

# t.o.s.a. news

incorporating **THE DIAPHONE**

THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF  
AUSTRALIA, N.S.W. DIVISION

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## WHAT'S ON IN JUNE

### 3rd June, Tuesday 8.00p.m. THE BANKSTOWN ORGAN SPECTACULAR

The Theatre Organ Society of Australia together with the Bankstown Lions Club have arranged the most exciting entertainment including the major organ retailing organisations in the metropolitan area in a spectacular at Bankstown Town Hall, to feature the leading organists of Sydney. The organists concerned will be, Peter Held, playing the Yamaha organ; Cliff Bingham playing the Thomas Organ; Eric Eaton playing the Hammond Organ; Kurt Zimmer plays the Wurlitzer; Joh Congert at the National and Ray Thornley at the Lowrey organ -- All this music organised in the beautiful Bankstown Town Hall, so come along as at \$2.00 per ticket and \$1.00 for Pensioners and Children, this must be the musical bargain of the year. Tickets are available from, Rose Music, Winton Music Stores, Nicholson's & Palings, Stamford Music, The Organ Stop and Flanagan and Winter or from the Treasurer, Mark Gabriel and at the Bankstown Town Hall on the evening of 3rd June, but be early to avoid disappointment.

22nd June, Sunday 2.30p.m. Free Sunday Afternoon Pipe Organ Concert at the Marrickville Town Hall, by well known and popular member Joh Congert. Joh's well liked style of organ playing should tempt you all to be present at this Free Concert at the Console of our own "Mighty Wurlitzer"..a very

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relaxed and professional performer, Joh comes to us fresh from the successes of the "Jason Show" at the Sydney Opera House and the release of his latest L.P. "Requests by Candlelight". Certainly an afternoon's entertainment to bring you friends and neighbours for a really 'cheerful earful'.

#### DATES FOR YOUR DIARY

6th July, Sunday 2.30p.m. A silent film and concert has been arranged in conjunction with Flanagan & Winter at the Mecca Savoy Theatre, Hurstville featuring their Musical Director, Ray Thornley at the Lowrey Symphonic Console Theatre Organ, Admission \$2.00 General Public, Members of TOSA \$1.50.

#### WATCH FOR TONY FENELON IN CONCERT AT MARRICKVILLE

\*\*\*\*\* 1976 IS SYDNEY CONVENTION YEAR \*\*\*\*\*  
---- THE FANTASTIC FIFTH ----

#### REVIEWS

##### CHATSWOOD TOWN HALL, 19th MARCH

"Variety" was the theme of the Chatswood Concert held on March, 19th to assist the Chatswood Community Hospital -- "Variety" in a theatrical context, for Eric Smith has a fine sense of humour ("Ladies may remove their shoes") as well as his renowned musical ability. His thoughtful arrangement of the "Miss Liberty" selections, wrapping it in the 'Marseilles' and 'Stars & Stripes' is fitting, historically, and (hopefully) appreciated by the audience.

In Robert Broughall, one seems to detect the Smith influence - admirable - though less impressive when both gentlemen are on the same programme. Robert's up-tempo choruses of 'I Get a Kick' might have fired better with slightly heavier pedal registrations.

Baritone, Keigh Garrett, provided more variety with his rich voice and pleasant manner. Eric Smith carried the concert through to interval with amusing "Sideshow Carousel" dissonance in the George Wright arrangements and some clever two-handed stop changing in "South of the Alps".

Following interval, Eric again broke up the ice and his audience with "you can talk while I set up the organ!" A "first-night" atmosphere was felt with the first Australian performance of Albert Keats' "Lamps of Peace" for which Mr. Keats took a bow from the balcony.

Eric's superior ability as an accompanist was clearly demonstrated in the demanding piano support for Keith Garrett's "De Glory Road".

For most of the audience, the highlight of the whole concert must have been "Rhapsody in Blue"; a truly emotional work with Robert on Wurlitzer and Eric (coatless) on piano - a combination which Sydney, sadly, hears so little of these days.

The concert was ably compered, as usual, by Frank Ellis, and was a credit to all concerned.



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## REVIEWS

### HOME ORGAN PARTY 18th APRIL.

The Home Organ Party featuring Bill Schumacher at Ron & Phyl Wilson's home at Lakemba was a smash success the evening of 18th April saw a happy group of music lovers enjoying Bill's easy to listen to style and request programme which brought applause longer and louder after each number. Bill is certainly a polished performer and his arrangements sometimes borrowed, are always beautifully executed, speaking well of his musical ear and his frequent trips to America (he is off again this year to the San Francisco ATOS Convention). The successful evening was a tribute to Ron and Phyllis and our deepest thanks for a wonderful night's entertainment were expressed, by our vice-president Herbert Wyatt and are reinforced here. The entertainment was only rivalled by the fare and a donation to the Society resulted.

### DUNDAS/CARLINGFORD METHODIST CHURCH SILENT FILM EVENING.- 19th APRIL.

A good roll-up of members and friends at the evening arranged by Robert Gliddon & family to hear Cliff Bingham accompany some silent film classics left everyone with sore sides from laughing.

