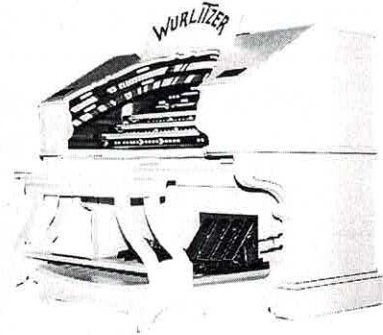
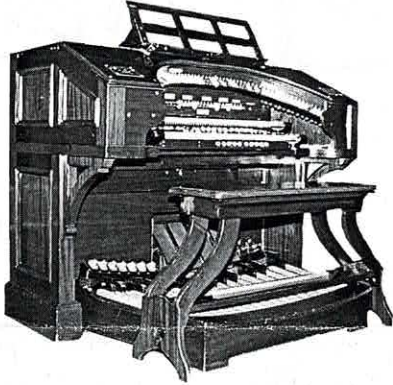


SEPTEMBER, 1993

TOSA

Marrickville Town Hall



Orion Centre Campsie

NEWS

THE RETURN OF POPULAR KEYBOARD ENTERTAINER **RAY THORNLEY**

Campsie
Orion
Centre



Sunday,
12th
September
2.00pm

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TOSA NEWS

SEPTEMBER, 1993

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

SEPTEMBER

Monday 6 at 7.30 pm Committee Meeting

Sunday 12 at 2.00 pm RAY THORNLEY
Concert

Orion Centre, Campsie

Wednesday 15 at 7.30 pm Members' Night

Orion Centre, Campsie

OCTOBER

Monday 4 at 7.30 pm Committee Meeting

Thursday 7 at 5.00 pm Closing date for nominations
of the Executive and Committee
for 1993-94 (See page 13)

Sunday 24 at 2.00 pm JIM RIGGS

Concert

Orion Centre, Campsie

Jim Riggs' Workshop

Tuesday 26 from 7.45pm to 9.45 pm

Theatre Organ Workshop on Epping Baptist's Christie

See page 11 for more information

NOVEMBER

Thursday 18 at 8.00 pm Annual General Meeting

Orion Centre, Campsie



ALSO, SEE
Page 4

**REMEMBER TO TUNE IN TO
2CBA-FM 103.2**

EVERY MONDAY AT 9.00 pm.

For "Theatre Organ Highlights"

Presented by Chris Styles

Editorial

Nicholas Martin's visit to Sydney was certainly a busy, but tremendously enjoyable, time. Nicholas proved to be a wonderful player with an engaging and friendly personality. The Blackpool-style Dance Night was extremely enjoyable for dancers and spectators alike, with the organ sounding great, the lighting effects dazzling the eye and the copious supper filling the needs of all those who were present. All in all, TOSA provided an entertaining and successful evening with a very reasonable price-tag for members and friends. Congratulations to all those who worked so hard for this great night.

Nicholas' Sunday concert was equally well received and you will find some rave reviews of this event elsewhere in this issue. Everyone agreed that it was a superb afternoon's entertainment and we are all looking forward to a return visit by this supremely talented artist.

Although the Annual General Meeting seems a long way off yet, it is time to start thinking about nominations for Executive and Committee members. These nominations have to reach our Returning Officer, Rod Blackmore, by Thursday, 7th October - a nomination form appears in this issue on page 13. If nominees wish to have a brief biography published in TOSA News, please send this information to the Editor's Post Box as soon as possible. The AGM will be held at the Orion Centre on Thursday, 18th November.

We are very pleased to welcome George Newell to the team as our new Ticket Secretary. We are very grateful to him for offering his services and we hope he enjoys assisting in this vital way.

Unfortunately, it seems that a couple of our members treat our unpaid, voluntary workers as their abject slaves making unreasonable demands at all hours of the day and night - we would respectfully ask that members try to be thoughtful and understanding in the demands made on the time and services of our office bearers, who are doing their best to help you and the Society, as well as trying to lead a relatively normal life filled with other everyday commitments.

Best Wishes,
Colin Groves

NICHOLAS MARTIN and the FABULOUS BLACKPOOL SUPPER DANCE NIGHT



Nicholas Martin - Orion Centre, 30th July, 1993 - with John Parker

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

Photos by
BARRY
TOOKER

Chris Styles takes us on a guided tour of this fabulous New York theatre and its Wurlitzer, as presented recently on 2 CBA-FM's TOSA programme, "Theatre Organ Highlights" (every Monday night at 9.00 pm).

RADIO CITY MUSIC HALL

We're on the Avenue of the Americas in Manhattan, New York, and just approaching Radio City Music Hall. We enter through the rather small entrance foyer and, after purchasing our tickets, proceed into the lavishly-decorated, art-deco main foyer. Now, on into the auditorium and we take our seats as the Wurlitzer plays some interlude music prior to the performance. Having set the atmosphere, let's get underway with our tour and history of Radio City Music Hall.

