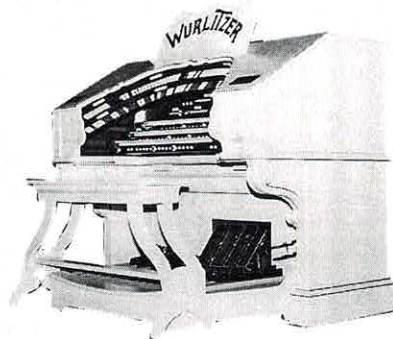


JUNE, 1994



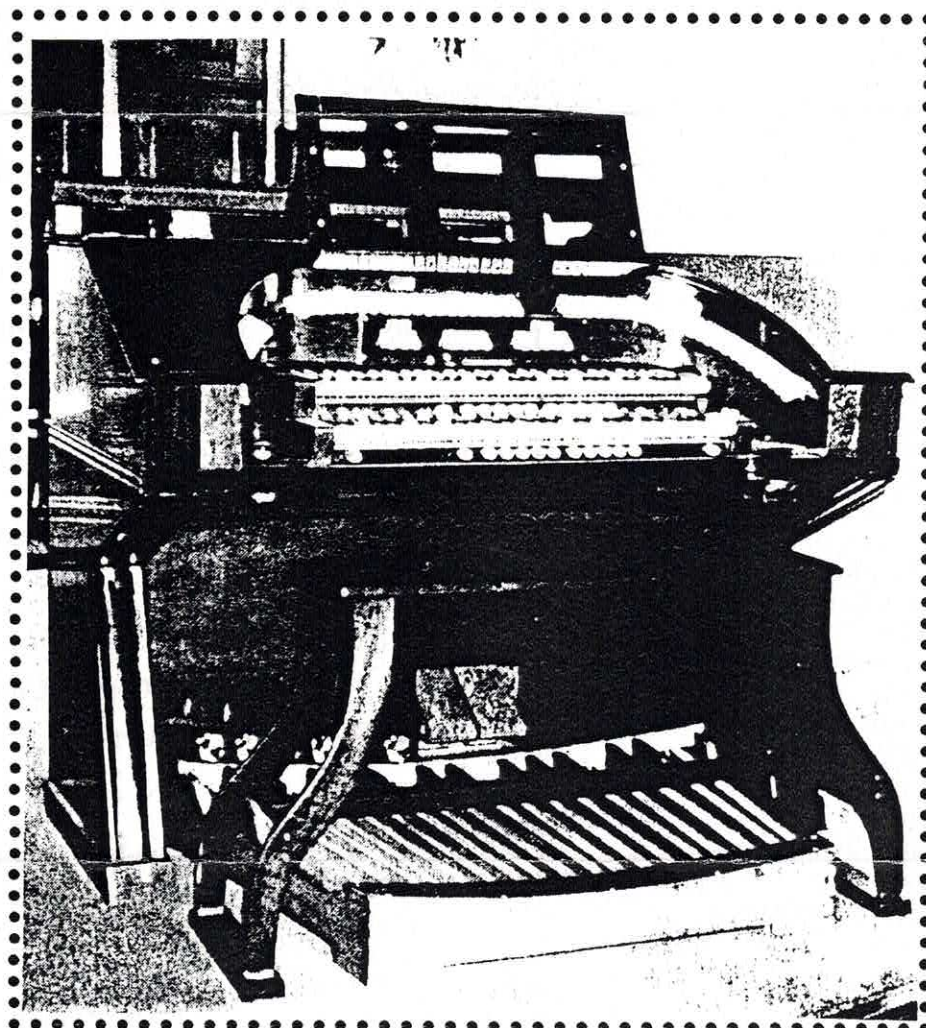
2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA *NEWS*



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

MOSMAN'S STANDAART



SUNDAY, 12th JUNE at 2.00pm

**MEMBERS' AFTERNOON TO HEAR THE STANDAART
THEATRE ORGAN IN MOSMAN BAPTIST CHURCH**

Melrose Street Cremorne

(First stop past Cremorne Orpheum, coming from the city)

Volume 33
Issue
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TOSA NEWS

JUNE, 1994

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COMING EVENTS

JUNE

Monday 6 at 7.30pm **Committee Meeting**
Sunday 12 at 2.00pm **Members' Afternoon**
Mosman Baptist Church
Wednesday 29 at 7.30pm **Members' Playing**
Night
Orion Centre Campsie

JULY

Monday 4 at 7.30pm **Committee Meeting**
Monday 18 at 7.30pm **Committee's**
Planning Meeting
Sunday 24 at 2.00pm **Charlie Balogh**
Concert
Orion Centre Campsie

AUGUST

Monday 1 at 7.30pm **Committee Meeting**
Wednesday 10 at 8.00pm **Thomas Murray**
Concert
Sydney Town Hall
Sunday 28 at 2.00pm **Ray Thornley**
Concert
Orion Centre Campsie

SEPTEMBER

Monday 5 at 7.30pm **Committee Meeting**
Wednesday 14 at 7.30pm **Members' Playing**
Night



REMEMBER TO TUNE IN TO
2CBA-FM 103.2

EVERY MONDAY AT 9.00 pm.
For "Theatre Organ Highlights"
Presented by Chris Styles
(See page 8)

From The President

Greetings!

Firstly, on behalf of **Bill Schumacher** and myself, may I take this opportunity to thank all our members who supported our **Orion** concert last month. In spite of the fact that it was a long weekend, **Bill** and I were delighted that some 350 people turned up to hear a couple of "local lads". If this level of support can be maintained or indeed improved upon, we will be able to look back on a most successful concert year.

Whilst on the subject of concerts, I am pleased to announce a new, joint venture with our classical organ colleagues in the **Organ Society of Sydney**. We are combining our resources to promote a concert in the **Sydney Town Hall**, by **Thomas Murray**, arguably the world's finest player of orchestral music on the organ. He has released several CD's of this wonderful type of music to world-wide acclaim. The music ranges from pieces by **Wagner** and **Tchaikowsky** through to **Elgar** and even **Fritz Kriesler**. It is, of course, from this style of organ playing that theatre organ evolved. The awesome combination of **Thomas Murray**, the world-famous **Sydney Town Hall** organ and a program of organ music designed to appeal to ALL music lovers is not to be missed! The concert will be on Wednesday 10th August, 1994 at 8pm. The admission will be \$10 for all seats. Please put it in your diaries and plan to be there. We will publish more details in future issues of **TOSA News**.

