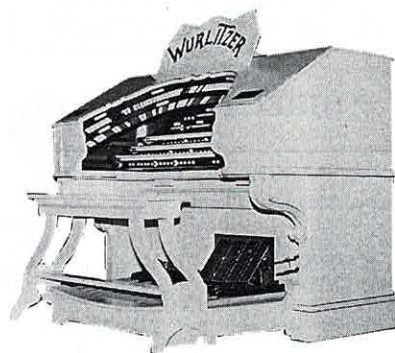
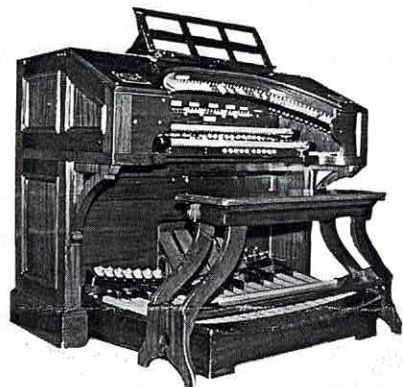


JUNE, 1993

TOSA

Marrickville Town Hall



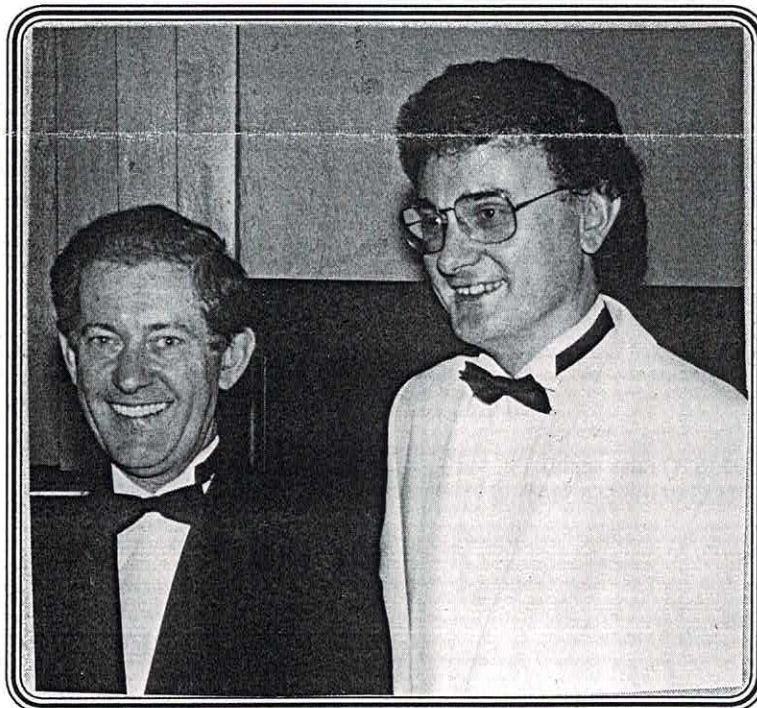
Orion Centre Campsie

NEWS

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JOHN ATWELL

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Issue 5
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TOSA NEWS

JUNE, 1993

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

JUNE

Wednesday 2 at 7.30 pm Members' Night
Orion Centre, Campsie
Monday 7 at 7.30 pm Committee Meeting
Sunday 20 at 2.00 pm TONY FENELON
and
JOHN ATWELL
Duo Concert
Orion Centre, Campsie

JULY

Monday 5 at 7.30 pm Committee Meeting
Friday 30 at 8.00 pm BLACKPOOL DANCE
NIGHT with
NICHOLAS MARTIN
Orion Centre, Campsie

AUGUST

Sunday 1 at 2.00 pm NICHOLAS MARTIN
Concert
Orion Centre, Campsie
Monday 2 at 7.30 pm Committee Meeting

SEPTEMBER

Monday 6 at 7.30 pm Committee Meeting
Wednesday 15 at 7.30 pm Members' Night
Orion Centre, Campsie

OCTOBER

Monday 4 at 7.30 pm Committee Meeting
Sunday 24 at 2.00 pm JIM RIGGS
Concert
Orion Centre, Campsie



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Editorial

Thank you to the Conventioneers who wrote reports for TOSA News, so that we can all share in a little bit of the excitement of the Adelaide Convention and keep us up to date with the up-and-coming generation of organists. The wealth of talent interstate suggests that in NSW there is a lot more we should be doing to unearth, and encourage, the local talent which surely exists in our State.

About 100 of our members had a very pleasant Sunday afternoon at Epping Baptist listening to our members, Wendy Hambly, Chris Styles, Neil Palmer and Bill Schumacher play the wonderful Christie organ. It was an entertaining afternoon, and I'm sure that all those present enjoyed their Members' Afternoon. This leads me to remind everyone about the next Members' Night on Wednesday, 2nd June at Campsie. Come along at 7.30 pm for a relaxed evening of listening to other members and even, perhaps, of hearing yourself playing on the mighty WurliTzer.

A reminder, too, that the Half Yearly Annual General Meeting is on this Wednesday, 26th May (8.00 pm) at Campsie to hear about the progress of your Society, to discuss any problems and to make any constructive suggestions about the future.

Nicholas Martin, the brilliant and entertaining young organist from the UK, will be here soon and I want to clear up a couple of little time errors that have inadvertently crept in (due to my desire to get everybody along early, or at least, on time!) - Nicholas Martin's Blackpool Supper Dance (Friday, 30th July) is to start at 8.00 pm and his Concert (Sunday, 1st August) starts at the normal time of 2.00 pm. If you have seen indications to the contrary in a past TOSA News, please disregard them and put the blame onto your long-suffering Editor! If you have heard Simon Gledhill or Phil Kelsal you will not want to miss Nicholas.

A couple of lucky members are leaving soon for the Theatre Organ Festival in the UK, and for the USA Theatre Organ Convention in Chicago, which you would have read about in recent issues of TOSA News. Whilst we hope they enjoy their jet-setting, we are also hoping they bring back lots of theatre organ information and stories for us to read about in future issues!

Best Wishes,
Colin Groves



From The President

Well, the Convention is over for another year, and what a great time it was! We heard some great organ playing, tasted some good food and the weather was superb for the whole weekend.

During the weekend we were treated to a feast of good music by a number of young organists, some of whom I believe must rate in the "brilliant" category, and who we will consider for Sydney at a later date. You will find a report by me on one event of the Convention in this issue, the rest of the functions were reported on by several different people, so as to get a good cross-section of opinions of the events, and not as seen by one set of eyes and ears.

Next year, the Easter Convention is to held in Perth, West Australia - you will find a brochure copied in the next issue. They have started organising the weekend already. So, you had better start putting something away in your "Piggy-bank" in readiness.

Pearl and I travelled to Adelaide by car and caravan across the Hay plains to Mildura and on to Adelaide - the country was very dry. We returned through the centre of Victoria via Bordertown, Keith, Donald and Bendigo. Right through here was also very dry - the area is badly in need of rain. We then detoured down to the township of Bright, a place we had heard so much about but had not seen. As it was Autumn, now was the time to see it. If you have never been there, try and put it on your list of places to visit, but I suggest that the only time that would be worth while would be in Autumn, as the trees and flowers have to be seen to appreciated! Bright is only 63 kms from the snowfields at Falls Creek, but enquiries revealed there was no snow, not even at the top, so we did not go. From there to Wagga Wagga, Junee, Harden and back home - all told 3,400 kms. A good Convention and a good trip.