This great construction has, would you believe, parallels with our own Sydney Opera House - back in 1931 the authorities in New York had decided that they needed a new opera house, but like all opera companies the New York Opera was making a loss, and it was not thought that it could financially sustain a theatre of its own. It was the idea of Owen Young, President of RCA, that a theatre could be built that would combine radio and opera to bring culture to the nation's masses.

The final design plans for Radio City Music Hall were in the hands of a company called Radio City Incorporated, which included such famous names as RKORoxy, Radio City Theatres and Radio City Music Hall. A famous entrepreneur by the name of S.L. Rothafel, known as "Roxy", was made Managing Director.

The architecture of Radio City Music Hall is largely attributed to S.L. Rothafel who, a couple of years earlier, had had built an exotic New York theatre, naming it the Roxy, after his nickname. The Roxy itself, with its unbelievable, ornate construction, became the first real movie palace, by which other movie palaces of later years set their standards (e.g. the Roxy in Parramatta). Roxy was, in a way, competing with his own magnificent theatre when he set out to make Radio City Music Hall the best theatre in the world.

The Radio City Music Hall opened its doors for the first time on Tuesday, 27th December, 1932, with a show so loaded with stars and entertainment that it ran into the wee small hours of the next morning. There were 19 acts, and apparently an apology appeared in the programme saying that, due to the magnitude of the show, there might be a chance that it would run over time - and it did!

In the few years before the opening of Radio City Music Hall movies had

acquired sound, and the quality and length of movies meant that films could stand alone as entertainment and not need live acts to supplement them. Rothafel (a.k.a. Roxy) decided that Radio City Music Hall would not show any movies and only have live shows. This, as it turned out, was not a good idea as the audience numbers, after a short time, were not sufficient to fill the huge auditorium. Although the original idea for the Radio City Music Hall was that it would not show any movies, Roxy must have made some preparations for movies as there was a well-equipped projection booth built with the theatre.

Roxy fell ill just as Radio City Music Hall opened and this illness kept him away from the theatre for 5 months. During his illness an immediate rethink on how to make the theatre pay its way was necessary, as the theatre had incurred a \$200,000 deficit in its first 2 weeks of operation! The management decided that the combination of movies and a live show was the answer and this was the format incorporated from then on. Radio City Music Hall showed its first movie on 11th January, 1933.

Now to the Wurlitzer installation. No examination of the Radio City Music Hall would be complete without a thorough study of the mighty Wurlitzer. In an era when every movie palace, whatever its size, had come equipped with an organ, the Managing Director, Roxy, ordered the biggest one yet built, especially for the new theatre. It has been said that it would require an orchestra of at least 3,000 pieces to reproduce the sound that one man can create at the console of the Music Hall's Wurlitzer.

The Radio City Music Hall's Wurlitzer has 2 consoles, but the one to the left of the proscenium is the one usually used. The consoles do not come up out of the floor on lifts, but curtains part and the console slides out of a wall niche. (I have to mention here that no, you never did see the Wurlitzer in Sydney's Prince Edward Theatre come out of the floor, though some folk swear it did - it sat on one side of the proscenium, like the Radio City's console.)

Radio City's organ has 4 manuals and 56 ranks of pipes, including 2 sets of 32 foot pipes, a concert grand piano and the usual Wurlitzer traps - snare drums, bird whistle, castanets, chimes, marimbas, harps, xylophones, glockenspiels and many

other voices. The organ pipes are housed in 4 chambers which are located on either side of the proscenium opening. These are called the Great Chamber, the Orchestral Chamber, the Solo Chamber 1 and Solo Chamber 2. There is also a Percussion Chamber. The instrument is used to augment the Symphony Orchestra, from the overture through to the variety of musical offerings complementing the stage spectacles. In addition it has been presented in solo concert, up to 8 times daily between stage and screen attractions.

A well-known name at the Music Hall's Wurlitzer is Ashley Miller, who joined the Music Hall's staff in 1950 and, though many artists have been associated with the Wurlitzer in Radio City through the years, Ashley Miller stands out as one of the most illustrious.

The twin horseshoe consoles of the Wurlitzer weigh almost 3 tons apiece, and each console confronts the organist with over 400 stop tablets. The independent combination actions are adjusted on 16 setter-boards, holding over 11,000 moveable pins - for each console! The organ has 4,433 pipes, and a 50 horsepower blower pushes 6,200 cubic feet of filtered air through the instrument every minute, at pressures ranging from 6 to 25 inches.

The Radio City Music Hall has been a New York City landmark for 60 years, a huge anachronism which has carried through time a magic and entrancing form of entertainment, attracting millions of people from all over the world. It is as much a legend as the Statue of Liberty, Times Square or even its own Rockettes, and a part of this legend has always been the grand Wurlitzer which was especially designed for the theatre. I understand our own Tony Fenelon has played this wondrous instrument and I gather that it is a difficult instrument to play, but I think we'd all give anything to say, "I've played the Wurlitzer in Radio City Music Hall!"