The music was excellent and the mini concert leading up to the film entertainment was played in Cliff Bingham's accurate professional style. Some of Cliff's arrangements were influenced by recent recordings by Lyn Larsen but what better source? Cliff played them beautifully, and when it came time to play the film accompaniment it was as though Cliff had played silent films all his life. He anticipated the action and had his musical programme tailored to fit. A donation was made to the society and supper was supplied by Mrs. Gliddon and members of the Church ladies, and was appreciated by all those present. As a small surprise at the end Cliff threw into the Lions den, Janice Wilson, who at a seconds notice played for our entertainment thanks also to Winton Music for their kind gesture in the use of the Thomas Organ.

### HOME ORGAN PARTY 9th MAY

During the evening of 9th May we took advantage of the invitation extended to members to attend the home of the Camells in Peakhurst to hear Eric Smith play a miniconcert and then accompany the silent film "Son of the Shiek". The evening was well attended by over 60 people and although there was some expenses involved in the running of the evening a contribution to the Society was made. The organ that Eric had specially brought in for the occasion was a Yamaha and made the type of sounds best described as typical of this brand of instrument.

We would like to record our appreciation to all those involved in the running of this enjoyable entertainment, Mr & Mrs Cammell, Eric Smith for the music and organ, Brian Bull with the TV Video gear, Mark Gabriel with the projection gear and all the others it was a great night's entertainment and supper was delicious.

### HOME ORGAN PARTY 20th May

The organ party at the home of George and Edna Smith and their son Ron featuring Ray Thornley at the Thomas Organ was a great night's entertainment. These days, Ray Thornley's performances always seem to excel his previous ones and this night was no

exception. His rendition of "Flight of the Bumble Bee" was superb. It is refreshing to see such a young organist constantly improving his style and not resting on his past achievements. A delightful supper was provided and our thanks must go to the Smiths for the hospitality offered by them in allowing us the use of their home for the evening.

#### RECORD REVIEW

##### 'Lyn Larsen at the Organ Loft;'

Lyn Larsen's mastery at the Wurlitzer organ is again proved in this his latest recording release. The Wurlitzer featured this time is the famous Larry Bray's Organ Loft instrument in Salt Lake City, Utah, USA. This particular organ was made famous on record by the late Gus Farney who cut three albums on it in the 1950's - these recordings are now collectors items.

Side one is away to a bright start with a twenties style "Wake up and Live" followed by Lyn's own composition "Unfinished Dream" which is a quiet mood music type number. "Takin' a Chance on Love" receives a jazzy arrangement complete with walking bass and glockenspiel punctuation, in contrast "For once in My Life" is quiet and reflective with a very interesting middle section. "I'll take Romance" a reminder of the great musicals of thirty years ago is treated to a simple, yet beautiful waltz time arrangement, featuring the Tuba Horn stop in several passages.

Side Two commences with a George Wright type arrangement of "Swanee" which is a reminder of Lyn's playing style the first time we had heard him in Australia. "I Just Don't Understand" - another of Lyn's compositions is a flowing ballad which shows to advantage the tonal resources of this magnificent Wurlitzer.

"Doin' the Raccoon" is a fun type twenties number in fox-trot tempo and is reminiscent of many piano rolls cut many years ago when fox trots were the latest dance craze. "Knightsbridge March" although well played lacks the feeling that perhaps a British organist may have given to this particular work. "Dear World" a bright bouncy number is played mostly on a fairly full organ combination, but is punctuated by an interesting Tibia-Sax-Kinura-Clarinet sound. "White Dove" is a peaceful tune as the name indicates showing off the more subdued ranks of this organ and is a fitting close to this fine recording. Members who wish to purchase a copy of this recording may do so through John Atkinson, 587 3374 or Robert Gliddon 869 2083.

#### LOST PROPERTY

As a postscript to the Review of the Cammells Home Organ Party we have been advised that most of the plates that were left behind by members, who came bearing goodies, have been claimed but there still remains a lonely Pyrex Dish lid that requires a home. Please contact Dorothy Cammell on 53 9891 if you have the matching base.