On behalf of the committee I apologise for any inconvenience that may have been occasioned by the transferring of the Cliff Bingham concert to the Orion, but it was the only option open to us. It would have been a total disaster if Marrickville Council had told us a week before the concert that the hall was closed and there would have been no way that we could have notified ticket holders of the change.

Till Next Time,
Jack Lawson

Wedding Bells

Congratulutions to long-time member **Ernie Vale** who tied the knot in February. We wish him and his wife, **Aye**, every good wish for their future together!

BEST WISHES

to **Frank Rohanek** for a speedy recovery after his recent, serious eye operation.

Welcome to New Members

TOSA extends a warm welcome the following new members and hopes they find their membership a most enjoyable experience :

Rae Lilly - Miranda
John West - Potts Point
Yvonne Don - Harbord
Percival Naylor - West Ryde
Betty McKee - Greenacre
Rosemary Brown - Gynea
Sybil Willard - Macquarie Fields

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 12 th of the month

*** Enlarged Capri Organ**

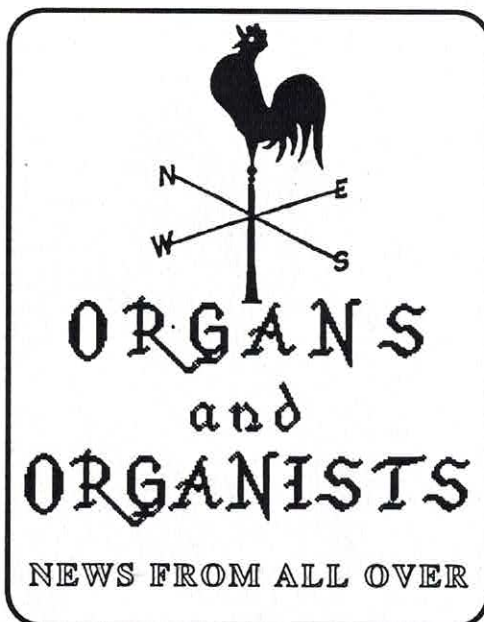
SA TOSA's WurliTzer organ in the Capri Cinema is to become a 4/30. George Stephens has already installed an Orchestral Oboe, a Musette and a Post Horn, making it a 23 rank instrument. Soon to follow are 16' Diaphones and a Chysoglott, with orders already in for a Trumpet, Horn Diapason, String and String Celeste from the Colorado Pipe Organ Service in the USA.

*** Smithsonian Organ**

A model 190, WurliTzer is to be installed in the Carmichael Auditorium of the Smithsonian Institution's Museum of American History in Washington, D.C. It will be restored to use the original console specification, relays and switches, wiring, winding, pipework and chestwork, as shipped from the factory in the 1920's. All repairs and rebuilding will be done with the same workmanship and materials as the factory originally used in building this instrument. It is rare that an authentic, intact WurliTzer can be saved in its original configuration.

*** Epping Baptist's Christie**

The Epping Baptist Church has announced 2 further concerts for this year on their Christie organ, formerly in Eastwood's Duke of York Cinema.



They are Margaret Hall on Sunday, 18th July and UK organist, Len Rawle, on Sunday, 31st October.

*** The ATOS Organ**

At the end of last year ATOS's 3/15 WurliTzer Theatre Pipe Organ was officially opened in the Sacramento Towe Ford Museum. The event was the culmination of 7 years planning by the Board of Directors of ATOS whose aim was to locate this organ where thousands who had never heard the unique sound of a theatre organ would be exposed to it. The opening was performed by concert organist and past president of ATOS, Jack Moelmann.

*** Lyn Larsen**

Lyn Larsen opened the 1992-93 season of the Paramount Organ Pops Series at the Oakland Paramount Theatre, California, and he will open next season's concerts there also. The earthquake-damaged Paramount Theatre's restoration has been completed and the black safety-netting removed, allowing egress of the great sound of the 4-manual WurliTzer's 27 ranks.

In July this year Lyn Larsen will play the inaugural concert on the spectacular 5-manual, 78-rank WurliTzer Pipe Organ located in the Victorian Palace, a privately owned music salon which seats 350 people and claims to have the opulent decor and reverberant acoustics of a full-sized theatre. This organ is the largest WurliTzer Theatre Pipe Organ in the world and the Victorian Palace also has a priceless collection of orchestrions and is located near Chicago.

*** Jim Riggs**

On his next trip to Australia in October - US organist, Jim Riggs, will be giving a workshop on theatre organ playing techniques for local organists. The workshop will be held over 2 days (on dates yet to be determined) and on 2 organs - Campsie's WurliTzer and Epping Baptist's Christie.

Members of the Society were saddened to learn of the death of our member, John Clancy, who passed away on Sunday, 2nd May. John was the founder of our Society in January, 1960, and was its first secretary, a post he held for many years. He was a tireless and dedicated worker for TOSA, and achieved quite a number of "firsts" for us.

It was through his initiative that the late Reginald Dixon, organist of the world-famous Tower Ballroom in Blackpool, England, became our first Patron for several years until he retired from that position, and his place was taken by the well-known local organist, Ian Davies.

John became the Australian

JOHN CLANCY

agent for Concert Recording, an American company specialising in theatre organ LP records. This was in the days before TOSA commenced having its own record bar at every concert. Concert Recording produced at least one, sometimes two, new theatre organ LP records each month, and John imported large quantities of these discs, which were sent by mail to our members in New South Wales, as well as to interstate members of TOSA. Not having a record bar at concerts, orders for these discs were made by mail, and the ordered records were duly packed safely and sent off, also by mail.

John and his wife, Mary, maintained this invaluable service

to members for several years despite the enormous workload that this entailed in such a time-consuming operation.

John later left the Society, though he never lost his love of the theatre organ sound, or his interest in the Society's progress. He rejoined the Society only last November, and it is indeed sad that he was only able to enjoy membership for just a few months. He will long be remembered by TOSA members.

TOSA members attending the funeral included Jack and Pearl Lawson, Frank Ellis, Rod Blackmore, Rob Gliddon, Peter Bidencope and Tom Halloran.

Frank Ellis
Vice-President

THE WURLITZER ADDRESS

Part 4
(cont'd)

More of Fanny R. Wurlitzer's address to the 1964 ATOS Convention at North Tonawanda, in which he continues his reminiscences about the early days of the Wurlitzer Company and Wurlitzer Theatre Pipe Organs.

The Most Powerful Organ

Perhaps the most powerful organ we ever built was for the **Roosevelt Memorial Park Cemetery**. They wanted the organ powerful enough to be heard for a mile or two as the funeral procession approached the park. That was built with 50 inches wind pressure on several of the stops. That organ was played by rolls, as well as from the console in the normal way. *(and is still there today - Ed.)*

The Roll Attachment

I do want to mention something about the roll attachment. We made 2 different rolls. One had 160 holes in the tracker bar, and the other had 105. We were building organs for homes, most of them with the smaller rolls. The large one has never been duplicated - with 160 holes crosswise, we operated 340 different things, either keys or stops.

Here's how we did it : there were 10 holes vertical as well as crosswise. One was a firing hole, and depending on which one of these holes was passing over the bar of the 100 - you see, there were 10 times 10 - that would fire it, or any number of them, and in a way that we were able to play this organ as a 2-manual or 3-manual at times.

We had an organ in the studio and a perforating machine, and when the organists recorded for us - **Jesse Crawford** recorded for us - one minute after they were finished playing we could play the roll back and let them hear what they had done. In those days there wasn't the tape or the arrangements that we have to-day for the organist to hear himself play.