As mentioned last month, **Canterbury Council** has agreed to regular practice sessions for **TOSA** members at the **Orion Centre**, subject to hall availability. These sessions will take place on Sunday mornings and will be co-ordinated by our newly-appointed **Orion Practise Convenor, Paul Luci**. Those of you who wish to avail yourselves of this service can contact **Paul** on (042) 74 1108 so that a roster can be drawn up. Please note that priority will be given to members who regularly practised at **Marrickville**.



At our last committee meeting, it was decided to approach the acclaimed **American** organist (and good friend of **TOSA**) **Jonas Nordwall**, to act as tonal consultant for both our **WurliTzer** organs, working in close co-operation with organ builder and committee member, **John Parker**. Back in 1976, just prior to the Convention, **Jonas** was responsible for the tonal direction that gave the **Marrickville** organ its current world-famous reputation. We are awaiting his reply.

Until next month,
Cliff Bingham

WELCOME TO NEW MEMBERS

TOSA welcomes two new members this month and we wish them a long and happy association with our Society.

Ross Woodley - Clovelly

Jean Hosking - Sutherland

Editorial

For the convenience of **TOSA** members, there are several ways articles for **TOSA News** can be sent to me:

- by letter;
 - on a 3 1/4 inch Macintosh computer disc using Microsoft Word, Works or a document in text form;
 - on a 3 1/4 inch IBM computer disc in a document in text form;
- to **TOSA News Editor**
PO Box 1257,
Burwood, 2134
OR

- by fax, marked "attention Françoise Janod-Groves", to the following number :

(02) 692 2058;

- by using E-mail to :
"francois@physiol.su.oz.au".

For small organ-related advertisements in **TOSA News**, there is no charge for members. For non-members, the rates are : \$80 for a full page, \$40 for a half page, \$20 for a quarter page and \$10 for a small spot. The advertisements need to be sent to me (rather than phoned in), keeping in mind the monthly deadline for speedy results.

If you have transport problems in regard to our concerts, please contact our Transport Officer, **Ritchie Willis** on 580 3581. If you would like to help with any aspect of our **Orion** concert organisation, please contact **Ross Adams** on 639 6343.

Don't forget that this month there is no formal concert but there are 2 members' events - the Afternoon at **Mosman Baptist** (Sunday, 12th June at 2.00pm) and the Playing Night at the **Orion WurliTzer** (Wednesday, 29th June at 7.30pm).

In August we have an exciting concert lined up with the visiting **American** organist, **Charlie Balogh**, who although relatively unknown in **Australia**, is a really top class artist who has played at several **ATOS Conventions**, made a number of successful recordings and even owned his own restaurant (called of course **Good Time Charley's**), complete with **WurliTzer**. More details next month.

Best Wishes,
Colin Groves

Articles in this journal need not represent the views of the committee or the editor

The deadline for each edition of TOSA News is the 12th of the preceding month



NEWS FROM ALL OVER

CHATSWOOD NEWS

Interesting organ sounds have been heard coming from the **Willoughby Town Hall** in **Chatswood**, and the van of a well known organ tuner has been seen parked outside.

Could it be that the ex-**Arcadia WurliTzer** has reached an advanced stage of restoration and is nearing completion? We certainly look forward to hearing more details of this organ in the near future.

GOLD COAST

Doug and Norma Smith would like to thank their many friends in **TOSA** who were kind enough to phone and send "get well" cards to **Doug** during his admittance to hospital for major surgery. **Doug** was released from hospital on Saturday 30th April and is now recuperating at his home at **Elanora** on the **Gold Coast**.

Doug and Norma were active members of **TOSA (NSW)** before retiring to the **Gold Coast** in 1988. **Doug** served on committee and was Vice-President for a period, and **Norma** was active with the ladies, serving afternoon teas at all the concerts at **Marrickville**. At present **Doug** is President of **TOSA (Gold Coast Division)**.

Doug, best wishes from **TOSA (NSW Division)** for a speedy recovery. We hope you're back to your "bright and bubbly" self real soon!

COLIN ADAMSON

This popular organist will play a lunch time concert on Wednesday 8th June from 12.30 to 1.10pm at **St John's Anglican Cathedral**, Church St Mall, **Parramatta**. Parking is available on the grounds, entering from Hunter St.



Membership Notes...

If you look at the mailing sticker on the back of your **TOSA News** you will find your **TOSA Membership Number** after your name and, after that, the date your membership is paid to. In most cases it will show that your fees are due at the end of this month for the year July '94 to June '95.

It will help our voluntary workers a lot if this payment is made promptly. Details of the amount to be paid, together with the form to fill in, can be found on page 13 of this issue of **TOSA News**.

We will send the July **TOSA News** to everyone to give fair time to pay, but after that unfinancial members will not be reserved a copy.

Pay now for continuity of membership, and keep in touch with **TOSA** happenings!

Payment will be received at the **Membership Desk** at **Campsie** concerts, or you can avoid the crush by posting your cheque or money order to the **Burwood Post Office Box**, shown on the bottom of the form.

Walter Pearce

Membership Secretary

WANTED

Reliable, electronic organ
Suitable for both popular
and classical music.
This unit is to be donated
to a North Sydney
nursing home.
Will pay up to \$500.00.
Contact : Colin Tringham
phone 419 3739



Amy Caldwell of Concord writes to congratulate the "young" stars of our last concert :

1/5/94

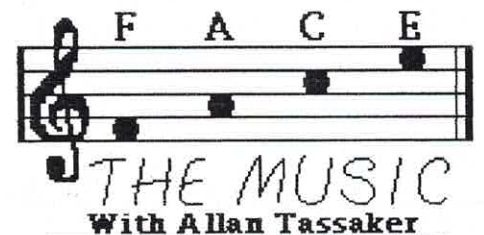
I feel I must say thanks to **Cliff Bingham** and **Bill Schumacher** - the concert on Sunday, 24th April was definitely one of the best I've heard from these two young men. Both **Cliff** and **Bill** should feel very proud of their efforts.