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# Kings Cross Theatre

1928

## Wurlitzer Wizard

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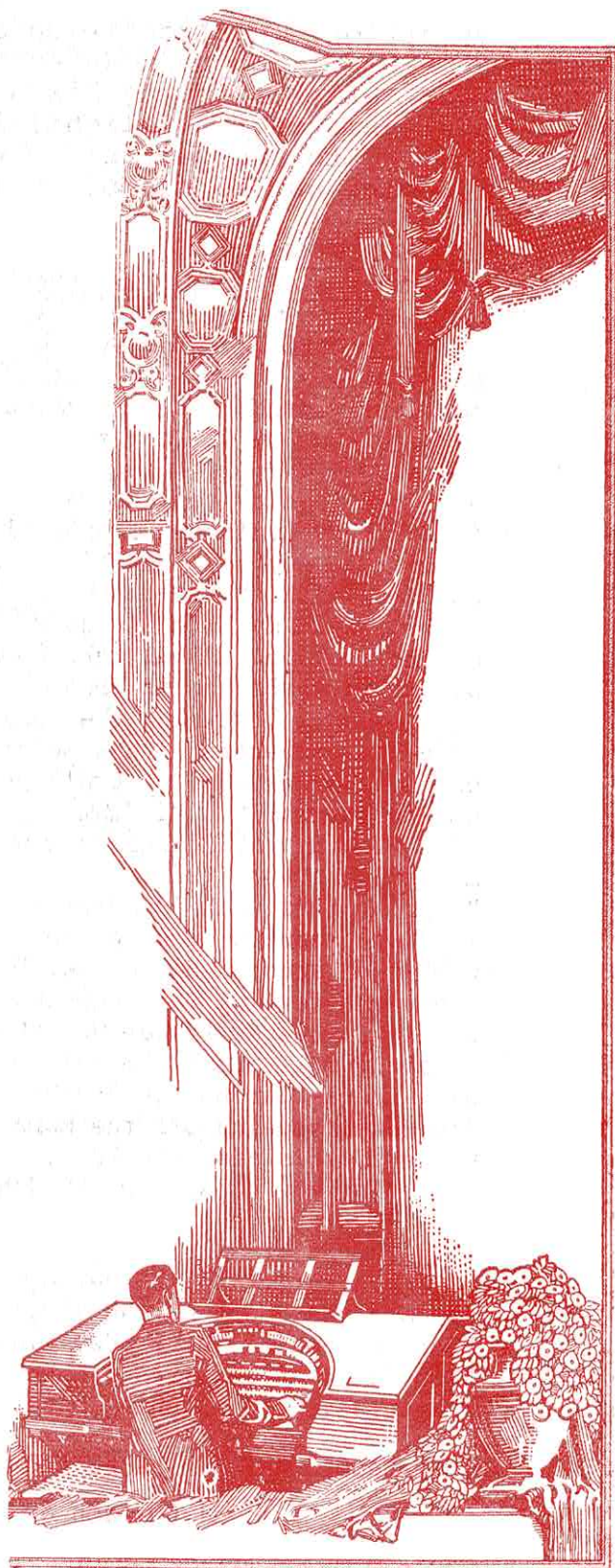
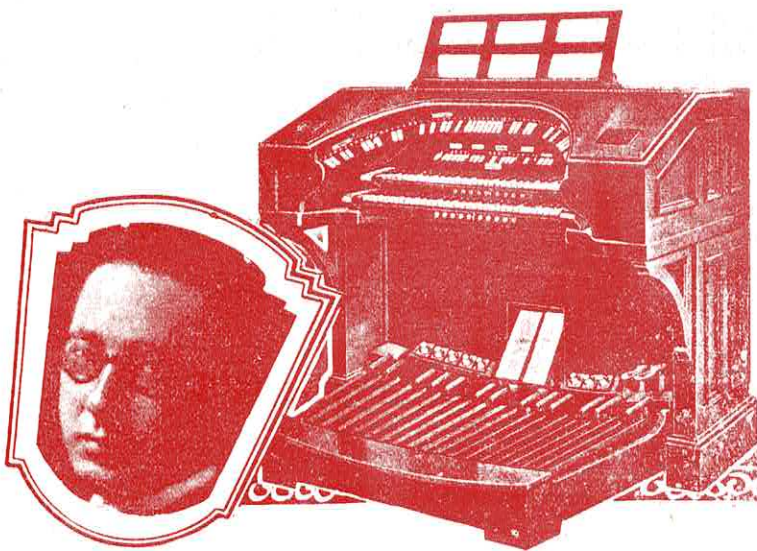
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*Mr. Wayne will be pleased to play any Symphonies, Organ or Piano Compositions, if notice is given to the Theatre management at least one week in advance.*

Suddenly the curtains part—and you sense the soft muted effects of violins, the call of a bird, a brook babbling along in its rippling path over round stones. Storm clouds gather and bye-and-bye there is a flash—and thunder roars. Violins take up the mad commotion, horns crash in and Tubas roar. The building vibrates with the deafening sounds.

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"SHOWCASES OF THE PAST"  
KING'S CROSS THEATRE

-by Barry Sharp &  
Charles Cohen.

JOSEPH WAYNE -  
FIRST ORGANIST AT THE KING'S CROSS THEATRE

It was a condition of the sale of all early Wurlitzer organs that a skilled American organist was to be brought out with it and engaged as organist, by the theatre installing the organ, for a period of not less than six months. The American brought out to open the King's Cross Theatre was Joseph Wayne. A somewhat short, fair, bespectacled personality, Joseph Wayne quickly established himself in the regard of his audiences and work associates, not only as a first class musician, but also as the possessor of a considerable degree of personal charm. He was a friendly man and an excellent mixer. With these qualities operating in his favour, it is not surprising that his original six months contract lengthened out to a period of about three years.

During the period of his stay at King's Cross, Joseph Wayne made sound and important contributions to the advancement of the theatre organ in Sydney. It was he who trained, or helped to train, Idwal Jenkins, Penn Hughes, Valda Kersey and Lance Wells. In addition, the high order of his own skill in the general field of musicianship and as a theatre organist was brought before a wider audience by recordings made for Columbia Records and by frequent broadcasts.

In this connection he formed, in the late 1920's one of a triumvirate of near-city and suburban theatre organists who broadcasted regularly in rotation on Sunday afternoons for a period of about an hour (city theatres are not included in this group).

The organists and the organs they played were Joseph Wayne (King's Cross, Wurlitzer), Nicholas Robins (Chatswood Arcadia's Wurlitzer) and Horace Weber (Kogarah Victory's Christie). These broadcasts were very popular and were eagerly looked forward to on Sunday afternoons, and each of the organists had large followings of staunch fans and admirers.