(Thanks to Bill Schumacher, Jim Booker and Rob Gliddon for records lent for the radio programmes. Thanks to Bill again for his 2 reference books, entitled "Radio City Music Hall - an affectionate Look at the World's Greatest Theatre" by Charles Francisco, and "Rockefeller Centre - Architecture as Theatre".)

Chris Styles

Cinema Organ Society's 40th Anniversary International Organ Festival

Rob Gliddon takes us on a delightful and informative guided tour, with commentary, of the UK's major organ event of the year, held from 28th May to 2nd June, 1993.

Five members of the NSW Division of TOSA, Russ and Jo Ann Evans, Neil Palmer, Bill Schumacher and myself were fortunate enough to attend this special theatre organ event. The total of the Australian contingent was 11 persons, including delegates from Victoria, South Australia and Western Australia.

Headquarters for our 3-day London programme was the well-known, though aged, Russell Hotel. At Manchester we were accommodated at the somewhat better appointed Britannia Hotel, again for 3 nights.

Great care had obviously gone into the planning of all events, as there were no noticeable "hitches" along the way. Registrations only totalled 125, so the group moved easily in 2 comfortable coaches plus one mini-bus.

••••• Session One - State Theatre, Gray, Essex - David Shepherd - 3/6 Compton

The austere exterior of the building gave no indication of the delightful Art Deco interior decoration of this 1938 cinema in the outer East End of London. Unfortunately the building is no longer viable as a cinema, however, the down and upstairs foyers are used as a nightclub/restaurant. The original decor has been retained unaltered except for some "freshening up". New carpeting has a Musical/Art Deco design and is most effective, even the acid-etched Deco-inspired window glass is still in place. Moving into the auditorium, the focal point is the ornate proscenium arch and surrounding area.

The organ is a 3-manual, 6-ranks plus Melotone Compton, complete with rainbow-style, illuminated glass surround which is fully operable. Ranks in this small under-stage instrument are: Main Chamber - Diapason, Viola and Flute; Solo Chamber - Tuba, Muted Trumpet and Tibia (all 3 ranks are on 15" wind pressure!!) Only 6 pipes of the 16' Tibia are made of wood, all other pipes in the instrument are made of metal. The Melotone electrostatic

generator unit, a feature of all Comptons Dating from late 1935, is also present and functioning on the organ. A recent addition of a Marshall and Rose Grand Piano, playable from the organ, completes the tonal scheme.

David Shepherd was our artist on this instrument and he certainly explored all the tonal possibilities. Mention must be made of a medley of tunes once recorded at the Regal Theatre, Kingston-on-Thames, WurliTzer by Joseph Seal which David faithfully reproduced, even on this very different Compton. A fact that later came to light was that David was having to play his way around certain pipes in the Solo Chamber which had been vandalised a couple of days prior to the performance. Operable Melotone units are now a rarity and David was able to use the State one to great advantage.

••••• Session Two - Hotel Russell - Slide Show

COS foundation member, Tony Moss, had compiled a selection of approximately 150 slides of theatres and organs specifically slanted towards those instruments we would be hearing during the Festival and their present or former locations. A concise and sometimes humorous commentary made the show not only informative but also very entertaining as well.

••••• Session Three - Edric Hall, Southbank University - Brian Rodwell and The Sounds of Brass - 4/24 WurliTzer

This evening's performance was of much interest for 2 reasons - firstly, the Southbank WurliTzer is the Cinema Organ Society's largest installation to date; secondly, the performer was noted jazz musician and cinema organist, Brian Rodwell.

Edric Hall is a small auditorium seating 250-300 people. The hall, which dates from 1908, is in the middle of the

University buildings and has no foyer area of its own. The large WurliTzer of 4 manuals and 21 ranks of pipes (recently enlarged to 24 ranks) is virtually a twin to that in Sydney's State Theatre. The only differences between the 2 instruments are that the London job has no 32' Diaphone and is not equipped with a piano. It does however have an English Horn, whereas the State WurliTzer has the much tamer Oboe Horn. The Southbank organ was originally installed in the legendary Trocadero Cinema, Elephant and Castle, just some few hundred yards from its present location. All ranks speak with authority at the new site - yes, even the diminutive Dulciana and Unda Maris, which are almost lost at the State and at the Moorabbin Town Hall installations. Much care has obviously been taken in the tonal finishing of the instrument - no rough notes anywhere. The added ranks are a small scale 10" Tibia, Vox Humana and Oboe Horn.

Having heard Brian Rodwell on recordings many years ago it was with some anticipation that we awaited his performance - we were not to be disappointed. The "Sounds of Brass" was a group of 4 trumpeters, 4 trombonists, a drummer, rhythm guitarist, string bass player and Brian at the WurliTzer and Yamaha Electronic Piano. All members are session musicians and consequently had a "tight" musical sound. The "Big Band" sound was our treat that night and all the popular numbers, plus some less familiar ones of this era, were superbly played.

Brian proved what a versatile musician he really is by alternating between WurliTzer and keyboard, in addition to leading the band.