We had a good crowd, with only a handful of vacant seats, and the unfortunate few who couldn't make it on Sunday missed a superb afternoon's entertainment.

I noticed **Cliff Bingham** is now one of the leading contenders in the fancy sox brigade - watch out all you young **Adelaide** men.

Great work!

Amy Caldwell

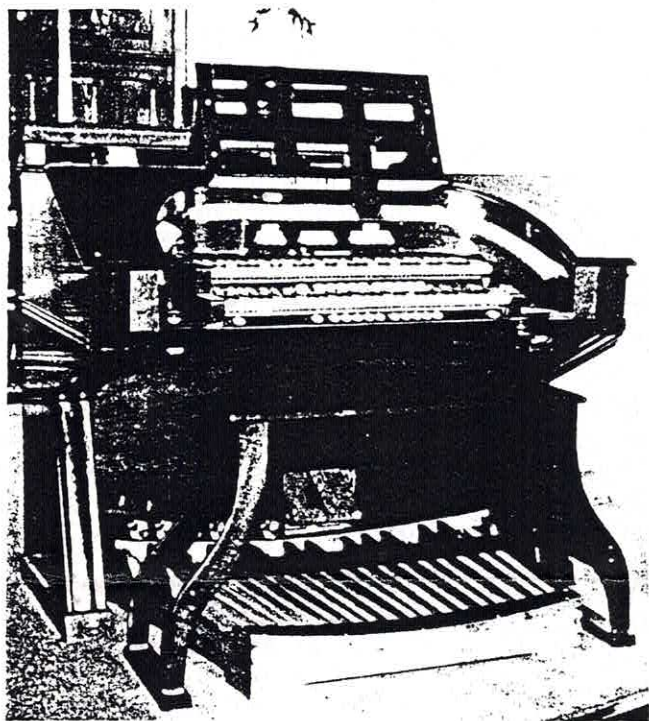


Allan Tassaker was preparing for a concert when the conductor noticed him doing something odd.

"Allan, why are you putting that compass into your pocket?" he asked, puzzled.

"My first musical piece contains a lot of long passages!" Allan informed him earnestly.

The Mosman Baptist Church Standaart



The organ in the Mosman Baptist Church was built in 1928 by the Dutch firm of Standaart for installation as a 2 manual 4 rank cinema organ in the Capitol Cinema, Barking, London. Provision was made for the future installation of a fifth rank (a tibia), but this never eventuated during its short life at the Capitol.

The organ must have proved quite a musical disappointment as after four short years it was removed from the theatre and put into storage. The firm of Monk & Gunther (specialists in "churchifying" old theatre organs) rebuilt the organ in the early 1950's and shipped it to Sydney, where it was installed in the Mosman Baptist Church by members of the congregation.

Monk & Gunther's "rebuild" saw a lowering of the wind pressures and removal of the original Vox Humana, substituting it with a Dulciana. Top lips of the Gamba and Diapason ranks were lowered to cope with the lower wind pressures. This was done by soldering bits of tin to the top lips in a very haphazard fashion that did not enhance the sound of the pipes at all.

None of the internal chest actions or regulators were releathered and all of the original 1928 wiring was still in use in 1988 when the organ was taken down. The 1928 pneumatic relays were still in use although seriously worn out or simply not working at all.

In the 1960's a local organ builder was commissioned to make tonal "improvements" to the organ and improve the specification. A tibia made by Dodd of Adelaide was added and a new

Geigen 4' rank. A huge switch stack was installed that saw such things as the Flute played at 32' (resultant) - 1 1/3' pitches and everything extended to crazy proportions.

This work was not a success: The electrical system did not function correctly and the winding of the organ was atrocious, with wind pouring out from blown regulators, split wooden trunking and ciphers caused by water leaking in from the roof. The entire instrument was squeezed into one tiny chamber and was almost impossible to work on, let alone get into!

Sydney organ builder John Parker was invited to inspect the organ as the church were seriously considering the purchase of an electronic instrument. A detailed examination showed that there was enough "good" material in the organ to consider a rebuild and a quote was tendered. The quote was accepted by the church and the instrument you will hear during the Convention is the result.

THE NEW ORGAN

Of the original 6 ranks, only two have been retained - the Standaart Open Diapason and the Dodd Tibia. To these have been added two American strings, Horn Diapason, Trumpet, Vox Humana and Clarinet and a Concert Flute. To the original two regulators, have been added a further four (replica Wurlitzer) to aid the wind supply and to remove the basses to untremmed wind.

The organ has been divided on either side of the Sanctuary, with a new chamber being specially constructed for the purpose. The action of the organ has been converted to solid state, with a new system being built by Sydney technician John Andrews. Numerous new chests have been built to replace those originals which were not worthy of restoration.

The organ console has been entirely rebuilt with all new electric stop actions and tabs supplied by Kimber Allen Ltd of Great Britain. Keys and pedals have been rebuilt, refelted and resprung and incorporate a specially designed method of wiper adjustment, allowing keytouch to be set easily with the keyboard in its rest position.

In specifying the organ it was of prime importance that the organ still remain capable as a liturgical instrument, and in this respect has proved most successful. We were pleased that the Church favoured a more orchestral approach in specification and that an instrument has been provided that is certainly dual purpose, without going too far one way or the other.

REPORT on the PERTH CONVENTION, 1994

AMY CALDWELL has very kindly written down her impressions on this year's Perth Convention, Encore '94, so that those of us who were not fortunate enough to be able to attend ourselves can have a brief glimpse of what it was like to be there.

The 22nd National TOSA Convention in Perth leaves me with many happy memories - of a beautiful city, friendly people and delightful weather. I had been anxiously watching the weather reports in Sydney, prior to the Convention, but need not have worried - the weather was perfect. Some of us had a few anxious hours at the air terminals, due to delays, nevertheless all arrived in time, and in good spirits.