I think nearly every one of them who came here to record for us - and

we had many prominent organists come - were all quite astonished to hear themselves play, because an organist doesn't hear himself when he's at the console. He's busy, you know, playing ... I know one of them - perhaps more than one - said, "Give me that roll". He just tore it up and said, "I want to do it again". He wasn't happy with what he had done.

One of my great regrets is that we didn't keep all this here, but the Depression came along and we sold the recording organs and all of the equipment that we had, and didn't keep any part of it. I wish I had it to-day; it was a question of our survival during the Depression.

Four Organs for Radio City

As many of you know, We installed an organ in **Radio City Music Hall**, and that is the largest theatre organ that we built. And it is used today in all their shows. **Radio City Music Hall**, when they purchased that organ from us, actually purchased not one but four organs : the one for the **Music Hall**; the large 3-manual one, upstairs above the theatre - for the organists to practise on in preparation for the show; then they had an organ in the **Rainbow Room** - which is the restaurant on the top floor of **Radio City**; finally, they built a theatre just across the street from the **Music Hall**, on 50th Street, and installed one there. That one, however, has been discontinued, so it is no longer there. I'm happy that **Radio City** continues to use the organ.

The End of the Export Business

When talking pictures came along we realised that the days of the theatre organ were approaching to an end. Our business continued in other parts of the world. We did quite a business in **England**, in **Australia** - in fact, in most of the countries of the world : some in **Germany**, a few in **France**, one in **Spain**, one in **India**, and one in **Japan**. I believe that is still in use today - it's in one of the large department stores there. The business, however, dwindled. **Radio City Music Hall** is one of the last organs we built

in this country for a theatre, but we kept shipping abroad.

Then the war started in '39, and that was the end of the export business. Even though there were talking pictures, they continued to use the organs in **England (and in Australia, South Africa and NZ - Ed.)**. In this country they didn't, to any great extent.

Antagonism

I imagine many of you wonder why we didn't continue in the pipe organ business. The main reason is that our costs were so much higher than those of church organ builders that we felt we had no chance selling to churches. They couldn't afford to pay the price we had to charge. Furthermore we had the antagonism of 99 per cent of the church organists of the **United States**. They didn't like the unit system. They did not like the theatre organ. Many of them, I think, have converted since then, but I'm sure that there are still a lot of them that feel the same way.

Those were the reasons that we didn't carry on with the business. To my mind it was a wonderful business. I mean, it was fascinating. We had a marvellous crew of men. They were devoted artisans, and they did put their hearts and souls into the work.

Building Organs for Theatres

In building organs for theatres, it was always a problem to have that organ there for the day of the opening. I recall one instance where our men worked for 35 hours without sleep in order to get that organ finished and packed and expressed. We had to send it by express to the theatre so that it would be there for the opening day. And those openings were always a trying time because we installed the organ when they were still doing the plastering work, and all kinds of other work, and dust and dirt - and you know that doesn't agree with an organ is dirt. It causes ciphers, and a cipher, of course, is terrible... when an audience is there to hear that pipe squeal that shouldn't squeal! So I have avoided openings I didn't go!

to be continued

This article by John Atwell, about a well-known US installation, has appeared in Vox (Victoria) and in S.A. TOSA News.

END OF AN ERA AT THE SIMONTON RESIDENCE

It has been a busy, and interesting, time for John Atwell lately. Apart from concerts in several states before Christmas he had to spend a week or so in the USA at a biotechnology conference.

With John's consent I'm reprinting his article from *Vox*, January-February 1993, which will interest many members here:

I had been in California on business and had a day or so to wait in Los Angeles for a flight back to Australia. I had been in touch with my colleague, Bob Pasalich from the Los Angeles Chapter of ATOS who told me Gaylord Carter was doing a show at the Simonton residence on the Friday and that I was invited along. For many readers this house and its organs need no introduction as some have been there and many early members would have read about it. But for the newer members, it was the home of the late Dick Simonton, one of the founding fathers of ATOE, the Association of Theatre Organ Enthusiasts, the forerunner to ATOS. Dick and his wife Helena accompanied organist Gaylord Carter on his tour of Australia back in 1978. More of the organs later.

It was around 5pm when I pulled up in the front of the residence on beautiful Toluca Lake, a suburb just behind Universal Studios. It was dusk and getting quite cold. At 5pm precisely, the gardens and houses of several of the neighbours were lit up with a myriad of Christmas lights so typical of many American houses at this time of year. It was most spectacular. From the street, the ranch-style Simonton residence does not command the street like some of its two storey neighbours. It absolutely belies the fact that behind

these walls are two very impressive pipe organs - a classical Aeolian Skinner of over 80 ranks and a large and historic Wurlitzer theatre pipe organ in its own Bijou Theatre, equipped with 16mm and 35mm projection equipment.

I met Bob and his wife outside and we entered the house to meet Dick's wife Helena, who still lives there, some of the children and their families and, of course, Gaylord Carter, now 87, and still playing concerts. For a man of his age he is remarkable. I had not met Gaylord or Helena since their visit to Australia, and both were delighted to be reminded of some of the memories of their trip, some 14 years ago. It was not until we were inside the house that I found out what a historic occasion this was going to be. Over the years when Dick was alive, there had been many parties at the house in the Bijou Theatre, where many organists had played and many silent movies had been accompanied, many by Gaylord.

This evening was to be the last, in the presence of both families and friends, some from what could be described as the "old Hollywood". My friend Bob was there to record the event for posterity on video. Mrs Simonton is wanting to move and the house is to be put up for sale. So if you are in the market for a beautiful Los Angeles home plus two organs, this is for you.

We were ushered through the lounge past the large Aeolian Skinner organ, now in less than pristine shape I was told, down a winding staircase into the Bijou Theatre seating over 100 people and housing the 4 manual Wurlitzer. The main show started at 8 after the guests arrived. Gaylord started as always with his theme

The Perfect Song. He then played a selection of Christmas carols and a suite of themes that he was to use in the movie. Then came the movie, *Grandma's Boy*, starring Harold Lloyd. I would not say it was his best movie by far, but the print was sharp and Gaylord's cuing of the movie was superb. Then I guess if you have been at the job since you were 17, you should know what you were doing at his age. Someone remarked that they would be glad to swing their legs out of bed at Gaylord's age, let alone keep up the schedule that he does.

After the thank yous, speeches and photographs, the guests retired to the lounge upstairs. It was the opportunity for me to try my hand at this instrument. And a historic instrument it is indeed.

It was installed in the house in the 1950s as a recording instrument for Jesse Crawford, who lived in Los Angeles by that time and was a friend of Dick Simonton. The nucleus of the instrument was a 3/19 Wurlitzer originally installed in the Famous Players Studio, which later became the Paramount. Similar instruments went to two other studios - Warner Brothers and Twentieth Century Fox. The Warner Brothers instrument went to the Joe Kearns residence, but the Fox organ is still there and playable. Probably the last untouched Wurlitzer in captivity!

Dick Simonton added to the instrument using Aeolian strings and other Wurlitzer parts, such as a four rank Vox Chorus, in line with a specification drawn up by Crawford. It was controlled by a four manual console, found by Farney Wurlitzer in a church in Buffalo and modified to look like the art deco ebony consoles of Radio

City Music Hall. Henry Pope, famed voicer of the New York Paramount Wurlitzer, spent many hours at the Simonton residence with Crawford, carefully terracing the volume of each rank with respect to each other. It was rumoured that the relationship between Pope and Crawford was less than amicable, maybe because of Crawford's stringent demands. In recent years Lyn Larsen is said to have had a hand at voicing the organ as well.