Each member of the group had his chance to solo in the accepted fashion. The evening's entertainment passed all too quickly and it is a great pity that more people could not have attended. The group could have easily graced the finest jazz club in London.

(To be continued next month)

Concert Review - Nicholas Martin

by John Rattray

After four years in sunny Queensland the Society was delighted to see both John Rattray and Murray Ries return to the Orion Centre for this concert on Sunday August 1st. With John having been a previous editor of TOSA News it was considered appropriate to ask him to report on this concert.

Returning to the Orion Centre to attend this concert after an absence of over four years was an exhilarating experience. To once again hear the organ which was so much a part of my life for some years and to see people with whom I had worked and socialised with for many years was to be a great feeling.

A nearly full house awaited the day's artist when at 2pm the compere took the stage and after a preliminary address asked us to give a "Royal Welcome" (shades of a monarchist perhaps) to Nicholas Martin.

The old feeling of goosebumps emerged as the first notes sounded and the console arose into the spotlight. These goosebumps were to keep returning throughout the performance.

Nicholas's signature tune "Hey Look Me Over" allowed us to do just that, his playing was accurate, bouncy and tuneful. Full use of registrations allowed the audience to gauge the Orion Organ for what it is, a very good instrument and one that we should all be proud of.

The first medley, of which there would be many this day, was based around marches such as "Blaze Away", "Sons of the Brave" and "King Cotton". Judicious use of the swell shades and crescendo pedal proved to me that this artist was not to be taken lightly. His control of the organ was just that, controlled. Nicholas knew the organ well, he knew what to expect from it. He realised that he could rely upon it. These marches set many toes tapping in the audience.

To list all the pieces played in this concert of tonal and aural contrasts would take far too much space. I will however try to give you some idea of some of the more well known pieces. Nicholas relied heavily on the tuned percussions housed in the organ. When you couple these percussions with the WurliTzer piano you have the makings of a feast for the listener.

This was the first time I have heard the piano since the restoration by the society.

He relied heavily upon the percussions and the WurliTzer Piano.

Nicholas made fine use of the piano in such pieces as "Tico Tico", "Music of the Spheres" by Josef Strauss, "Canadian Capers" and "Everything's in Rhythm with my Heart".

Nicholas has a fine sense of humour, once the audience warmed to him he got the feedback he needed. The humour did not overtake the music, it worked with it. Not that there was much time for talking as music was what the audience wanted to hear.

The organ sounded fine when played un-tremmed for the music used in the 1946 English movie "Legend of the Glass Mountain".

An Irving Berlin medley followed. Members may recall that Berlin only died a short time ago aged 101 years. His music was able to cover all ages and almost everyone alive can recognise several of his pieces.

The medley included such show stoppers as "There's No Business Like Show Business", "Blue Skies", "Always" and "Puttin' on the Ritz". Once again with careful use of the crescendo pedal, swell shutters and percussions this medley got people involved again.

English organists seem to have made a feature out of "keyboard walking". Like it or loath it you must admit that it is visually spectacular. Nicholas uses this visual stimulation to great effect. When he started playing "12th Street Rag" I hoped that he would play it with a bit of something different. He didn't let me down and very soon his left hand started wandering over the manuals. Soon both hands were walking up and down the manuals working out the pipe chests and organ control system totally. The audience loved it and he reciprocated by playing faster and faster until his hands were a blur. The organ, she took it like the trooper she is. Interval came with a reprise of "Hey Look me Over".

Late in the first half it became apparent that all was not well with the Post Horn. John Parker and I have worked together for many years with Theatre Organs. When he approached me to hold notes in a lightning retune of the Post Horn during interval it was like old times. Trying to hear John yelling "next" and other commands from deep within the chambers when you have interested members peering down into the pit and talking about what is going on is not the easiest. The rank responded well to the fast tune and sounded good during the second half.

Early on in the second half Nicholas played the organ "straight" as he launched into a superb version of "Finlandia" finishing with the beautiful hymn "Be still my soul". I was surprised that he chose the second half to put this piece in but the organ sounded fine. First half is normally the safest place to insert "straight" pieces due to the tuning sometimes slipping with the heat generated by the air rushing through the organ.

Nicholas launched into a medley of "Coronation Scott", "When the Midnight Choo Choo Comes to Alabam" and the well known "Chattanooga Choo Choo". The sounds of steam escaping, bells and whistles made us feel that another TOSA Steam Train Trip was about to commence.

The last selection of the concert included a spirited version of "Tiger Rag" which got everybody going once again. The

concert to be long remembered. As I sit in my office back in Brisbane I think fondly of my return from exile and to the afternoon of sheer enjoyment I had back at the Orion!