Day 1 started with the usual registration, and mingling at the Convention centre, **Metro Inn**, followed by our evening meal. For this we tended to group with our own Division. Being a member of **Gold Coast Division** as well, I joined their table, as did **Betty** and **John McKillen** from **Victoria** and the **Gold Coast**.

From there we went on to the **John Leckie Music Centre**, home of TOSA WA, for the **Western Showcase**. Among the various artists on the **Compton** were local members, **Dave Parker** and **John Pound**, who both gave most enjoyable performances.

Day 2 found us on board the "**Captain Cook**", headed for **Fremantle**. **Dave Parker** had thoughtfully brought some sunscreen, which was passed around to those of us who chose to be out on deck for the trip. Still others preferred the comfort of sitting inside, either upstairs or down, away from the sun's glare.

We were treated to a most interesting commentary by our Captain, **Mark Oswald**, during our trip, as we enjoyed our coffee on board. One of the interesting highlights was the replica of the **Endeavour** tied up at the wharf. There were many photos taken. I hope they all turned out well. **Fremantle** was a most interesting, old town which we were left to explore individually. Many of us were pleased to enjoy the best fish meal we'd ever had. Since speaking to others at home, I've been told that Fremantle has the reputation of having the best fish in the world.

We returned by coach to **Perth** and to the **Karrinyup Centre**, where we were to hear the **Wurlitzer**, featuring **Peter Lish** from **Great Britain**. **Peter** entertained us in great style and gave a

good evening's entertainment.

Day 3 (Sunday) and we were in for a different type of concert - **Alan Flanders** on a **Technics** (I think it was model **GM6**). **Alan** is a very popular and talented local artist and he presented a good mixture of music for our enjoyment. We then left the **City West Function Centre** to arrive back at the **John Leckie Centre** for our lunch and the main Convention concert, featuring the "King of the Compton", **Ronald Curtis**, also from the **UK**.

Ron Curtis was warmly welcomed and he seemed to blend in and become part of the organ itself. The music started as he slid onto the seat, one hand going straight onto the keys, the other roaming constantly around the tabs. He was never at a loss for something to play - it seemed he could play non-stop for days without ever repeating a tune. At the present time **Ron** has only limited vision and he is due to have an eye operation so his sight will be improved. "King of the Compton" was a title he deserved and he was crowned as such at the main Convention dinner.

Day 4 (Monday) - and quite a day for 2 young artists from **Ballarat**. At **Karrinyup Centre** on the **Wurlitzer** 17 years old **Mark Mann**, gave a very creditable performance. **Mark** played some entertaining music on the **Wurlitzer**, including music for singalong. The group preferred to enjoy his playing rather than joining in to sing, even though they were invited.

Then a lovely young lady, 12 years old **Elizabeth Hanton** entertained us, both with her playing and her presentation. **Elizabeth** told us that as well as her immediate family, her Grandma and Grandad had also come along to support her. Both these young artists were most enjoyable and a credit to their parents and their teacher.

"Open Console" followed at the **John Leckie Centre**, where we once again were able to hear the **Compton**. The 2 junior organists were quite at home on the **Compton**, as they had been given permission to practise on the **Compton** in their local theatre in their home town of **Ballarat**. Many

enjoyed "having a go" on this organ.

Day 5 (Epilogue) - Most of the Conventioneers took advantage of the chance to visit **New Norcia** - an old monastery founded by monks from **Spain** around 1840. While there we had the opportunity to inspect the organs in the various chapels and one or two played the organs as well. Also of interest was the hand-painted, pictured ceiling (domed) in one chapel and many other beautiful paintings around in the buildings.

Back at our Convention centre, **Metro Inn**, we'd had quite a few informal get-togethers in the visitors lounge. This offered a good chance to meet new friends, chat and have a play at a small **Hammond**.

The total number of Conventioneers in Perth was 134. **Blair Linnnet** had travelled from **Brisbane** as the sole representative of the **Queensland Division**. **David Binger** was the **Canberra** representative. We had as well, four visitors from **New Zealand - Gordon** and **Reka Leaske**, **Norma Sutherland** and **Jeanette Webster**.

One couldn't have had a nicer or better Convenor than **Malcolm Fenton**. Congratulations to **Malcolm** and his committee for a most enjoyable Convention.

TOSA NATIONAL CONVENTION 1995

While on the subject of Conventions, we have received the following note from Heath Whale :

20/4/94

I would like to thank you all for the warm welcome you gave me, during my recent visit to **Sydney**.

It was an unexpected surprise to play your **Wurlitzer** at the **Orion Centre**. It is a fine instrument and you should be proud of it.

Enclosed find our first outline for next year's convention. (See page 7) I am on the convention committee.

I am looking forward to meeting you all again.

Yours Musically,
Heath Whale



THE THEATRE ORGAN SOCIETY OF AUSTRALIA, VICTORIAN DIVISION INC.
PROUDLY PRESENTS

PIPES ALIVE IN '95

The 23rd. National Theatre Organ Convention - Melbourne,
April 14th. to 17th., 1995
(Afterglow, April 18th.)

- ★ A Brilliant American Organist
- ★ A Feast of Australia's Finest Organists
- ★ A Wealth of Theatre Organ Music and Family Entertainment

Booking forms and further details will be available from T.O.S.A. Vic. toward the end of 1994. Please direct your enquiries to -

*Mr. Bruce Hester
P.O. Box 172,
Southland Centre
Cheltenham Victoria
3192*

Tel. (03) 557 4142

Be a part of

PIPES ALIVE IN '95

The **KNIGHT BARNETT** Story

Knight Barnett is one of the best known names of the **Australian Theatre Organ** scene. As one of the few to have been around from the inception of the instrument in this country, his knowledge and experience were probably without equal.

At 10 years of age, having learnt the piano he had a few lessons on pipe organ. One year later, he was appointed official organist of **St Luke's Church of England** at **Wagga**. **Knight Barnett** attended **Shore**, the well-known **Sydney** private school from 1916 to 1920. He continued to play the organ for various churches, including **St Peter's, Neutral Bay** for a period of 12 or 13 years.