As I sat down I thought of the many notable people who had sat at this keydesk before me. Bill Thomson had recorded the first disc on the organ in the fifties, Crawford had made his last recordings here. Carter had recorded several sound tracks for silent movies here, some in the presence of their star Harold Lloyd. Veteran organist and teacher Gordon Kibbee had been an almost permanent fixture here. There were over 30 years of memories

here.

Looking over the stop rail, I could see Crawford's design in place. He had been reported as being dissatisfied with the lack of mezzo forte ranks on the Accom. on many organs he played. They were in ample proportion here, with all the varieties of orchestral tone colour. The organ was in remarkable shape despite the lack of major maintenance over the last two years. It had a quick tune a day or so before. Despite its size the instrument was not overpowering as the ranks were selected for the location. It was indeed a privilege to have played it.

The house will go on the market in the near future. One hopes that there is a suitable buyer out there who will realise the significance of the instruments and not allow them to be broken up for parts. It would indeed be a sad end to such a historic period.

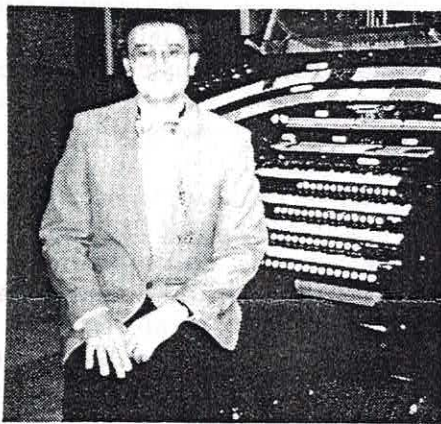
A report from a recent ATOS Theatre Organ Magazine which mentions both of our June artists, Tony Fenelon and John Atwell.

PUGET SOUND

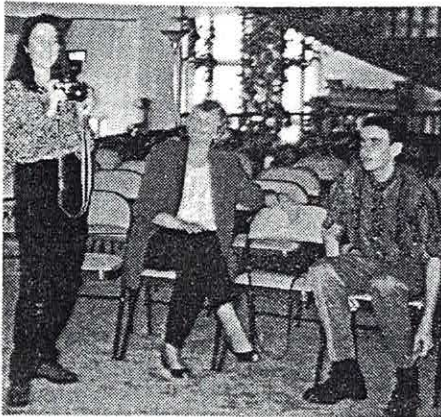
Federal Way, Washington

It was "deja vu all over again" on Saturday afternoon September 19. First: We had John Atwell of Australia back for a reprise of his beautiful performance of November 25, 1990 — that long ago? And second: he brought along a cassette of Tony Fenelon on the piano for him to accompany on the organ. And third: we were having our first program at the former Wilcox home with its glorious 4/42 Wurlitzer. It is now owned by Leif and Beverly Johnson. Regretably, they were not able to attend; their son is on the noted Husky football team and there was a game that same day.

The inclusion of Tony Fenelon on the program brought back old memories of the early days when we were installing our chapter organ in the Haller Lake clubhouse. It was his first trip to the "stites" and our first opportunity to present the organ to chapter and friends. After a morning concert at the Paramount, we made our way to Haller Lake for a "Yankee Picnic," Tony's request, and another concert featuring piano, electronic organ, and the first number on our new installation! A delightful day altogether.



John Atwell at Johnson home in Gig Harbor.



John Atwell's family.

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CORN CORNER



Allan Tassaker, being still a learner, wants to warn all members re the black notes on organs. He says he cut his finger on one the other day...

"Well," says Allan, "after all, they are sharps!"

The REUPERT HAYES Story

One of Australia's most broadcast organists, **Reupert Hayes**, commenced his study of the piano at the age of 7. Between the ages of 12 and 16, he was a student of **Dr Arthur Haig** and went on to become the holder of no less than 3 Diplomas. **Reupert's** first contact with the **Wurlitzer** was at **Sydney's Prince Edward Theatre**, where he heard **Eddie Horton** playing **Sydney's** first modern **Wurlitzer** organ, and he decided then and there that this was what he wanted to do. He was later able to obtain practice time at the **Ritz Theatre, Concord**, on the 2-manual **Christie** organ, and set about teaching the art of theatre organ styling. Among his record collection were discs by **Jesse Crawford, Lew White, Sydney Torch, Harold Ramsey** and **Quentin MacLean**, and with these various styles of interpretation in mind, he was able to express these forms, after countless hours of practice.

About this time he met **Knight Barnett**, then appearing at the **Palatial Theatre, Burwood**, and through **Knight's** good offices, he was able to have practice time on the **Palatial's** 3-manual **Christie** organ. It was not too long before it was arranged for **Reupert** to play the Saturday afternoon matinées, in order that the great man might have that afternoon free each week. After more than a year of this arrangement, **Reupert** became resident organist at the **Strathfield Cinema** on **Boxing Day, 1935**. This organ was the one originally in the **Ritz Theatre, Concord**, to which **Reupert** was no stranger. The engagement continued for exactly one year and then on **Boxing Day, 1936**, he took up his residency at the **Victory Theatre, Kogarah**, where he remained until **July, 1939**.

He was then approached by **Hoyt's Theatres** to go to the **Regent Theatre, Brisbane**, for a 6 month season, after which he was to have 6 months in each of the **Regent Theatres** in **Sydney, Melbourne** and **Adelaide**. However his 6 months in **Brisbane** lengthened into 9 months and as the war had by this time depleted the ranks of theatre organists through enlistments, it was

found impractical to alternate the organists of the capital city theatres under the control of **Hoyt's**. **Reupert** remained as the featured organist at the **Brisbane Regent** until 1946. **Les Richmond** was the deputy organist and played intermissions, etc., whilst **Reupert** played only the afternoon and evening feature spots.

Reupert Hayes, apart from being the first Australian featured organist at the lovely **Brisbane Regent**, achieved wide fame for his radio show which was broadcast from the theatre at 6.30 pm each Sunday on a National network, as well as being beamed overseas. This show, entitled "**Forces Sing Song**", featured **Reupert** at the **Wurlitzer** with an audience of approximately 3,000 servicemen and women, in a morale-boosting programme of songs, and was heard by an audience of millions in **Australia** and by our **Armed Forces** overseas. It was broadcast weekly from 1942 until 1945. As well as "**Forces Sing Song**", **Reupert** broadcast 2 other weekly programmes from the console of this organ : from radio **4QG**, a 15 minute programme of theatre organ music, and from **4QR**, a light classical programme.

In 1946 **Reupert** returned to **Sydney** for a long and highly successful residency at the **Plaza Theatre** which lasted until 1958 - a 12 year stay, during which time he frequently broadcast on the **ABC**. In 1958, following the retirement of **Stan Cummins**, **Reupert** crossed the street to the **Regent Theatre** opposite, and remained there until the shut-down of the organ in 1960.