BLACKPOOL SUPPER DANCE

On Friday evening, 30th July, approximately 225 people Waltzed, Tangoed and Quickstepped their way around the dance floor as the **Orion Centre** was magically transformed into the **Tower Ballroom, Blackpool**, this time with **Nicholas Martin** at the **WurliTzer**. Well, not *everyone* danced - some just came to listen, but I am sure they had an equally good time, listening to what I consider to be some of the "cleanest" **Blackpool**-style playing I have heard. Other dances featured throughout the evening were the Canadian Tree-Step, Gypsy Tap, La Bomba, Pride of Erin, Rhumba, St Bernards Waltz, Barn Dance and the popular "Bird Dance".

During the breaks, background music was played on the **Grand Piano** by **Bill Schumacher** and **Jim Perry**. During the evening a supper was served, consisting of sandwiches, sausage rolls, party pies, cocktail fish pieces, frankfurts and meat balls, which suitably refreshed the patrons, ready for their next stint on the dance floor accompanied by **Nicholas'** seemingly endless repertoire of music.

The usual well-stocked **TOSA Candy Bar** and tea and coffee facilities were also on hand, and more than capably run by **Karl Zipsin**. A raffle was held with the proceeds going towards the refurbishment of the **Marrickville WurliTzer**.

Of course, an evening such as this requires a lot of work to set up - made much more difficult by so many people having to go to work on the Friday. Thanks to all those who were involved in the shopping, and the setting out of tables, etc. I believe that **Miles Perry** spent 2 days installing and adjusting the coloured lighting so that the effect would be just right. It certainly added to the atmosphere.

Neil Palmer

The lighting engineer - Miles Perry, is to be congratulated on his lighting plan!

During the second half Nicholas played in the style favoured by the Blackpool organists by running pieces together to give the audience almost constant music interrupted only by applause and minimal musical introductions.

Another highlight for me was the playing of the "Toccat" from the 5th Symphony by Widor. This piece is a personal favourite of mine (I wish I could get the fingers working fast enough to play it) and I was delighted to hear it performed here today. The registration was appropriate to the composition and Nicholas played it with feeling.

Another medley included such pieces as "If I Loved You" made famous by Edith Piaf, "New York, New York", "I Love Paris", "Midnight in Moscow" and "That's a Plenty". This medley demonstrated Nicholas's pedal skills. Double peddling furiously, with his right foot switching between swell and crescendo controls and the pedal notes provided another area of visual interest. "Manual walking" was once again included in this medley with great effect.

The audience started looking around for the steam train when

organ console went down to pit playing the Tower Blackpool standard of "I Do Like To Be Beside The Seaside". Coming up again, Nicholas made his farewells and thanked all those involved especially "Mr. Lighting" - Miles Perry. In a concert such as this one presentation is everything. Miles is to be congratulated on his lighting plan. It was simply fantastic and augmented the music perfectly. The society should be proud that they have a member who is prepared to take time off work to prepare the lighting grid for both the dance and concert.

The encore was "I'll Be Seeing You", the signature tune of Liberace. Nicholas played this piece with a full orchestra backing. Where was the orchestra? Why, in the organ, where else. His arrangement was simply fantastic. This piece for me was the triumph of the day. Nicholas used the organ to convey everything that is mighty about the Mighty WurliTzer.

Taking the organ down to his signature tune I was left wishing I could hear more from this talented, good natured and humorous person. I am sure that many more people wished the same.

Congratulations to both Nicholas and TOSA. This was a

The **ARNOLD COLEMAN** Story

Arnold Coleman was born in **Canterbury, NSW**, and very early in life demonstrated a natural musical sense. A next-door neighbour, an elderly widow, regularly took **Arnold** at the age of 6 or so, to the **Sydney Town Hall** to hear the then City Organist, **Arthur Mason**. Born with perfect pitch and a good memory, **Arnold** would come home and pick out on the piano tunes he had heard at the **Town Hall**.

His sister, also very talented, was a pupil of **Arthur Massey**, then organist of **St Clement's, Mosman**. She passed on to **Arnold** the benefit of her instruction, and he practised assiduously on the piano to develop his finger technique. When he was about 14, his sister became organist at **Belvoir Street Baptist Church**. **Arnold** now had an opportunity to practise on an organ, and used to sneak the church keys out of his sister's handbag and enjoy a few stolen hour of practice.

In 1917, **Arnold** commenced serious study with **Percy Hollis** at **St Andrew's, Summer Hill**, and was soon appointed deputy there. About this time the **State Conservatorium of Music** was founded in **Sydney**, and having received a small legacy from the friend who had taken him to the **Town Hall** recitals in 1903, **Arnold** paid for a year of tuition for his sister and himself. They were among the first students to enrol. **Arnold** studied piano with **Frank Hutchens**, and organ with **G. Faunce Allman**, whilst his sister studied piano with **Frank Hutchens** and harmony with **Alfred Hill**.

Arnold's next move was to **St John's Bishopthorpe, Glebe**, where he stayed for several years. About 1920, becoming restless for change and broader experience, he went to **Lismore** to become organist and choirmaster at the **Presbyterian Church**, to conduct the local **Philharmonic Society**, as well as to teach music. After an attack of appendicitis in 1921, he returned to **St John's** and remained until 1923.