On leaving **Shore**, he studied Public Accountancy, and in the golden period of the silent screen, when the playing of sympathetic music greatly enriched the dramatic atmosphere as well as the audience's pleasure, he conducted the orchestras in a number of **Sydney's** suburban theatres.

He was appointed Secretary to the Company Radio Station **2BL** in the pioneering days of radio, and conducted the **2BL Studio Light Orchestra** as an additional duty. Later he gave up office work and became an announcer on the station.

In 1929, **Knight Barnett** was appointed assistant organist to **Fred Scholl**, the **American** who had been imported to open the **Sydney Capitol Theatre** in 1928.

From there he went to the new **State Theatre, Sydney**, as assistant organist to another **American, Price Dunlavy**. At the morning session on the first day, he thus became the first organist to play the magnificent **4/21 WurliTzer** of the **State Theatre** in a public performance. He recalled, somewhat ruefully, that the only hitch he experienced on that memorable occasion was that at the end of this performance the hoist refused to descend back into the pit!

Knight's next move was back to the **Capitol Theatre** as the featured organist when **Fred Scholl** completed his engagement and returned to the **United States**.

A change to the suburban cinema circuit then followed and at the **Victory Theatre**

at **Kogarah** he succeeded **Eddie Horton** who had been appearing there following his long run at the **Prince Edward Theatre** where he had been the opening organist. The **Victory** had a **2/8 Christie** organ.

Next came a year at the **Ritz Theatre, Concord**, which also had a **Christie**.

When the **American** organist from **Texas, Julie Dawn**, left the **Prince Edward Theatre** at the end of her season, **Knight Barnett** took over the console to become the first featured **Australian** organist at this famous house. The organ was the **2/10 WurliTzer** which is now the property of the **NSW Division of TOSA** and installed in **Marrickville Town Hall**.

After 2 years at the **Prince Edward** (1931-1933) he went to **New Zealand** under contract to the **J.C. Williamson's Regent Theatre** in **Auckland**. Later he was featured at **Sir Benjamin Fuller's Dunedin Empire Theatre**.

Returning to **Australia** he joined the **Western Suburbs Cinema Circuit**, appearing at **Burwood Palatial, Civic Auburn, Roxy Parramatta**, and the **Civic Hurstville**.

He regularly broadcast over **Radio 2CH's** organ show, "**Masters of the Organ**" which was aired each evening around 6.30pm. This programme emanated from a different theatre in the circuit each evening and was a top-rating radio show.

He enlisted in the Army in 1941.

At the end of the war he rejoined the circuit which had meantime been taken over by **Hoyts Theatres Ltd** and played seasons in most of their suburban houses until 1949.

He was then appointed to the largest **South Australian** theatre, the **Adelaide Regent** and opened his season on the 24th August, 1949. His season ran until the 31st March, 1967, when the theatre closed for remodelling and the organ was removed.

For all the years he was there **Knight Barnett** presented a weekly radio programme which was heard by listeners throughout **Australia**. With the well known theatrical personality, **Alec Regan**, as producer and compere, this programme went from strength to strength, gathering a loyal audience of regular listeners for whom

"**Melody Land**" was a "must" each week. Many famous singers, such as **Strella Wilson, Valda Bagnall, Glenda Raymond** and **Adelaide's** own **Peter Dawson** were guest artists on his show.

Despite the fact that the organ did not broadcast well, sounding much better in the theatre than it did on the air, its popularity continued unaffected. The programme did not cease with the closing of the **Regent Theatre's WurliTzer**, it went to air from the **ABC studios**. **Knight Barnett** still played professionally, using a **Thomas** model 811.

He was the patron of the **South Australian Division of TOSA** for some time and was a charming and friendly person indeed.

THEATRE ORGAN HIGHLIGHTS

UPCOMING PROGRAMMES

Hi again from **Chris Styles**. For your information I've looked into the crystal ball and would like to advise you of the following programmes scheduled for June on **Theatre Organ Highlights - FM-103**, Monday nights at 9pm.

6th June - A selection of lesser known records/artists from **Neil Palmer's** record collection, featuring **Candi Carley, Wendy Keiffer, Donna Parker** and **Dick Liebert** at the **New York Radio City Music Hall's Wurli**.

13th June - More of **Neil's** collection, this time featuring **Robin Richmond, Patti Simon, Knight Barnett** and **Warren Lubich**.

20th June - Music from **South Pacific**. A whole programme dedicated to this wonderful **Broadway** musical, featuring **George Wright** and **Lyn Larsen's** interpretations of these well known melodies.

27th June - More of **Jim Riggs'** concert at the **Orion Centre, Campsie**.

Happy listening and thanks again for your encouragement.

Chris Styles

Old Wurlitzer still good for a tune



Dr Warren Robins tries out the organ which his father played at the Arcadia Theatre for 10 years

THE devotion of a North Shore man will ensure Willoughby's Wurlitzer Pipe Organ, silent for more than 20 years, will again make music.

Like a skilful surgeon Harold Duffell operated on rusted pipes, warped timber and damaged materials to bring the 69-year-old organ back to life.

Mr Duffell spent nearly 19 years overseeing the organ's restoration at Willoughby Civic Centre.

He calls his dedication "a labor of love".

"I've spent all my spare time for the past 18½ years

working on it," he said. "I've practically pulled it apart and rebuilt it".

The Wurlitzer Pipe Organ, valued at more than \$300,000 by Mr Duffell, was donated to the citizens of Willoughby by the Crispe family in 1962.

The organ had operated in the Arcadia Theatre until it closed down in 1961.

"In those days, it did the work of an orchestra and more, providing musical entertainment and sound effects like chimes, drums and surf," Mr Duffell said.

The organ was stored by Council for about eight

years which caused a great deal of damage according to Mr Duffell.

"Timber warped, fungus grew, moths got in, the pipes were damaged and rust was a big problem," he said.

"A complete restoration had to be done."

The organ, which originally had 730 pipes and 88 stops, now has 827 pipes and 103 stops.

Every intricate part of the organ had been checked, detailed, repaired or replaced, Mr Duffell said.