He then entered the commercial field of the electronic organ and became organ consultant and NSW manager for the **Conn Corporation**. His headquarters were at the music warehouse of **R.H. Elvy Pty Ltd** in **Sydney**. During his time with **Elvy's** the firm bought out the famous **Don Baker**, formerly of the **New York Paramount Theatre**, and in a promotional concert for the 3-manual **Conn** electronic theatre organ **Reupert**

Hayes shared the programme with **Don Baker**, to the delight of a packed house. **Don** also played a couple of numbers on the **Wurlitzer** pipe organ (ex-**Arcadia Theatre, Chatswood**) which is installed there, but the evening's entertainment was meant as a promotion for **Conn** organs and **Don's** playing of the **Wurlitzer** was merely a gesture to his long association with the **New York Paramount's Wurlitzer**. It was much appreciated by the audience.

In 1962 he became organist at the **Odeon Theatre, Campsie**, on a **Lowrey** organ which had a rather tasteless and garish setting. In 1964 he was appointed organist of the **Western Suburbs Leagues Club** and remained there for quite some time.

Asked about his favourite theatre and organ, **Reupert** named the **Brisbane Regent** as his favourite house and the **Sydney Regent** as his favourite organ. The best **Vox-Humana** of any organ he had played was undoubtedly in the **Sydney Plaza** organ.

He was made an honorary member of **TOSA** in its early days and played for the Society as follows : **October 1962** in **Parramatta Town Hall**; **April 1963** **Odeon Theatre, Campsie**; **June 1963** at a local convention in the **Capitol Theatre**, and also at the **Odeon Campsie**; **September 1963** **Chatswood Town Hall**; **May 1964** **Odeon Campsie** (local convention); **August 1965** **Odeon Campsie** (convention); **October 1966** **Odeon Campsie** (convention); **June 1967** **Parramatta Town Hall**; **October 1967** **Odeon Campsie** (convention); **February 1969** **Reupert** played his first and only concert on our **Marrickville Wurlitzer**; **September 1989** **Odeon Campsie** (another local convention); **November 1971** **Victory Theatre Kogarah** on an electronic organ, and this was his last appearance for **TOSA** members. He passed away some years ago.

Natural and friendly with an obvious sincerity, he had an unbounded enthusiasm for the organ, allied to a precise and meticulous musicianship of the highest order.

THE 21st NATIONAL CONVENTION OF THEATRE ORGAN MUSIC ADELAIDE, EASTER 1993

Friday, 9th April

"Pipe 'Em In" - Capri Theatre (Margaret Hall)

The foyer of the Capri Theatre, Goodwood, was buzzing with enthusiastic conventioners from 1.30pm and at 3pm precisely, a most entertaining presentation hit the big screen. This audio-visual portrayed much of the fun and the folly that has transpired at Conventions over the years and reminded many people of what they used to look like! So, beware the candid camera.

A 20 minute documentary followed which recounted the growth and achievements of TOSA South Australia. They now own and operate a magnificent Art Deco theatre which is the showcase for the largest theatre organ to be heard in Australia today.

The Capri console first rose into view with TOSA President, **Anthony Taylor**, at the helm, playing *Music for the Movies*. Formal welcomes were extended by the President and the local Mayor. Master of Ceremonies, **Malcolm Ross**, then introduced **Barry Hall** at the console playing *Easter Parade*.

Nineteen year old, **Kylie Mallet**, presented her first-half selections, which included *I Could Have Danced All Night*, *Wishing You Were Somehow Here Again* (from *Phantom of the Opera*), *Splanky* and the *Black and White Rag*. Kylie is one of the honorary staff organists at the Capri and has recently released her first recording, titled *Debut*.

Husband and wife duo, **Malcolm Ross** and **Rosemary Boyle**, then entertained with some **Jerome Kern** selections. **Rosemary** has a lovely soprano voice and **Malcolm's** sensitive accompaniment and feature interludes highlighted his ability as a pianist.

In veteran style, **Barry Hall** gave us selections from *Oklahoma*, *Unforgettable* and a Sing-Along which concluded as it began with *Beside the Seaside*.

After interval, **Kylie** returned with *The One I Love Belongs to Someone Else*, *I Write the Songs*, *Caravan*, and the sinister *Toccata* from **Boellman's Suite Gothique**. **Kylie's** arrangements are interesting with lots of contrasts, and her personality sparkles. The audience were obviously delighted with her performance.

Malcolm Patterson played a rather awesome arrangement of *Lady of Spain* that really pulled out all stops! **Rosemary** then joined him on stage and together they presented a *Tribute to Vienna*.

To conclude *Pipe 'Em In*, **Barry** and **Kylie** teamed up for 2 piano and organ duets. *Bell Boy* was a really funny novelty number composed by a colleague of **Barry's**. The final item was *Russian Rag*. More interplay between the organ and piano with counter-melodies and echo effects might have made these more successful as true duets. However, it was a high-spirited finale to an afternoon of varied entertainment.

"Pipes, Camera, Action!" - Capri Theatre (Jack Lawson)

Following the opening concert of this afternoon, we were served the evening meal in the circle foyer of the Capri. This consisted of hot, stuffed chicken breast, hot baked potato, with a choice of salads and wine, tea, or coffee. This could then be taken back to the seats in the theatre to be eaten. After this was cleared away, we occupied our reserved seats and settled back for an evening of vaudeville and silent films.

Ray Thornley opened on the organ and during his part of the programme we were entertained by the **Metro Male Quartet**, who were accompanied by a lady pianist - this being the only difference from the traditional Barber Shop Quartets which sang unaccompanied. They were followed by more organ music from **Ray**, who finished the first half by accompanying a silent movie by **Charlie Chaplin**, entitled *"The Vagabond"*.

Following interval, we were treated to a **John Thiele** slide show, entitled *"Flinders Ranges Meditation"* which was accompanied on the organ by **Chris McPhee** and showed the beauty of these ranges.

David Johnston then came to the stage in a spangle-covered jacket (which was very nice) but he claimed he picked it out of **Liberace's** garbage can. After a short recital, he then accompanied 4 silent movies: *A Trip to the Moon* - an early attempt at a science fiction movie which I am sure left everyone like me wondering what it was all about; followed

by *The News Reel*, *Railway Stowaways* and *Love Rides The Rails*. These rounded off a fine first night's entertainment.

Saturday, 10th April

"In The Pipeline - Tomorrow's Stars Today" - Wyatt Hall - 2/12 WurliTzer (Paul Luci)

We were entertained by 5 young organists from Ballarat, 2 from Adelaide and 1 from Melbourne.

Ashley Rocks, aged 18, from Adelaide, opened the programme and was also M.C which he carried out in a professional and organised manner. He is also President of the Young Organists Sub-Committee of SA. He played 3 pieces with excellent registrations and beautiful theatre-style technique.

Bradley Treloar, aged 18, from Ballarat, played a bracket of 3 numbers with good registrations and technique.

Lisa Brutey, aged 15, from Ballarat, looked a little nervous to start with but continued on to perform excellently.

Ryan Heggie, aged 13, from Adelaide, played with expression and brilliant technique. For someone so young, his rendition of big band style playing came through excellently.

Heath Whale, aged 14, from Melbourne, is currently resident organist at the **Dendy Theatre, Brighton** and this experience showed through here, in his true theatre-style arrangements.

Tamara Boyd, aged 19, from Ballarat, played light classical and modern music with good technique and registrations.

Sean Dunwoodie, aged 21, is Vice-President of the **Ballarat Theatre Organ Society** and has also formed a Junior Sub-Committee. He has also played the **Melbourne Dendy WurliTzer** in concert with other well-known artists. This experience came through in his performance.

Dean Thomas, 16 years, from Ballarat, has played the **Moorabbin** and **Dendy WurliTzers** publicly. He has also appeared in concert with **Tony Fenelon**. His playing showed great expression and technique.