Country appointments appealed to **Arnold** and he went off to **Glen Innes** to play the new organ being installed by **Josiah Dodd** of **Adelaide**. **Dodd's** firm were also in the process of installing the **Wurlitzer** in **Melbourne's Capitol Theatre**, and he told **Arnold** that there was a great future for competent organists, since many more **Wurlitzers** were planned in all capital cities. However **Arnold** took little heed of **Dodd's** advice at that time.

In 1925 domestic reasons compelled a move to **Melbourne**. There was a vacancy at **Ascot Vale Presbyterian Church** and **Arnold** was appointed. One day he decided to look up **Dodd's** factory in **Hanover Street, Fitzroy**. The foreman, named **Evans**, mentioned that **Hoyts** were looking for an organist to follow **Eddie Horton**, who was concluding a season at **Hoyts' De-Luxe Theatre**. **Arnold** went to **Eddie**, who gave

him an audition, which was performed on the first theatre organ **Arnold** had ever set eyes on - a small 2-manual **Wurlitzer** of about 5 ranks with traps. **Eddie Horton**, apparently satisfied, recommended **Arnold** to **Hoyts**, who gave him his first theatre job, playing for morning and intermediate sessions of silent films.

This continued for about 12 months until, out of the blue, he was approached by **Jim Thornley**, manager of **Melbourne's Capitol Theatre**, to see if he would be interested in a stand-in job for the season of **King of Kings**, for about 3 months to give **Horace Weber** his first holiday break since the opening of the **Capitol** in 1924. Something told **Arnold** to take this and he quickly accepted. A special music score was provided by the film's makers, with practically every inch of the film cued in, mostly with original music. This was right up **Arnold's** alley, and his academic study stood him in good stead.

In addition to playing right through the morning sessions, **Arnold** joined the orchestra for the afternoon and night overtures, and also relieved the band for 20 minutes during each of the 2 main sessions. **King of Kings** was followed by **Wings** and **Thornley** offered **Arnold** a job creating electronic plane and gunfire effects on a special machine located in the band pit. During the run of **Wings**, **Arnold** was approached by **Al Rose**, musical instrument supervisor for **Union Theatres**, to see if would be willing to go to **Sydney**, as assistant to **Fred Scholl** at the **Capitol** to replace **Les Waldron**, who was soon to take up duties at **Perth's Ambassadors Theatre**. **Arnold** said, "Yes".

Just prior to his departure for **Sydney**, **Arnold** was passing the site of the mighty, new **State Theatre** in **Melbourne**, where excavations were in progress. Turning to a friend he remarked, "I'd give my eye teeth to come back and play here."

In late 1928, **Arnold** heard that **Frank Lanterman**, the **American** organist who was going to the **Melbourne State Theatre**, would be passing through **Sydney** and would spend a few days with his old friend **Fred Scholl**, before heading south. **Arnold** asked **Al Rose** to do a little bit of scouting. One day as he was playing for a silent film, he heard a whisper over his shoulder, "You leave for **Melbourne** next Wednesday, and you will have 2 weeks to set used to the big 4-manual organ you'll be playing at the **State**." So **Arnold's** dream had eventually come true.

So off he went to **Melbourne**, to encounter the usual opening traumas - the theatre not finished and the organ about half installed. **Frank** and **Arnold** had to content themselves with sitting in the stalls, gazing with wonderment at the **Mighty Wurlitzer**. **Frank**, who had come from a 2-manual organ in **Hollywood**, one day

whispered to **Arnold** in an awed voice, "Holy Hell, that's one whale of a big console!"

On 23rd February, 1929, **Arnold** opened the **Melbourne State**, with a recital at 10 am, and played for morning and intermediate sessions of silent films. In April 1929, the **State** converted to "talkies" and the organists became more of a featured act, playing solo spots and interval music.

In June 1929, the **Australian Broadcasting Company**, comprising **Union Theatres**, **Fuller's Theatres** and **Albert's Music House**, under charter from the **Federal Government**, introduced a nation-wide, broadcasting service. **Arnold** had a 15 minute session each week-day at 10 am, and **Frank** a half-hour feature spot at 2.30 pm Sundays.

At the end of August 1929, **Frank Lanterman** decided not to take up the option on his contract and returned to **America**. **Arnold** took over the console and featured at all sessions. The daily broadcasts were discontinued and **Arnold** was free to develop the Sunday broadcasts, which he did with marked success. In 1932, the **Australian Broadcasting Commission** was incorporated, and **Arnold** went on to bigger and better opportunities. It was during the next 8 to 10 years that the phrase "**Arnold Coleman** at the **State Theatre** organ" literally became a household name throughout the Commonwealth.

He remained at the **State Theatre** until 1941. Theatre orchestras were being sacked and organs being closed down. After a few years of spasmodic broadcasting on a **Hammond** organ on the **ABC**, and doing various bits and pieces of musical work, **Arnold** finally "gave music away", and went into the commercial world.

