREAT:</b></p> <p>English Horn (t.c.) 16</p> <p>Ophicleide 16</p> <p>Trumpet (t.c.) 16</p> <p>Diaphone 16</p> <p>Tibia Clausa 16</p> <p>Oboe Horn (t.c.) 16</p> <p>Clarinet (t.c.) 16</p> <p>Orchestral Oboe (t.c.) 16</p>	<p>Solo String &amp; Celeste (2 ranks (t.c.)) 16</p> <p>V.D.O. &amp; Celeste 16</p> <p>(2 ranks (t.c.)) 16</p> <p>Bourdon 16</p> <p>Vox Humana (t.c.) 8</p> <p>English Horn 8</p> <p>Tuba Horn 8</p> <p>Trumpet 8</p> <p>Diaphonic Diapason 8</p> <p>Tibia Clausa 8</p> <p>Oboe Horn 8</p> <p>Clarinet 8</p> <p>Orchestral Oboe 8</p> <p>Kinura 8</p> <p>Krumet 8</p> <p>Solo String &amp; Celeste (2 ranks) 8</p> <p>V.D.O. &amp; Celeste (2 ranks) 8</p> <p>Quintadena 8</p> <p>Concert Flute 8</p> <p>Vox Humana 8</p> <p>Tibia Quint 8</p> <p>Tuba Clarion 8</p> <p>Octave 5 1/3</p> <p>GREAT CELESTES OFF 4</p> <p>Piccolo (Tibia) 4</p> <p>Octave String &amp; Celeste 4</p> <p>Octave V.D.O. &amp; Celeste 4</p> <p>Flute 4</p> <p>Vox Humana 4</p> <p>Tibia 4</p> <p>Tibia Twelfth 3 1/5</p> <p>Flute Twelfth 2 2/3</p> <p>Piccolo (Tibia) 2 2/3</p> <p>Piccolo (Flute) 2</p> <p>Fifteenth (String) 2</p> <p>Fifteenth (V.D.O.) 2</p> <p>Tibia Larigot 1 1/3</p> <p>Tierce (Flute) 1 3/5</p> <p>Tibia Fife 1</p> <p>Piano 16</p> <p>Marimba 8</p> <p>Harp 4</p> <p>Chrysglott</p> <p>Sleigh Bells</p> <p>Xylophone</p> <p>Glockenspiel</p> <p>GREAT SUB OCTAVE</p> <p>GREAT UNISON OFF</p> <p>GREAT OCTAVE</p> <p>SOLO SUB TO GREAT</p> <p>SOLO TO GREAT</p>
<p><b>PEDAL 2ND TOUCH:</b></p> <p>Diaphone 32</p> <p>Crash Cymbal Re-it 8</p> <p>Traps on 2nd touch 8</p> <p><b>ACCOMPANIMENT:</b></p> <p>English Horn 8</p> <p>Tuba Horn 8</p> <p>Trumpet 8</p> <p>Diaphonic Diapason 8</p> <p>Tibia Clausa 8</p> <p>Clarinet 8</p> <p>Krumet 8</p> <p>Solo String 8</p> <p>String Celeste 8</p> <p>Viole d'Orchestra 8</p> <p>Viole Celeste 8</p> <p>Oboe Horn 8</p> <p>Quintadena 8</p> <p>Concert Flute 8</p> <p>Vox Humana 8</p> <p>Octave 4</p>	<p><b>GREAT 2ND TOUCH:</b></p> <p>English Horn 16</p> <p>Ophicleide 16</p> <p>SOLO SUB TO GREAT 16</p> <p>SOLO TO GT. PIZZICATO 8</p> <p><b>SOLO:</b></p> <p>English Horn (t.c.) 16</p> <p>Ophicleide 16</p> <p>Tibia Clausa 16</p> <p>Vox Humana (t.c.) 16</p> <p>English Horn 8</p> <p>Tuba Horn 8</p> <p>Trumpet 8</p> <p>Diaphonic Diapason 8</p> <p>Tibia Clausa 8</p> <p>Oboe Horn 8</p> <p>Clarinet 8</p> <p>Orchestral Oboe 8</p> <p>Krumet 8</p> <p>Kinura 8</p> <p>Vox Humana 8</p> <p>Piccolo (Tibia) 4</p> <p>Tibia Twelfth 4</p> <p>Piccolo (Tibia) 2 2/3</p> <p>Piano 2</p> <p>Chrysglott 8</p> <p>Xylophone 8</p> <p>Glockenspiel 8</p> <p>Chimes 8</p> <p>Tuned Bird Whistles (20 notes) 16</p> <p>SOLO SUB OCTAVE 16</p> <p>SOLO UNISON OFF 4</p> <p>SOLO OCTAVE 4</p> <p><b>SOLO MUTATION COUPLERS:</b></p> <p>GREAT TO SOLO 16</p> <p>GREAT TO SOLO 8</p> <p>GREAT TO SOLO 6 2/5</p> <p>GREAT TO SOLO 5 1/3</p> <p>GREAT TO SOLO 4 4/7</p> <p>GREAT TO SOLO 3 1/5</p> <p>GREAT TO SOLO 2 2/3</p> <p><b>EXPRESSION PEDALS:</b> Main Solo General Crescendo</p> <p><b>PISTONS:</b> Great, Solo, Accom 1 - 15 Pedals 1 - 5</p>	