In summing up, it was very hard to fault the professional manner in which they conducted themselves. This particular programme presented by TOSA SA was a real credit to them for the way it promoted young organists, and should be an example to us to ensure the preservation of the future of this mighty instrument.

"The Pied Piper" - Memorial Hall, St Peters College - 3/19 WurliTzer (Andrea Harrison)

It was with much interest and anticipation that I attended this, the fourth official convention concert. Having never heard this instrument 'live', either before or after the devastating fire, it was, for me, one of the main attractions for attending the Convention.

Tony Fenelon opened the show with a selection from **Gershwin's** *Girl Crazy* and *Stranger in Paradise*. It was immediately apparent that the organ had been somewhat 'restrained' as a result of the location of the chambers and the partial walls in front of them. This was rather disappointing, as the venue itself is a real treat - a substantial hall with tasteful decoration and modern facilities, in a picturesque garden setting. In addition to the main level with a parquet floor, there is a gallery level with subtle blues and greys in the carpets, seats and paintwork, complemented by diamond-patterned stained-glass windows in blues, aqua and mauve. A spectacular medieval-style, brass chandelier hangs from a recessed dome in the ceiling, with wall lighting in a similar vein. It seems to me that a sophisticated venue such as this adds a special touch to the concert experience (as does **Mike Walsh's** **Hayden Orpheum Picture Palace** here in Sydney).

We were then treated to something special (for Sydney audiences, at least!) - the chance to hear **Tony** as an accompanist, both on organ and piano, yet another job he executes with precision and flair. Together, he and violinist, **Brian Porter**, gave us *Deep in the Heart of Texas*, *Lady be Good*, *Misty*, *Czardis*, *Liebeslied* and *Jealousy*. **Brian** certainly got into the spirit of the music making, working up quite a sweat! **Tony** slipped in a laid-back *Georgia On My Mind* on organ, to give **Brian** a chance to recover a little. With his incredible energy renewed, **Brian** returned for *Take the A Train* (I think **Tony** really enjoyed this one - he certainly got into the swing of it!). A rather theatrical *Zorba The Greek* brought the first half to a close and the general murmurings at interval proved that this concert was a real winner with the audience.

Conventioners got more than they bargained for when **Malcolm Patterson** introduced the second half of the concert in full Medieval costume - a foretaste of the evening Banquet festivities!

Back at the console, Tony recommenced with *Swanee*, and was joined by Brian for *The Happy Wanderer* and *Dark Eyes*. Tony zoomed over to the Bosendorfer once more to accompany a sentimental *People*, then it was back to the organ for a Scottish/Irish fiddle medley. Some frivolity ensued in *The Hot Canary*, then a haunting melody from the film *Intermezzo*. Once more, Tony gave Brian a breather while he played *Taking a Chance On Love* on the WurliTzer. Again, a refreshed Brian returned to play *Tales from the Vienna Woods*, and an atmospheric 'tavern-style' version of *Those Were The Days*, complete with vocals. The official closer was a rousing *Bumble Boogie*, however Tony obliged the audience's thunderous applause with more solos on the organ - *Danny Boy*, *Galway Bay* and finally, *There'll never Be Another You (Ewe)* - introduced by Tony as *The Sheep's Lament* !!!

TOSA SA staged a most successful, audience-pleasing concert. Tony was, as usual, in total control and obviously delighted to be able to show his talents as an accompanist. The Bosendorfer Grand was a pleasure to listen to and seemed also to be a pleasure to play. Brian Porter did a professional job with consummate ease, showing himself to be not only an excellent violinist but also a clever entertainer. I overheard a few of the purist theatre organ sticklers complaining that they had not heard enough of the organ (What is a TOSA Convention if not a bombardment of organ music??), but they were a very small minority. I'm sure everyone else went away in high spirits, most satisfied by their afternoon's entertainment.

"Piping Hot" - St Peters College Dining Hall (Cliff Bingham)

Medieval Dinner - Late Saturday afternoon presented a strange sight to modern eyes, as conventioners assembled in the magnificent surroundings of St Peters College quadrangle for the Convention Dinner.

Jesters, monks (Friars Bidencope and Bingham?), ladies in long, flowing dresses and pointy hats (Lady Hall-Nelson), a knight in armour, with the proceedings being ruled over by King Anthony (Taylor). Such was the festive atmosphere, somewhat of a relief after such a full day of great music.

During pre-dinner drinks and nibbles, we were entertained by strolling minstrels, jugglers and a genuine Punch and Judy Show.

An excellent banquet followed in the richly-panelled dining hall, with its long refectory tables and benches. Good, hot food (and plenty of it), followed by several desserts and lots of drink, ensured that a great night was had by all. Well done TOSA SA.

Sunday, 11th April

"Open Pipes" - 2/12 WurliTzer - Wyatt Hall (Neil Palmer)

Players at these events are usually disadvantaged by being unfamiliar with the instrument's lay-out and piston settings, etc., however some creditable performances were given. With the console on stage, the performer sits directly in front of the pipe chambers and the sound packs quite a punch.

The following is a list of the organists and the items played :

Carole Wyatt (Vic) - *This Could be the Start of Something Big; Stella by Starlight*

Charles Large (Gold Coast) - *Ma, He's Making Eyes at Me; The Bird Dance*

Wendy Elszink (NZ) - *Showboat Overture*

Elsie Howie (WA) - *Song of Love; I Love You*

Ron Phillips (Gold Coast) - *Whispering; Sunday in New York; Shangri-la*

Linda Stenberg (NZ) - *Chapel in the Moonlight; Hors d'oeuvres*

Amy Caldwell (Gold Coast) - *Blue Moon; I Know Why*

Paul Luci (NSW) - *All I Ask of You; Of Thee I Sing*

Dave Parker (WA) - *These Foolish Things; La Golondrina; Five*

Foot Two

Errol Storey (NZ) - *I Could Have Danced All Night; Edelweiss; Memory*

Bradley Treloar (Vic) - *Another Opening, Another Show; Malaguena*

Annalise Treloar (Vic) - *Toccata and Fugue in D Minor*

Carol Wyatt returned to finish with a *Desert Song* selection.

In closing, I must say that I was quite impressed with the "new" sound of the Wyatt Hall instrument since having tonal work carried out.

"Pipe Pourri" - Capri WurliTzer (Peter Bidencope)

It was a case of youngest first in this section, as 14-year old Sean Henderson brought up the console with the rousing march *Invercargill* - very appropriate for someone born in New Zealand. As is customary

at the Capri, the curtains parted to fully reveal the large glass-fronted chambers and exposed percussions, and it was not long before Sean was featuring the Glockenspiel in solo.

There was a complete change of mood for his second item, *Foggy Day* with effective registration and plenty of light and shade. In selections from *South Pacific* Sean effectively bridged between the pieces, and also used the Glockenspiel and Xylophone to good effect.

Other items played included *Wave* and *Temptation Rag*, and in the latter he featured the tonal percussions and piano very effectively. The Chrysoglott was featured at the beginning of his next item, a *Maori Lullaby*, and he ended his section with his own orchestral arrangement of Tchaikovsky's *Waltz of the Flowers*.

Sean appeared a little ill at ease with the microphone, but left no doubts about his mastery of the great WurliTzer. It was certainly easy to understand why he is being so well received wherever he plays, including a number of appearances in the USA, with a standing ovation at the Philadelphia ATOS Convention last year.