Joseph Wayne was known and billed as 'the Wizard of the Wurlitzer'. His musical style had a distinctive and unique appeal. A former pupil who shared a flat with a friend at King's Cross during the period of his residency at the King's Cross Theatre, relates that Joseph Wayne had a key to the flat and when the two occupants were out, he was therefore enabled to use the piano in the flat to practise on and frequently did so. As a music teacher he was thorough and very strict. Another pupil stated that he charged 1 (\$2) for each half hour lesson and that the half hour was devoted exclusively to the lesson. There was no casual conversation during this period. A pupil was there to work and learn and Joseph Wayne made very clear that it was simply wasting the time of both of them if a pupil was not prepared to do that. There is no doubt, however, that this meticulous attention to the work in hand produced a crop of highly competent and skilled organists, a number of whom achieved some degree of eminence as exponents of the Theatre Organ.

As already mentioned, Wayne's popularity at the King's Cross Theatre was so great that his original six months contract was extended and he remained there for about three years, eventually returning to America after a brief spell at the Brisbane Wintergarden in 1930.

He was a married man in his forties at this time. He does not seem to have ever become as well known as such other prominent American organists as Eddie Horton, Leslie Harvey or Fred Scholl, and after his departure for America, he slipped into such complete obscurity that even his name does not seem to have been remembered. This obscurity is unfortunate, because, although material directly relating to his career both in America and Australia is conspicuous by its absence, such information as can be indirectly obtained, personal reminiscences and memories of people who were associated with him, etc. indicates that he was a gifted and versatile organist and musician who is well deserving of a place among the great theatre organists of the early Twentieth Century.

MEMBERS CORRESPONDENCE

Dear Sir,

80 Gwendolen Avenue,  
UMINA BEACH. N.S.W. 2257

Since March 1974 I have been the proud owner of a Wurlitzer 4573, and over the past 12 months we have had some wonderful musical evenings at our home, but the evening we had on Monday 21st April, 1975 was areally momentous occasion. What made it so special was, David Davenport was up for his annual three day break at Umina Beach, and at long last it was possible to find a night when Bill Schumacher did not have a professional engagement. With my wife Dell the hostess, it was a real get together of old friends and quite a lot of nostalgia of the early days of the TOSA evenings at Palings Concert Hall and Suttons were brought up and how we used to get together at the Capitol and State Theatre organs early Saturday morning. You may remember Dell was the Society's first hostess before we moved to Umina Beach in October, 1963.

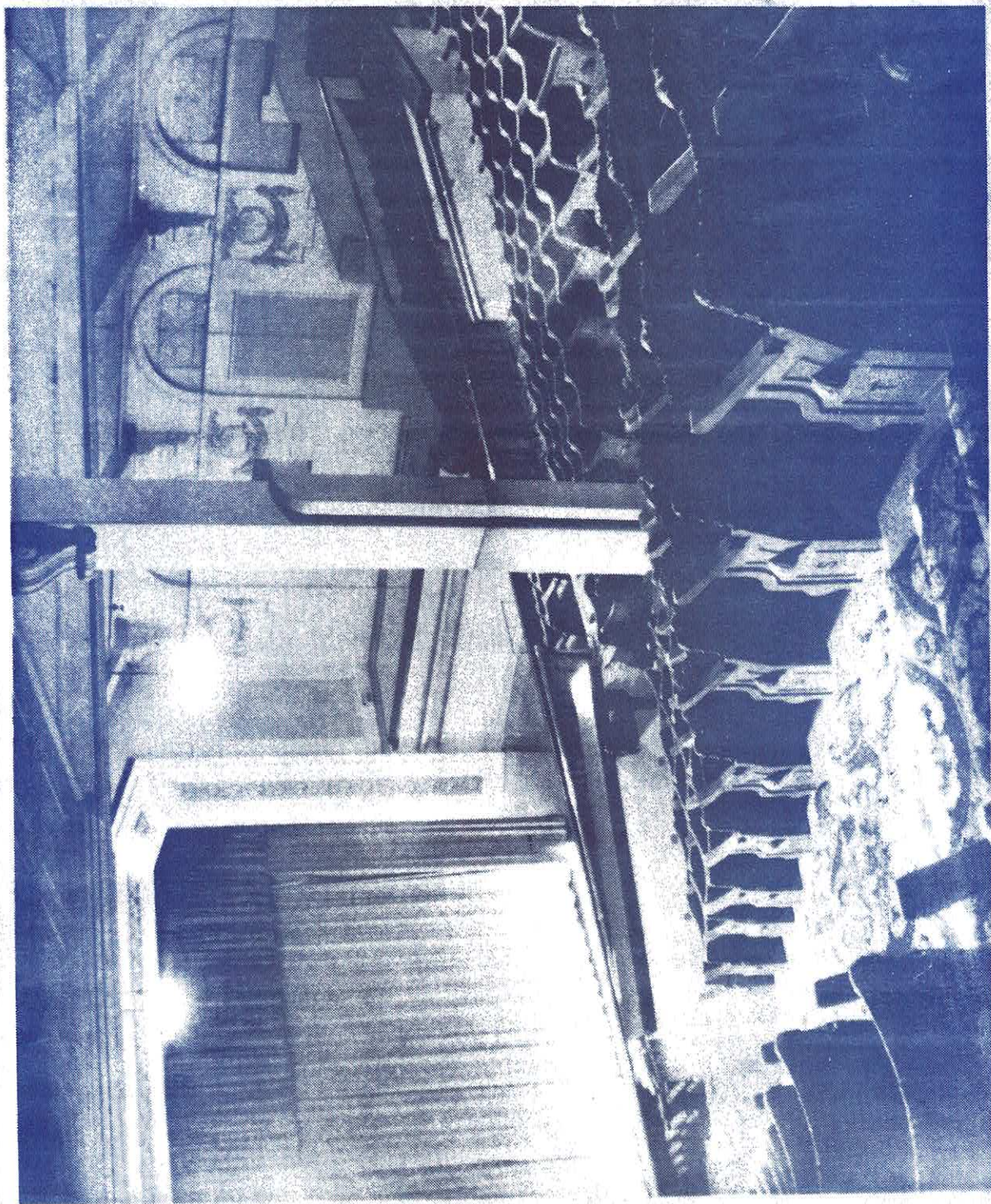
Monday night the 21st, moved along at a terrific pace and some of the registrations and sounds coming out of the Wurlitzer were really incredible. It is amazing what a warm crowd of happy people can do to Organ Enthusiasts, everyone was performing at their best. One thing that did register with me during the night was how all those Wurlitzers over in America that Bill has played have rubbed off some of their magic into his organ playing. David also let us see that he is the perfect 'clubman', no trouble now for David to play in front of an audience; over the past 10 years he has played in front of thousands. Dell and I can remember in the old Palings Concert Hall when he used to shake like a leaf before he got going, but one thing, once David started he never faltered.