Willoughby Mayor John Squire said the restoration, which included contri-

butions from several contractors, could be likened to virtually rebuilding the organ.

"But I am sure that the time and expense will be well spent when we hear the beautiful music that will give pleasure to all," Mr Squire said.

The organ will be used by David Parsons for three months to check quality.

A public performance will follow.

"Mr Parson's talent coupled with the organ in its fully restored condition will no doubt produce a performance of unsurpassed musical enjoyment," Mr Squire said.

KILLARA historian John Lanser needs help to get the full picture on Gordon's former movie house which stood in Werona Ave next to Gordon Park.

To mark what would have been the 70th anniversary of film screenings, Mr Lanser is researching its full history for the Australian Theatre Historical Society.

He is keen to find any former employees or relatives, and anyone who knows the whereabouts of early photographs of the building, especially the interior.

Photos taken after the 1935 refurbishment also have been impossible to trace.

If any of the following names or infor-

mation bring back memories please contact John at 2/2 Greengate Rd, Killara or phone 498 7458.

Opened in May 1924 by then NSW Attorney General T Bavin, the theatre was first run by the Hancock family which produced brothers Alf, Noel and Bill who later played in Gordon Rugby Club's 1952 first grade premiership winning team.

In 1929 entertainer Rus Garling became the new owner and put in a Christie Organ.

Other names associated with the theatre were Oscar Shaft, Mr A Pacey, R W Maddell, A B and T E Blackmore, A N Thomson, J F McAllister (or Macalister) and F W Campbell.

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Report on TOSA's April CONCERT by Wendy Hambly

BILL SCHUMACHER and CLIFF BINGHAM (24/4/94)

Bill opened the concert in true theatre organ style, bringing the console up with a superb arrangement of *It's De-lovely/It's a Lovely Day* - lots of brightness, full chords. A great tune to start with - setting the mood for the remainder of the concert.

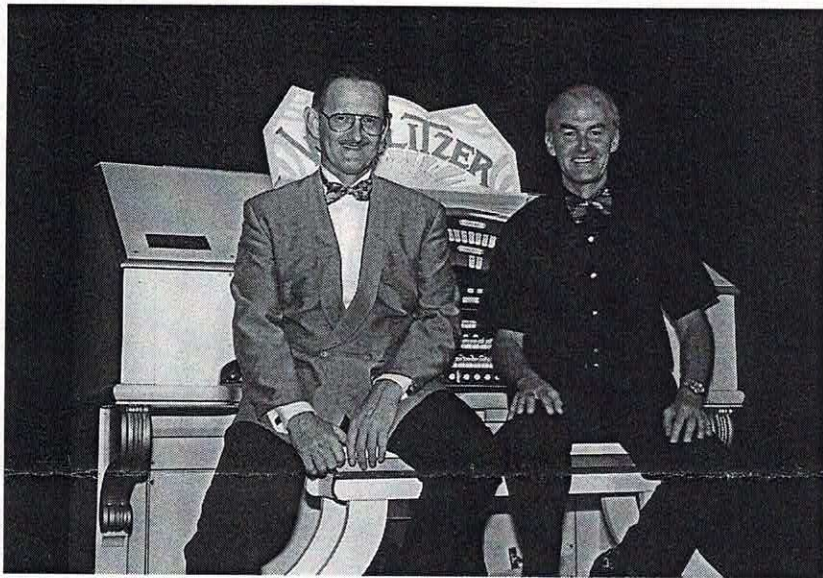
Next up was a medley of **Ray Noble** tunes - *Cherokee*, *A Touch of Your Lips*, *Love Is the Sweetest Thing*, *The Very thought of You* and *Goodnight Sweetheart*. It's easy to see why our compere, **Frank Ellis**, introduced **Bill** as the "Master of the Romantic Ballad". This is definitely **Bill's** forte and his love of this type of music is evident.

An **Andrew Lloyd Webber** tune next - *Just One Look* from *Sunset Boulevard*. This is a tune that I play too and I was most impressed with **Bill's** arrangement and sympathetic registration. Mixtures were used here - a soft, plaintive beginning with a good build-up to the key changes for the reprise, finishing with Chrysoglott and Chime.

A song from **Barry Manilow** came next - *Can't Smile Without You* with piano interlude, full Tibia chorus and numerous key changes. **Bill's** final selection for the first half of the programme was a medley of 2 songs from *A Chorus Line* - *One* and *What I Did For Love*. Excellent contrasting pieces to finish on - lots of life and bright and showy.

Cliff took the console with the song *Get Happy*. This was a great opener and good use was made of the Percussions in the middle section, with a good theatre organ rousing finish.

Next item was *Merry Fellows* and we were given this title in **German**, **French** and **English!** This is a story of



college life with the mood of the music ranging from serious to light-hearted, through to joyful. There was much exacting two foot pedal work in this piece. **Cliff's** classical training showed through here, displaying his versatility and love of a musical challenge. This was a fairly long piece - at least the sheet music was longer than **Cliff** was when he unfolded it.

The next item was a classical piece by **Gordon Young** - *Prelude in Classic Style* - no tremulants - 16' and 2 2/3 Tibia giving a wonderful "hollow" sound. This piece had an exacting right hand which was well executed.

Known as "Master of the March", **Cliff's** next piece was *Princeton Royalty* - a simply wonderful piece where the organist can let all stops out. Good use here of the Posthorn, full chords giving a big-band sound. Some excellent fills were evident, as was an imaginative counter melody, with Chrysoglott interlude.

The next number was very much a fun piece - *Cactus Polka* - a good variety of Percussions here - this piece grabbed my attention from start to finish. *Granada* (obviously a personal favourite) was next on the programme. Again a difficult but accurate pedal section - all round, a very emotional rendition. A reprise of *Get Happy* took us out to afternoon tea.

For the opening of the second half of the programme, **Bill** treated us to an excellent arrangement of *Something's Got to Give*. Then *Moonlight Becomes You* - introducing Chimes and Chrysoglott - good chord structure, very smooth runs and embellishments. Little extras such as these can really make a song come alive, and **Bill's** superb rendition did just that. This song for me was a highlight of **Bill's** performance and clearly shows his sensitivity as a

musician.