Well done, Sean. Keep it up!

Next, we were entertained by that well-known professional, David Johnston. David played in his customary exuberant style, and featured a variety of pieces, including *Someone Else's Story* from *Chess*, and *Andrew Lloyd Webber* (as a boy dreaming about trains) with *Starlight Express* in which David featured piano, drums and castanets.

Just prior to interval, David played a tribute to his late father by featuring one of his old 78 records of Jesse Crawford. David certainly captured the famous Crawford sounds.

Following interval a few short film clips were screened of David playing in his earlier years as a musician, whilst he accompanied on the Capri WurliTzer with *Cruising Down the River*.

David next turned off the Trems and presented some more serious religiously-inspired music, including *I Don't Know How to Love Him* from *Jesus Christ Superstar*. In one short section, David had the organ going flat out without the trems, using only his feet on the pedal-board.

As a grand and unexpected conclusion to his segment, David presented John Ireland's music, composed for a *Trip to Cradle Mountain* (in Tasmania) and while David played the music was accompanied by John Thiele's magnificent slides, taken during a visit with David Johnston to the area. These exceptional slides were projected using 2 specially programmed projectors, so that each scene dissolved into the next with every slide change. This greatly improved continuity compared with the more customary succession of single slides. When blended with the live music so capably delivered by David, it was a very memorable event.

The final segment of the afternoon was played by 19-year old Adelaide organist, Chris McPhee, who is one of the rostered organists for the Capri at its normal commercial screenings. Chris performed like a veteran (and better than many, in my view). He played imaginatively and with great variety, thus featuring the great WurliTzer as the versatile instrument that it is.

Pieces featured included: *From This Moment On*, *Walkin' My Baby Back Home*, *A Nightingale Sang in Berkeley Square*, *Rag Doll* (in which he made great use of the tonal and non-tonal Percussions) and *Cole Porter's Easy to Love*. His next item, *When Day is Done* featured Strings and Tibias, and closed with the Post-Horn. Chris then continued with *Four-Leaf Clover* and a novelty piece medley from the Disney film *Beauty and the Beast*, followed by *I Want to be Like You* from *The Jungle Book*. As a grand finale Chris gave us a magnificent performance of the third movement of Mendelssohn's *Second Sonata*. During part of the latter the organ went noticeably out of tune, however Chris seemed quite unphased and carried on with his notable performance.

It would be wonderful to hear Chris play a full concert at the Orion Centre and I do hope this can be arranged before too long.

To me, one of the highlights of this Convention was the exceptionally high standard attained by all the featured young players from Victoria and South Australia - What Talent!!!

"Sizzlin' Pipes" - Clark Wilson, Capri WurliTzer (Rob Gliddon)

Since the last Adelaide Convention in 1987 the Capri organ has seen many changes - not the least being an increase of some 7 ranks of pipes. This, combined with the tonal work carried out firstly by George Stephens and later by Ed Zollman under the direction of Walt Strony, have given the instrument a most pleasing sound. The organ is now the largest theatre instrument in this country.

Clark Wilson proved to be the big surprise of the American Theatre Organ Society Convention at the Castro Theatre

WurliTzer, San Francisco, in 1991. Although relatively unknown in Australia he proved to be the best choice for TOSA's 1993 annual event.

The console rose to *They're Either Too Young or Too Old*, a bright, rhythmic tune featured many times by the legendary **George Wright - Clark's** version compared most favourably. **Billy Nalle's** *Tom, Tom The Piper's Son* made good use of the Chrysoglott and Glockenspiel. *Too Late Now* followed, evoking memories of the late **George Shaw's** version of this piece at the **Odeon, Leicester Square, London**, back in the late 1960's.

A **Cole Porter** medley included the favourite *It's De-Lovely* in tribute to the style of **Ashley Miller** - some great counter-melodies in *In the Still of the Night* and a rollicking *You're the Top*.

The Trolley Song from the 30's film **Meet Me In St Louis** showed **Clark's** ability using sound touch counter melodies. **Burton Lane's** *Dancing on a Dime* was next, an unfamiliar but pretty piece, followed by *Something's Gotta Give* with 2 very nice key changes. **Lerner and Loewe's** *Brigadoon* selection showcased *Heather on the Hill, Bonnie Doon, Come to Me, Bend to Me, It's Almost Like Being in Love* and brought back memories of **Ashley Miller's** final recording at the **New York Paramount WurliTzer** back in the 1960's.

The final piece in the first half was *March Slav* by **Tchaikovsky** and captured well the mysterious sound conveyed in Russian music.

After interval, the second half opened with a clever combination of the **Jerome Kern** compositions, *You* and *Who*. **Clark** then chose (according to **Jonas Nordwell** and the reviewer has to agree) "probably the best *Trumpet Tune* ever written" - that by **John Stanley**. This piece made good use of the Connacher English Post Horn. This particular rank has always been too strident and rather unpleasant to the ear and much work has been done by **George Stephens** to tame it down - an exercise that has been relatively successful, considering what he had to work with. It is my understanding that the **South Australian Division** is considering replacing this stop with a new Trivo set in the future.

A beautiful version of *One Fine Day* from **Madame Butterfly** was followed by **Ray Noble's** *Cherokee*, a long-time theatre organ favourite. The well-loved *Serenade* from the **Student Prince** was impressively arranged and played. *Promenade* by **Leroy Anderson** made good use of the unenclosed Xylophone.

Mississippi Suite by famous American pianist and composer **Ferdie Grofe** was **Clark's** final item in this superb concert. Called back for 2 encore numbers, **Clark** concluded with *Knights of the Mystic Shrine* and a tribute to his next destination *California, Here I Come*.

Congratulations are due to **Clark Wilson** on a marvellous performance - his first, I am sure, of many here in Australia. Congratulations too to the **South Australian Division of TOSA** for introducing this wonderful artist to Australian audiences, thereby keeping up the high standards set at our Easter Conventions.

Monday, 12th April

"Exhaust Pipes" - Workshop at the Capri (Bill Schumacher)

Having been privileged to hear one of the finest theatre organ concerts in many a day, the writer was curious to know what **Clark Wilson** would talk about during his workshop at the **Capri Theatre**. We all knew that the one hour time-limit would not be enough.

Clark commenced with Tremulants - how to use and not use them. He talked about the **Sydney Torch** and **Buddy Cole** styles, and the use of Trems, and demonstrated using excerpts of their arrangements.

One question asked was: How does a person set up a pipe organ like the **Capri** when they play it for the first time? **Clark's** answer was to check through all the pistons before playing and make use of the preset sounds that suit your music.

The lay-out of the 4-manual console was explained, and the use of the 2 ranks of Tibias was demonstrated. The Crescendo pedal was demonstrated and **Clark's** advice was to beware of it, unless you really know how it is set up.

The hour was up all too quickly and we had to move to our bus for the **Mystery Tour**. I think most of the audience would have preferred to listen to another 2 hours of **Clark Wilson**. It was a most informative workshop.

"Mystery Tour"

The **Mystery Tour** buses first went to **Adelaide Town Hall** to hear the magnificent new pipe organ. The Curator, **Andrew Baghurst**, demonstrated the range of the organ and played **Bach's** *Passacaglia*

and *Fugue in C Minor*.

Cliff Bingham then began his programme with an impressive *Trumpet Fanfare. Elizabethan Serenade* was followed by **Cliff's** special version of *Onward Christian Soldiers* using trumpets and a staccato rhythm. The trumpets again featured in **Clarke's** *Trumpet Voluntary* with *Dance of the Comedians* from **The Bartered Bride** to round off a very impressive mini-concert.