Although quite a lot of our friends had to work the next day, we had no leavers until 1.30a.m. This I am sure is a pretty good indication that everyone was having a terrific evening of good 'theatre' organ music. David continued his holiday from Club work with us until Wednesday night, and guess what he did for relaxation and a break away from work -- he played the Wurlitzer. Oh well, I suppose it is a change after playing an X-66. John, please let the Members in Sydney know that we will be only too happy to see any of them who may be visiting the Central Coast, they will always be made most welcome for a session at the Wurlitzer.

P.S. Congratulations on the TOSA NEWS - Editing and printing is terrific. Hope you can keep it up. I know from experience it is quite a job.

Yours sincerely,  
Max Geddes





13 Montgomery Avenue,  
REVESBY 2212

Dear Sir,

first of all, my compliments on your May issue. It was wonderful reading, and in my opinion the best Edition, you and your helpers have put out, even to the new envelope.

I feel that I would like to mention the first organist, we had in Sydney. Which I believe was the first Theatre to have an organ in the old 'Prince Edward' very rightly named the 'Theatre Beautiful'. I think I saw the first film about 6 times, just to sit and hear Eddie play, I believe his history, given me by a friend at that time was that he learnt to play in the workshops of the Wurlitzer Company in America, where he started as a shop boy. He used to practice on partly finished consoles. Anyway I think he deserves a mention as many other organists of his day have received mention in other editions.

When the Victory at Kogarah had its Christie installed Leslie Harvey opened there after a while they exchanged places. Horton came to Kogarah and Harvey went to the Prince Edward. Their playing was entirely different Harvey was originally an excellent pianist and stuck to light classics mostly, where Horton was a jazz man. He brought out everything the old Wurlie had. The Christie was not a very good organ compared with the Wurlie.

Well Horton left the Victory and I think he went to the Roxy at Parramatta he also gave Nicholas Robins a few lessons at the Arcadia at Chatswood, I sort of lost track of him after that but as other city theatres put in organs we had quite a few new players coming on to the scene. I left school at the age of 14, started at the old 'Falkeries Music' shop in the Queen Victoria building in George Street. In my lunch hours I watched the State Organ installed, that is gradually. Also the Regent. I became firm friends with an organ tuner by this, and often went with him on a Sunday to help while he was up in the lofts I sat at the Consoles to pick out the notes as he called out to me. I may add the relays under the stage of the State were massive and the big square wooden bass pipes lay on the earth floor on wooden blocks. The longest one I could walk into, as I was small, but they had to be disconnected as they shook the stalls when played. I remember Wilber Kentwell, I just obtained one of his records, also the old Penn Hughes, it was good to see their faces again in your May Edition.

I could write a lot more but you wouldn't have room to print it. By the way, I had a milk Bar a few doors from the old Victory which was owned and managed by John Wayland, in the Early days John stood in the Foyer and always in evening dress to welcome all his Patrons. I saw many organists come and go at the Victory in those days. In conclusion I would like to say thank you again for your efforts re your TOSA News and if I can be of any assistance to the Society I would only be too pleased to offer my services, providing its in the Hurstville/Bankstown districts (anywhere in day time but dont like to go too far at night, to hard to get home as I have no car).

Sincerely yours  
Colin L. H. Stewart  
(Phone: 771 1370)



FLASHBACKS - Ian Cameron

The "Radio Pictorial of Australia" Magazine was, for many years, a popular weekly purchase by the tens of thousands of regular radio listeners all over the country. It not only contained details of forthcoming weekly radio programmes but featured countless articles about radio-land's celebrities of the era. Way back in 1937, tribute was paid to ever-popular Theatre Organist, Knight Barnett, who, as well as playing regularly to theatre-goers at the Burwood 'Palatial' Theatre, broadcast every Monday to Friday on local radio station 2CH.

"THERE'S RHYTHM IN HIS FINGERS"

Popular organist who likes broadcasting  
 "Just fiddled about with it!" Thus Knight Barnett expressed his first efforts at learning to play the organ. It was the old church organ of St. Luke's Wagga, and Knight at the time was but eleven years old.