Next was *Moonglow* from the film *Picnic* - a different Percussion for each phrase - what a clever rendition.

Next was a medley of 3 songs by **Gershwin** (**Bill's** favourite composer) from the show *Crazy For You*. Here we heard the most mellow tones possible on the **Wurlitzer**.

The final selection was an Anzac Day medley - songs included *Keep the Home Fires Burning*, *Old Slouch Hat*, *Underneath the Lamp Light*, *Lily Marlene*, *Bless 'Em All*, *Five Miles From Gundagai*, *White Cliffs of Dover*, *We'll Meet Again*. This was an excellent choice for a closing medley - the audience showed their appreciation by singing along.

A very rousing and theatrical version of *Radio City March* opened the second half of the programme for **Cliff**. The next number was announced as "a little bit of musical nonsense" (?) called *Misery Farm*. (I wonder where he gets these from?) **Cliff** read to us some rather comical lyrics and played the music to match - this was great fun.

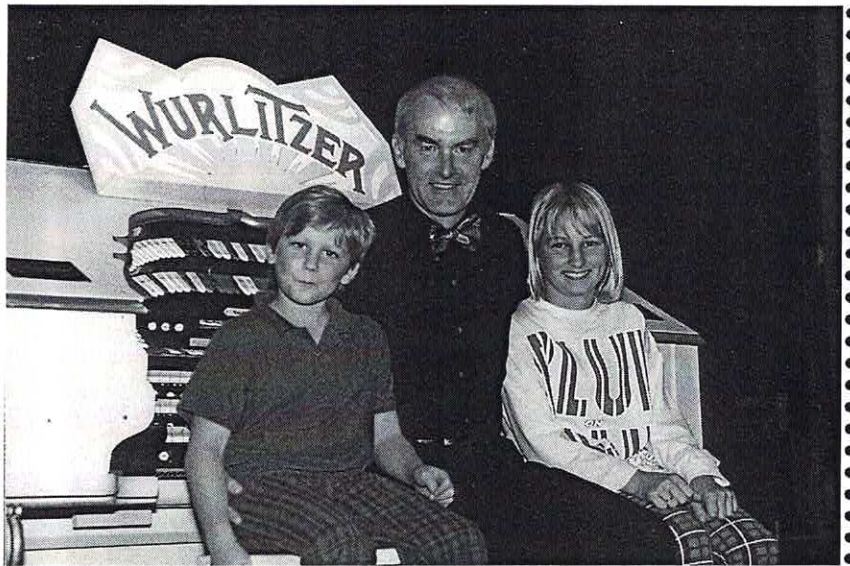
Next was a medley from *Follow the Fleet*, including *Where Are You?*, *Let's Face the Music and Dance*. Did I hear a Hornpipe here? I think I must have - I know I heard just about

everything else!

War March of the Priests was next, together with a request that the front row of the audience move back just a little! Both feet and hands were on deck here - and all stops too - a beautifully executed classical piece.

Next, in total contrast to the preceding piece - **Schumann's Devotion**. Played with much sweetness and light, building up towards the end and then dropping away to a subtle finish with Chime. Final offering was the *Knightsbridge March* by **Eric Coates** - played as only **Cliff** can play a march, and this was a rousing farewell.

An encore was played by each artist - *On a Wonderful Day Like Today* from



Andrew and Sarah Bingham with Cliff



Cliff and There's No Business Like Show Business from Bill.

I was very pleased to see about 350 people supporting our local talent. These 2 fine musicians definitely deserved all the applause given to them. From start to finish it was obvious that much thought and preparation had been put into the afternoon. The combination of the "Master of the Romantic Ballad" and the "Master of the March" gave us a very well balanced programme. I'm sure that part of the reason for the enduring popularity of these 2 people is their ability to know what their audience would like to hear, and to play for us in a musical and professional manner.

I enjoyed the entire programme immensely and hope that we can hear **Bill** and **Cliff** together in concert again in the not too distant future.



WURLITZER WONDERLAND, Vol. 4 - "Summertime Special" with **Nicholas Martin** at the 3/19 Wurlitzer and **Ian Darlington** at the Yamaha at **Turner's Merry-Go-Round, Northampton.**

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A current list of audio cassettes of the **TOSA** live concerts available for hire appears on page 12 of this issue.

WEEKEND MAGAZINE : A 7 minute segment on *Theatre Organs*, produced by the **ABC** in 1968, prior to the opening of the **Marrickville**

Wurlitzer. Featuring **James Dibble** at the **State Theatre**, the **Clancy Residence Organ**, the **Marrickville Town Hall** installation, interview with **Frank Ellis**, and **Noreen Hennessy** trying out the **Marrickville Wurlitzer**. This has been transferred from 16mm film to video and kindly donated to the Tape Library by **TOSA** member **Peter Bidencope**.

This video is available for hire for \$10.00 Deposit and \$4.00 Hiring Fee, plus \$3.10 for packing and postage, from the **Record Bar** address.

I will draw up a waiting list as orders are received. To be fair to all members, when borrowing this video, it should be returned as soon as possible after viewing.