After a ride on the fast track of the **O-Bahn** system lunch was enjoyed in a park at **Tea Tree Plaza**.

The **Mystery Tour** then took guests to the **Bethlehem Lutheran Church** to hear **James Thiele** play the church's fine instrument. His recital included **Bach's** *'Cathedral' Prelude and Fugue in E Minor* which really displayed the possibilities of this organ.

The buses then took everyone back to the **Capri** for **Open Console** and **Farewells**.

"Pipe Dreams" - Capri Theatre (Peter and Kath Harding)

The last of the weary stayers rolled up to the **Capri** for "Pipe Dreams" on Monday night and were directed to the **Royal Reserve**, upstairs, which was well populated with holders of little yellow complimentary cards. **TOSA SA** would not have made much profit out of that evening! Some of the locals looked rather startled when they strolled up for what must usually be a quiet night at the movies only to discover they couldn't get a toe-hold in the gallery.

Prior to the movie **John Slater** was the featured artist on the mighty **WurliTzer**, mixing old, movie favourites, such as *Sit Down You're Rocking the Boat, As Time Goes By, Look For the Silver Lining*, with other well-known melodies, such as *K-K-K-Katie, Annie Laurie* and *Auf Wiedersein*. It was a real nostalgia trip to see and hear the old-time theatre organ in its natural habitat. **John** then accompanied the usual run of advertisement slides extolling the virtues of the local hairdresser, pet shop, discount paints, etc., except that you kept expecting them to throw in some of the old ones about "removing hats" and "not spitting on the floor" because we had been treated to so many of those over the weekend.

Not having attended the movies for some years, we had forgotten the endless list of preliminaries, for when we were all ready for the start they launched into a series of TV ads - "What's purple and" (**Ribena**), "Take, take, take, take me away ..." (**P & O**) and the **Diet Coke** legends. Right, now we're ready - but **NO!** - previews of **Where Angels Fear to Tread, Scent of a Woman, Bob Roberts** and **Toys**.

OK - we've had the still ads, the moving ads, the future flics - it's got to be now - **YES, WE HAVE LIFT-OFF!**

Hear My Song, starring **Ned Beatty, Adrian Dunbar, Shirley Anne Field, Tara Fitzgerald, William Hootkins** and **David McCallum**, is loosely based on the life of the tenor **Josef Locke** - an enduring favourite from the days of wireless and the veteran of 19 seasons at **Blackpool**, who decamped to his native **Ireland** in the 50's with the taxman hot on his heels.

Ned Beatty plays **Locke** and **Adrian Dunbar** is **Micky O'Neill**, manager of **Heartley's Theatre**. Having failed to pack 'em in with the tuneless crooning of one, **Franc Sinatra**, **O'Neill** resolves to bring back **Locke**, regardless of the singer's outstanding disagreement with the taxman. The chief constable (**David McCallum**) is itching to put **Locke** in the lock-up to avenge an undignified plunge off the **Liverpool** dockside years before.

After the movie the realisation finally came that it was now all officially over. **Thanks TOSA SA for another great Convention.**



PROFILES OF OUR NEXT ARTISTS, JOHN AND TONY

JOHN ATWELL

John comes originally from South Australia and received tuition in piano and classical organ in Adelaide. He taught himself to play theatre organ by listening to, and watching, Knight Barnett at Adelaide's Regent Theatre, as well as picking up other organ stylings from recordings.

Since 1971, he has lived in Melbourne, where he gained his PhD in Immunology/Biochemistry at the University of Melbourne in 1974. Currently he works for the CSIRO as a Senior Research Scientist in the field of Genetic Engineering/Biotechnology.

John has presented theatre organ concerts,

both solo and in conjunction with other artists, for most TOSA Divisions around Australia since 1971. Some highlights of his career as an organist include: being one of the first artists to play a concert on the Adelaide Regent's organ in its new location in St Peters College in 1970; playing the 21st Anniversary Concert, with Tony Fenelon, for TOSA (Vic) at the Dendy Cinema in 1981; opening the Compton organ, with Hubert Selby, in the Memorial Theatre (now Her Majesty's), Ballarat in 1982; presenting a concert on the Cassavant organ in Melbourne Concert Hall during the month-long opening celebrations in 1982; opening Adelaide's Capri Cinema's WurliTzer, with

Tony Fenelon and Ray Thornley in 1983; recording on the Capri organ as part of the "Five Alive" album in 1985; participating in Melbourne's "Carols by Candlelight" each Christmas Eve on piano or organ; presenting, with Tony Fenelon, highly-successful duo concerts with piano and organ duets for the past 15 years. He has had a hand in the tonal design and console lay-outs of several theatre organ re-installations, including Dallas Brooks Hall, Melbourne, the Capri Cinema, Adelaide, and the Marrickville WurliTzer's current refurbishment. He is also the editor of Vox, Victoria's excellent answer to NSW's TOSA News!

TONY FENELON

Tony was born in Melbourne and commenced his piano tuition at the age of 7, playing competently in Eisteddfods and local festivals when he was 8. He completed a Bachelor of Science degree at the University of Melbourne in 1963 and a high scoring Licentiate Diploma at Melbourne's Conservatorium of Music, under famed pianist and teacher, Roy Shepherd.

In 1964, Tony was invited to perform a feature spot in a special programme being

presented at Melbourne's Regent Theatre. As a result of his outstanding performance, he became the resident organist at the Regent until it closed down in 1969.

During this early period he started playing for the growing number of Theatre Organ Societies throughout Australia. His first USA tour came in 1969 and he has since toured there many times, one highlight being a highly-acclaimed duo tour with famed US artist, Lyn Larsen. He has also toured several times in the UK. He has released 15 record albums in various

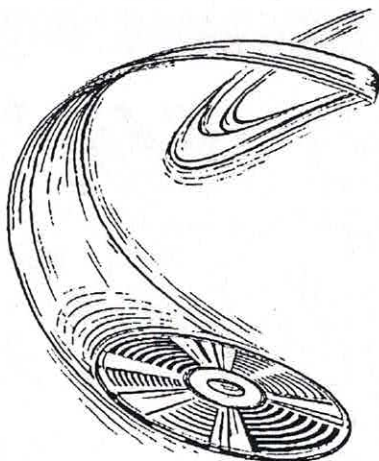
countries, including "Interval at the Regent" (now on CD) which is available at our record bar for the special price of only \$15.

In everyday life Tony is a Bio-medical scientist, designing and maintaining the highly sophisticated life-support systems and complicated equipment of modern hospitals.

A man of great versatility, Tony's dedication, energy, musical genius and warm personality have made him Australia's leading theatre organist and an artist in constant demand throughout the world.

Record Bar News

by Neil Palmer



SALE

As an extra special for members attending the Tony Fenelon - John Atwell concert Hector Olivera's double cassette recorded on Marrickville's WurliTzer "Hector Olivera Live From Sydney, Australia" will be on sale for **\$10 (usually \$15).**
BUT : ONLY AVAILABLE AT THE CONCERT (20th June)



DON'T FORGET !!
HALF YEARLY ANNUAL
GENERAL MEETING
Wed, 26th May at 8pm
AND
MEMBERS' NIGHT
Wed, 2nd June at 7.30pm
BOTH at the ORION
155 Beamish St
CAMPsie