To-day, nearly twenty years later, he still practises two or three times a week for several hours.

"You never finish learning the organ", said Knight Barnett, "because you are always finding out something new. You see, there are nearly two hundred stops and each one, worked with another gives you a different effect; so you can imagine how many variations there must be!"



"When you first begin learning you find that you can't prevent your hands and feet moving together in the same direction. What you've got to master is thinking in three different ways at the same time, so to speak; a sort of independence of thought is the best way I can express it. Gradually of course, it becomes automatic....."

Knight Barnett has a keen lively face with aquiline features, his fingers are long and rather spatulate and his figure is tall and wiry looking. His great attraction is his wide humorous smile. "This fellow," you would say, "must have a sense of humour".

"To be a successful theatre organist", he went on, "you must understand all classes of music from jazz to the classics and you must also have a knowledge of improvisation. In a nutshell you have to be versatile"

"Which type of music do you prefer yourself?"

"Well", laughed Knight Barnett, "I'm just as keen on Tschaiikowsky as I am on Gershwin. There has been a marked change in the composition of popular music and the new type of fox trot and swing music is much cleverer than the stuff they were putting out 15 & 20 years ago, in fact, I think the men who are responsible for the so-called 'swing' music are just as clever in their way as orchestral composers.

"But for the organ I prefer light classical numbers because they lend themselves better to the peculiarities of that particular instrument. Certain music, for instance, Chopin's works and Beethoven sonatas, are unsuitable for the organ, being written essentially for the piano. And of course, the piano and the organ operate quite differently; one is a percussion instrument and the other operates by pressing a note and thereby opening a valve. The two effects are entirely different....."

Knight Barnett always plays from piano music, never from organ, and as he plays he automatically rearranges it. "I always treat organ playing orchestrally, he said, as it would sound if the music were played by an orchestra."

"Isn't it a great physical strain?"

"It requires great mental effort and concentration," he replied "Even a quarter of an hour - if you put all you know into it - leaves you exhausted, but physically, it is no strain at all because the modern electric organ actually has a quicker action than the piano.

"By that I simply mean that the depth of touch required to produce the sound can be regulated. I always have my keys regulated to one-sixteenth of an inch, so that the lightest touch is productive. At that rate a series of notes can be played very quickly and with very little effort."



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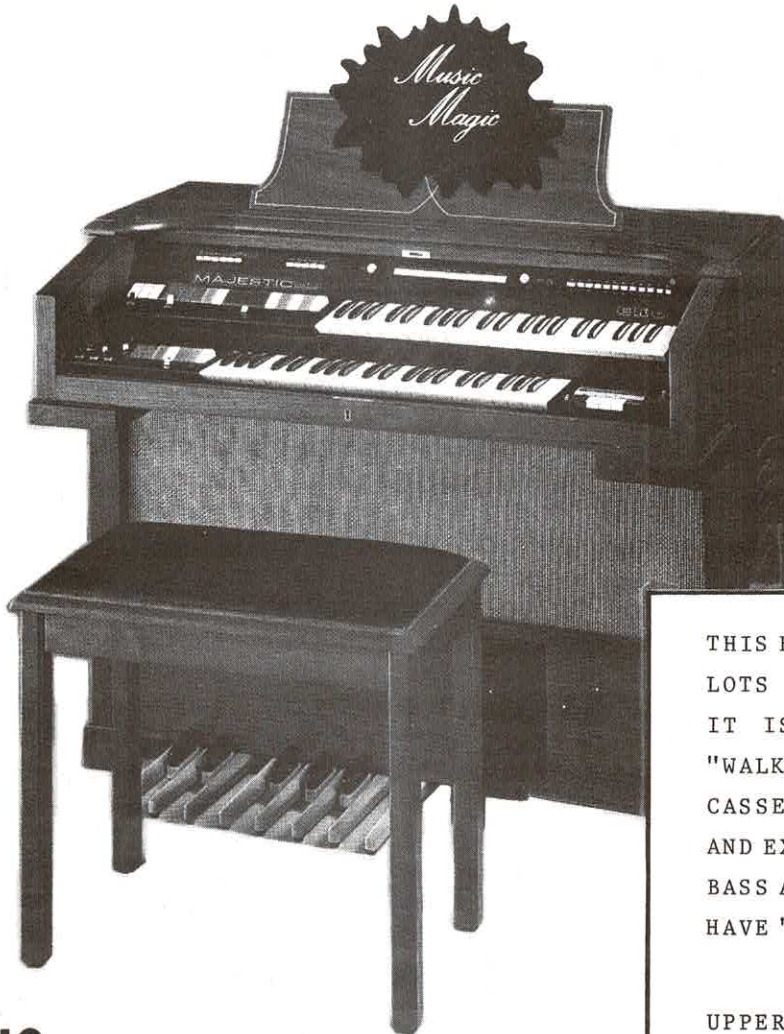
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"But the old-fashioned church organs were certainly a trial - good exercise anyway! They are only suitable for the very slow tempo of religious music, whereas on a theatre organ of today one can almost play jazz."

For many years Knight Barnett gave up the idea of being a professional organist and tried to persuade himself that the best way he could earn a living was to be an accountant. Nevertheless, during that time, thirteen years to be exact - he was organist in many suburban churches. It was not until theatre organs came in that the thought came of capitalising his gift. "As a matter of fact", he replied, "I had only had half a dozen lessons on the theatre organ when I got my first professional job and I really only learnt to play it properly afterwards. I mean to say playing to two audiences six hours a day at the Capitol Theatre was pretty good practise!"