Neil Palmer

LIBRARY of TOSA AUDIO TAPES for hire

Jonas Nordwall	Easter	1976	Neil Jensen	28th Sep	1986
Maria Kumagai	12th Jun	1977	Bill Schumacher,	26th Oct	1986
Ron Rhode	2nd Sep	1979	Marie Stronach &	"	"
Ian Davies	24th Feb	1980	Roy Ashton	"	"
Walt Strony	Easter	1980	Lance Luce	1st Feb	1987
Jonas Nordwall	21st Sep	1980	Clinton White &	1st Mar	1987
Jonas Nordwall	19th Oct	1980	Andrea Harrison	"	"
Cliff Bingham at	13th Jun	1981	2CBA Spectacular	24th May	1987
St Columbs Church	Christie"		David Parsons &	28th Jun	1987
Len Rawle	22nd Nov	1981	Gus Merzi Trio	"	"
Patricia Guthrie,	21st Feb	1982	Neil Jensen	26th Jul	1987
Beverley Kennedy &	"	"	Cliff Bingham &	23rd Aug	1987
Neil Palmer	"	"	Sydney Boys High School-	"	"
Ashley Miller	8th Sep	1982	Bands & Orchestra	"	"
Ashley Miller Workshop		1982	Neil Palmer,	31st Jan	1988
Beverley Kennedy &	20th Feb	1983	John Giacchi,	"	"
Neil Palmer	"	"	Cliff Bingham &	"	"
Neil Jensen	20th Mar	1983	Bill Schumacher	"	"
Valda Lang &	24th Apr	1983	Ian Davies,	26th Jun	1988
David Parsons	"	"	Trisha Watt,	"	"
Cliff Bingham &	10th Jul	1983	Andrea Harrison,	"	"
Salvation Army Band	"	"	David Parsons &	"	"
Tom Hazleton	3rd Aug	1983	Barry Brinson	"	"
Tom Hazleton	28th Aug	1983	Father Jim Miller	28th Aug	1988
Ian Davies	25th Sep	1983	Margaret Hall &	2nd Oct	1988
Warren Lubich	30th Oct	1983	Neil Jensen	"	"
Clinton White &	26th Feb	1984	John Van Kleeef	30th Oct	1988
Neil Palmer	"	"	Robert Wolfe	5th Feb	1989
Neil Jensen	25th Mar	1984	Maureen Dawes &	5th Mar	1989
Richard James	24th Jun	1984	Clinton White	"	"
Lance Luce at	22nd Apr	1984	David Parsons	18th Jun	1989
Moorabbin Town Hall	"	"	John Van Kleeef	20th Aug	1989
Ray Thornley	29th Jul	1984	Douglas Reeve at	March	1989
Walt Strony	24th Aug	1984	Perth Convention	"	"
Margaret Hall,	30th Sep	1984	Douglas Reeve Workshop	"	"
Neil Palmer,	"	"	Perth Convention-	March	1989
Bill Schumacher &	"	"	Cameo Artists	"	"
Ian Davies	"	"	Jonas Nordwall	16th Jul	1989
Cliff Bingham &	21st Oct	1984	Trumpet Voluntary	24th Sep	1989
Salvation Army Band	"	"	Ian Davies	29th Oct	1989
David Parsons	24th Feb	1985	Blackpool Down-	9th Feb	1990
Cliff Bingham at	6th Apr	1985	Under with Robert Wolfe		
Epping Baptist	Christie	"	Robert Wolfe	11th Feb	1990
Candi Carley	7th Apr	1985	New Faces Concert	1st Apr	1990
Candi Carley	14th Apr	1985	Ian Davies	27th May	1990
Neil Jensen	23rd Jun	1985	Walt Strony	22nd Jul	1990
David Smith	25th Aug	1985	Bill Schumacher &	23rd Sep	1990
Warren Lubich	22nd Sep	1985	Cliff Bingham	"	"
Len Rawle	6th Nov	1985	Clinton White &	28th Oct	1990
Len Rawle	24th Nov	1985	Bev Harrison	"	"
Margaret Hall &	27th Apr	1986	Simon Gledhill	8th Mar	1992
Cliff Bingham	"	"	Jim Riggs	27th Sep	1992
2CBA Spectacular	22nd Jun	1986	David Parsons	28th Mar	1993
Ian Davies	27th Jul	1986			
Andrea Harrison &	24th Aug	1986			
David Smith	"	"			

Recordings are released into the Library subject to the Artist's approval

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AN IMPORTANT MESSAGE TO ALL MEMBERS FROM VICE-PRESIDENT, FRANK ELLIS.



Dear member,

Yes, IT IS TIME to renew your membership again. Your annual fees are due this month, by the 30th June to be precise. I have found that some members (especially those who have been in the Society for many years) still think their membership runs from January 1st to December 31st.

Sorry, my friends, but this is NOT SO. Sure, that's how it used to be before the Society became incorporated, but now our membership year is in line with the financial year - that is, from July 1st to June 30th the following year. So, PLEASE HELP OUR TREASURER to balance his books by

paying ON TIME during June. LATE RENEWALS do cause him quite A FEW PROBLEMS.

Your committee has decided that we would NOT INCREASE your membership fees for 1994-95 and they will remain at the current level. I believe that the NSW Division has the LOWEST ANNUAL FEES of all the TOSA Divisions in Australia. Some interstate fees have been as high as \$25 and \$30, and so your prompt renewal payment is needed to keep our fees at our extremely low level.

Our Division has not increased its

fees for quite a number of years, despite the increasing costs of presenting concerts and rising inflation over the years. This has only been possible because of the careful and wise management of your funds by the Executive and Committee.

I look forward to seeing the smile on our Treasurer's face when he is able to inform me in July that all members have renewed on time. Do, PLEASE, give this matter your earliest attention.

Best wishes and thank you,

Frank Ellis Vice-President

CUT ALONG THIS LINE

TOSA -

APPLICATION FOR RENEWAL or NEW MEMBERSHIP

Full Name

Address

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Phone No. Pension No. (if applicable)

Name of Spouse (if required)

I/we hereby apply to become/remains a member/members of the Theatre Organ Society of Australia (NSW Division) Inc. In the event of admission, I/we agree to be bound by the rules of the Society for the time being in force.

Signature of applicant(s)..... Date.....

New Membership requires the following.....

I, a member of the Society, nominate the applicant(s), known personally to me, for membership.

Signature of Proposer Date

I, a member of the Society, second the applicant(s), known personally to me, for membership.

Signature of Secorder Date

If you are willing, in what capacity could you help the Society?

FEES: \$16 is full membership for one person for the financial year July to June. \$10 Country, Interstate or Overseas membership for one person. \$8 Pensioner membership for one person.

NOTES: Membership allows discount concert tickets to be purchased for self and spouse, even if spouse is not a member. Add 50% to fee if membership is required for spouse. This provides your husband/wife with a membership card and voting rights, and helps TOSA funds.

Only one copy of the monthly TOSA NEWS is sent per household in this case.

Enclosed is Cheque/Money Order payable to T.O.S.A. \$ (Sorry no credit cards)

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