In 1962 he was found to be suffering the serious eye disease, **Glaucoma**, and was forced to give up desk work. Fortunately the tremendous advances in the field of electronics made it possible for him to re-enter the musical world, which he did through the good offices of **Brash's of Melbourne** who appointed him demonstrating salesman for **Lowrey** and **Allen** organs.

Also in 1962 **Arnold** completed the full turn of the wheel by returning to church work. As organist at the **Church of Mary Immaculate, Ivanhoe**, he found complete fulfilment of his musical aspirations.

In 1967 **Arnold** visited **Sydney** as part of his 70th birthday celebrations and arrangements were made for him to give recital on his old **Wurlitzer** at the **Capitol** for the members of the **NSW Division of TOSA**.

A brilliant theatre organist, and a warm and friendly gentleman, **Arnold Coleman** had a zest for life and an unbounded enthusiasm for the theatre organ.



Bexhill Reminder

David Parsons will be playing the pipe organ at Bexhill's Church of the Good Shepherd, as mentioned in last month's TOSA News. Concerts are at 5.00pm and 8.30pm on Thursday, 15th September, and at 1.00pm on Friday, 16th September. Contact Grant Virtue on (066) 25 1241.

Marrickville Town Hall

The Marrickville Council is currently in the process of rebuilding the kitchen in the Town Hall. The WurliTzer, though, is still in service and being used for the regular practice sessions, while we await more parts for its overhaul. It is hoped that this work can start soon.

On Friday, 10th September, as part of an International Herb and Garlic Festival there will be entertainment in the Town Hall, including Bill Schumacher playing the organ, if it is still in service.

Barry Hall

Barry Hall, from Adelaide, will be in Sydney around the 13th-14th September demonstrating the new Kawai electronic organs. Watch the Sydney press for announcements of the venues, if you would like to hear these performances.

Mayoral Ball

Canterbury Council is holding a Mayoral Dinner Dance at the Orion Centre at 8.00pm on Friday, 3rd September, with the theme of the "Phantom of the Opera". The entertainment is provided by singer Helen Zerefos, Neil Jensen on our magnificent WurliTzer, and the Yellow Rolls Royce Band. The proceeds are going to the Mayoress' Charity Fund and tickets cost \$50 each for a 3-course meal, wine, beer and juice. Further information can be obtained from Rita Liseo on 789 9327.

A Marrickville Organ

News of another Marrickville pipe organ! The parish of St Brigid's in Marrickville is planning to raise funds to repair its historic pipe organ. The repairs will involve dismantling and shipping to Padua, Italy, to be overhauled by the famous organ-builders, Fratelli Ruffatti, a process which will probably take about 3 years.

Before the renovations commence, the parish is organising a fund-raising concert by world-renowned pipe organist, Sergio di Pieri, on Sunday 5th September at 2.30pm.

Maestro di Pieri has released more than 10 albums of organ works and holds the Chair of Organ Studies at the Conservatorium of Venice and was at one time organist at St Patrick's Cathedral in Melbourne.

The programme will include pieces by Vivaldi, Albinoni, Balbastre, Dubois, Moretti, Marcello, Bossi, Yon, Mulet and Sergio di Pieri's own composition, *Fantasia Sonora*, about the bombing of Treviso.

The concert entry is by donation only and the church is on the corner of Marrickville and Livingstone Roads, Marrickville. Further information can be obtained on 558 2124.

Len Rawle

Well-known English theatre organist, Len Rawle, will be giving a concert at Epping Baptist Church at 2.30pm on Sunday, 31st October. Remember the church is easy to reach from Epping Station, for those travelling by public transport. No booking required - a donation of \$10 (\$5 Concession) at the door.

Art Deco Society

A reminder about the Art Deco Society's concert at the Cremorne Orpheum as part of their 4th Art Deco

NEW MEMBERS

A warm welcome is extended to the following new members :

John Deen - Sutherland

James Soltau - Oatley

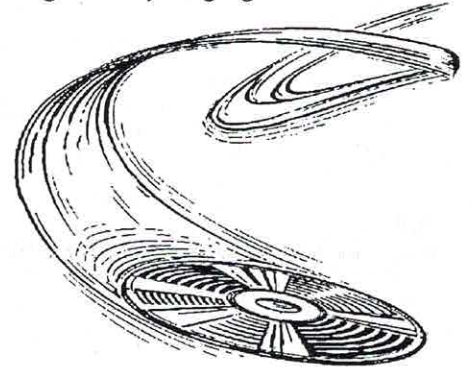
Marilyn Badman - Baulkham Hills

Eileen Hoban - Five Dock

Julien Arnold - Cheltenham

Weekend. The concert will feature Neil Jensen at the console of the Cremorne Orpheum WurliTzer and the Yellow Rolls Royce Dance Band, led by Philip Zammit. Anyone who came to TOSA's Charity Concert last year will remember their fabulous performances and will no doubt be keen to hear these entertaining artists again.

The date is Sunday, 10th October, at 2.00pm and further information can be gained by ringing 419 4259.