Knight Barnett also played at the Prince Edward and for six months toured New Zealand with JCW's. Since then he has been round the suburbs playing six months in each theatre. At present he is broadcasting every Monday to Friday at 6.30 p.m. from the Burwood Cinema through 2CH.

He said, "It is pleasant to have an audience although really I think I prefer broadcasting. You haven't to worry over the showmanship side of it and in an empty theatre there is certainly nothing to distract your attention. You can concentrate solely on your playing. One mike is placed on the organ itself and all I have to do is make a brief announcement and then I can forget everything and play just as I would to myself. Knight Barnett has never suffered from nervousness, possibly because he had so much experience on Broadcasting on the old 2BL where his announcer's duties even made him familiar with the technique of children's sessions; Knight was then known to the public as "Uncle Peter" and he still receives amongst his fan-mail letters from young people who knew him of yore - beginning, "Dear Uncle Peter --" Incidentally his mail for request numbers is divided pretty equally between both sexes and has grown to large proportions!

"My session is made up entirely of request numbers, of various types, frequently for musical comedy and the older musical comedy numbers like 'Gypsy Love' and 'The Merry Widow' Things like Schubert's 'Serenade' and 'Ave Maria' and Mendelssohn's 'Spring Song' are, of course always in demand.

"How do you think our modern music will appeal to posterity?"

"I think modern popular music is better on the whole than it has ever been, but I don't think it will be remembered, simply because there is such a glut of fine melodies these days that people just haven't the time to remember them! We are over-fed; it is like growing things in a garden; if you plant too many together they become overgrown and confused. If I may, said Knight Barnett smiling, I would like to send my listeners a message?"

"Go right ahead!" "Well, it is just this; I'm running a long way behind in requests and I get hundreds of letters per week, and as I only have time to play 15 numbers ... you see my difficulty, don't you? That is why when I receive, say, half a dozen requests for different numbers of the same nature, I choose one, expecting that the other five will also appreciate it. And I want to assure listeners that I have no intention of hurting anyone's feelings; under the circumstances it is the only thing I can do!"

## TEACHERS CORNER

Counter melody: Many arrangements for organ have been written with one or the other form of counter melody, but just as many arrangements do not have anything like it. If you feel that a counter melody will add to the beauty of the arrangement then follow these rules. Before I give you these rules we must understand how we get a counter melody produced. This is quite simple, we hold down one note of the left hand chord - sustain this note - and let the rest of the chord bounce in its usual rhythm.

There are basically three systems:

1. hold down the highest note of the chord. (Most effective)
2. hold down the lowest note of the chord. (Often used)
3. hold down one of the middle notes. (Not so easy to do).

These three systems are usually mixed up to follow the rules which follow:

RULE ONE: Never let the counter melody note clash with the melody note.

Sometimes this is hard to avoid, but keep trying.

RULE TWO: Keep your counter melody notes close together. This will add to give a flowing melodic sound, after all this is what we are trying to achieve.

RULE THREE: Whenever possible try to use the most outstanding note in the chord, preferably one which is not in any of the chords next to it.

EXAMPLE: Chord progression C G7 C C7 F Fm C G7 C

COUNTER MELODY ONE: e f e e f f e d e (mainly the high notes)

COUNTER MELODY TWO: (Low) g g g g a a<sup>b</sup> g g g (most boring)

COUNTER MELODY THREE: (Mix) c b c b<sup>b</sup> a a<sup>b</sup> g b c (interesting)

COUNTER MELODY FOUR: (Mix) e d c b<sup>b</sup> a a<sup>b</sup> g b c (nice)

COUNTER MELODY FIVE: (Mix) g b c e f f e f e (nice)

To further illustrate these examples I have placed the nicest of the above examples on a waltz beat, showing chord, pedal and counter melody note.

Counter m.	.e	.d	.c	.b <sup>b</sup>	.a <sup>b</sup>	.g	.
Chord.	: C C	: G7 G7	: C C	: C7 C7	: F F	: Fm Fm	: C C : etc.
Pedal	: C	: G	: C	: C	: F	: F	: C

This next example is on a fox trot beat so four to the bar.

C'mel.	.g	.b	.c	.e	.f	.f	.e	.F	.e	.e
Chord	: C C	: G7 G7	: C C	: C7 C7	: F F	: Fm Fm	: C C	: G7 G7	: C C	: C
Pedal	: C G	: G D	: C	: C G	: F C	: F C	: C G	: G D	: C G	: C

Try these examples, fit them to your favourite tunes and see what comes out, you'll find a professional counter melody improving your sound quite considerably.

Joh. Congert

## CONVENTION REVIEW

### FABULOUS FOURTH NATIONAL CONVENTION - MELBOURNE, EASTER 1975.

The Convention commenced with the Registration Session on Good Friday Evening at the Dendy Theatre. The Registrations were handled efficiently by a team of approximately six people. Entertainment in the form of Cameo Spots, was the first scheduled event. The Dendy Wurlitzer was sounding in fair form considering the work of reconnecting the console (which had been rebuilt over the last six months) had only been completed earlier in the day. Most chapters were represented by one organist each and the items were interspersed by some

interesting film clips. Supper followed, making an informal end to the evening's entertainment.

9 a.m. Saturday morning saw a goodly sized crowd assembled outside Moorabin Town Hall waiting to join buses to take them to Cinema North for the first concert which featured Ian Thomas and David Johnston. Ian played a very different type of programme to that expected in a normal theatre organ concert with most of the numbers not often having been heard on the organ. David Johnston presented a programme punctuated with witty remarks and a great deal of good playing.

Saturday afternoon was reserved to visit some of Melbourne's more prominent classical organs, firstly the fine Hill, Norman & Beard concert instrument in Melbourne Town Hall. The organ is dual purpose and includes many theatre organ stops and possibly the best glockenspiel this reviewer has ever heard! Next organ to be played was the one installed in Scots Church, followed by the organ of the Independent Church located just opposite. By comparison I feel it would have been better to omit the Scots Organ and spend longer at the Independent. Collins Street Baptist Church Organ was the last on the list, it was rather uninspiring in tone and is scheduled to be rebuilt later this year, certainly the Convention programme would have been none the poorer for its omission on this occasion.

The Saturday night session featured John Atwell and Tony Fenelon playing Rogers Electronic and Piano at the Caulfield Town Hall. Playing was quite the usual high standard we have come to expect from both these gentlemen. The Rodgers was undoubtedly the best substitution we could have had for the pipe organ, and the audience enjoyed the entire concert immensely.

Sunday morning was reserved for open console at both the Dendy and Cinema North, for those who felt like more musical activity. The National Executive also convened a meeting for Sunday morning.

Sunday afternoon's programme featuring Bill Thomson at the Moorabin Town Hall Wurlitzer proved to be the highlight of the Convention - as most people expected it would. Bill played a superb concert which complemented the fine installation of the Wurlitzer. Bill was called back three times for an encore and numerous people in the audience accorded him a standing ovation - something very rare for Australian audiences.

The Convention Dinner was held at the "Naughty Nineties" Restaurant with David Johnston acting as MC. Various artists performed at both the piano and the Baldwin organ and most of the crowd enjoyed the meal and the dancing which followed. The only unfortunate occurrence was that the size of the Restaurant excluded numerous Conventioneers, who booked late from attending this function.

For the forty plus persons who attended from the NSW Division all seemed to enjoy the weekend. Next year it will be our turn to host once again.

#### NEWS ITEM

Electronic Organ is very much a part of the pop music scene, but when "Frank Zappa and the Mothers of Invention" use what can only be described as a "Wurlitzer" sound, then the possibilities are endless - I heard it on 2JJ.

\*\*\*\*\* K.E. \*\*\*\*\*  
1976 IS SYDNEY CONVENTION YEAR  
\*\*\*\*\*  
\*\*\*\*\* THE FANTASTIC FIFTH \*\*\*\*\*  
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FUTURE "SHOWCASES OF THE PAST"

Our photograph this month is of the King's Cross Theatre during the latter part of it's existence and shows the way in which the proscenium and format were altered to accomodate Cinemascope etc. Our future feature article by Barry Sharp will be about the Savoy Theatre Enfield and this should commence in the August edition - anybody with any additional information is invited to submit it as soon as possible for possible inclusion.

ORGAN SOCIETY RECITAL

We have information that at St. Clements Church of England, Marrickville on 1st June, (Sunday) the re-dedication and inaugural concert will be held on the rebuilt pipe organ to commence at 3.00p.m. and the church is at the intersection of Petersham Street and Marrickville Road, almost opposite Marrickville Town Hall.

COMMITTEE VACANCY

The position of Secretary is now vacant due to the resignation of Lance Jones and members are asked to consider this position and nominate their choice for consideration at a forthcoming general meeting.

MUSIC ROLL SOCIETY OF AUSTRALIA

Members wishing to make enquiries regarding membership for further information about the Music Roll Society of Australia should contact Mr. Douglas Drummond, 291 Ernest Street, North Sydney. 2060.

NEW MEMBERS

We would like to take the opportunity to welcome to the ranks of theatre organ music lovers the following people, Richard Martin, Mosman; Norman & Phyllis Hedges, Pagewood; Debbie, Joseph & Joyce Ward, Merrylands; Perce Orchard, Manly; June & David Anderson, Adamstown Heights; Joyce Brodsky, Neutral Bay; Larry Partridge, Toronto, Canada; Barclay Wright, Canterbury, Leslie Lawes, Forresters Beach; Margaret Mackay, Abbotsford. The Society seems to attract members from many and varied places and we hope all these new members will be able to attend our musical functions and evenings and we get to know them all very soon.

DEADLINE

Your magazine deadline for July edition will be 16th June. We hope you are all enjoying the changing format of your newsheet and know that many of you have articles and photographs than could be included too so don't hold back thinking it may not be of interest you could be quite wrong after all it is your society and your continuing interest and opinions are therefore important - let us know them.

ORGAN TEACHERS

We have been advised during the month that one member we left off our list of music teachers is Herbert Wyatt, our Vice-president he is at Wahroonga and his telephone No. is 48 3427.

DONT DELAY: ENSURE YOUR TICKETS FOR THE SPECTACULAR  
AT BANKSTOWN TOWN HALL ON 3RD JUNE TODAY  
BOOKINGS ARE HEAVY - YOU MAY BE DISAPPOINTED.  
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