Record Bar News

by Neil Palmer

PHIL KELSALL VIDEO - VOLUME 4 : features the WurliTzers of the Tower Ballroom, Blackpool, and Free Trade Hall, Manchester, and Phil at the top of the Tower on a Technics electronic. Selections include: *Dardanella*, *Glad Rag Doll*, *Happy Feet*, *Dizzy Fingers*, *Pigalle*, *All I Ask of You*, *12th Street Rag*, plus more.

The video also shows the Tower organ being tuned.

We have a limited quantity of the VHS Video Cassettes, @ \$46.00 each, plus \$3.70 postage.

Available at TOSA Concerts, or by Mail Order from :

TOSA (NSW Division) Inc.

304 Parramatta Rd

ASHFIELD NSW 2131

JOYCE WINSTON

We were sorry to learn recently of the death of Mrs Joyce Winston of Belfield. TOSA extends deepest sympathy to her husband, Roy, and family.

Colin Tringham of Chatswood has sent in this interesting page from the AMICA Bulletin of January/February, 1993. AMICA stands for the Automatic Musical Instrument Collectors' Association and their Bulletin originates from USA.

WURLITZER - R.I.P.

By Richard Howe

This is a follow-up to the article, entitled "Chronology of Important Events in the History of the Wurlitzer Company", which appeared in the November/December 1991 issue of the *Bulletin*.

Wurlitzer, or what's left of it, has now filed for Chapter 11. The following article appeared in the August 31, 1992 issue of the *Houston Business Journal*:

Swan song for Wurlitzer: A once-mighty music manufacturer files for Chapter 11.

More than four years have passed since the day music died at The Wurlitzer Co. But the firm that once made millions off of happy people pounding electronic organs has now sounded a final note by filing for federal bankruptcy protection under Chapter 11.

Wurltech Industries, Inc., doing business as The Wurlitzer Co., was best known for its jukeboxes and electronic keyboards, although the company later diversified into manufacturing other musical instruments and other products like billiard tables.

Wurlitzer actually ceased operations in February of 1988 after selling the assets of its keyboard business and the "Wurlitzer" name to Baldwin Piano and Organ Co. The two companies had once been fierce competitors, but Baldwin prospered by branching into grand pianos and grandfather clocks while Wurlitzer floundered financially.

In March of 1988, Wurlitzer also stopped manufacturing billiard tables for Brunswick Bowling and Billiard Corp., which had been its only customer and remaining source of revenue.

Since then, the public company has been liquidating the remainder of its assets in an effort to secure debt, says Pat Winstead, vice president and controller.

Company executives finally resorted to bankruptcy because "there were contingent liabilities that couldn't be dealt with," Winstead explains.

Now the company that employed 678 people when it was sold to Baldwin for \$17 million is left with little more than a couple of part-time workers and assets of \$127,211. Liabilities are listed at \$897,463.

Winstead indicates that part of the reorganization plan may include the sale of two classes of preferred stock to a Houston-based investment group.

Although Wurlitzer was delisted by the New York Stock Exchange in 1990, it is still registered with the Securities and Exchange Commission as a public company.

A purchase of the preferred stock, which would not involve an exchange of money, would give the purchaser about a 51 percent voting control in Wurlitzer. Winstead declines further comment on any further details of the possible sale, including the names of any potential buyers.

Wurlitzer's stint as a Houston public company is only a small part of the firm's 136-year-old history. Wurlitzer, founded in 1856, moved here from DeKalb, Illinois, in June of 1987 as part of an attempt to combat the worldwide slump in piano sales that struck in the 1970s and stretched into the 1980s.

The firm set up in Houston, established new leadership and marketing strategies and reduced employment at its manufacturing plants by about 20 percent.

Revenues for 1987 increased by more than \$3 million over 1986, but the company still lost money. And despite revenues of \$8.2 million in 1988, Wurlitzer posted a net loss of \$2.6 million.

Statistics for 1988 were the last ones reported by the company. Figures since then have been recorded under the SEC's liquidation rules.

English Conductor Praises

Reproducing Pianos

SIR LANDON RONALD, composer, principal of the Guildhall School of Music, London, and conductor of the Royal Albert Hall Orchestra, stated recently, according to the *New York World*, that no serious musician should scoff at gramophones or reproducing pianos. "They are of the greatest educative value in music," he said. "They have helped music in England immensely in the last ten years and I consider them a most important factor as an educator and in helping amateurs to understand more about music. For the first week or two people love to listen to jazz music on their gramophones, but then they get rather sick of it and want something with a tune in it, something nicer. They get hold of 'Tannhäuser,' for instance, and come to the conclusion that it is a jolly fine work. They then go and hear it at Queen's Hall—and that is how concert audiences are built up."

GRAINGER IN RECITAL

Pianist Heard in Admirable Program with Aid of Duo-Art Piano

Percy Grainger exhibited once more his translucent art in a program given at Aeolian Hall, Dec. 2, when he was assisted by the Duo-Art piano. The subtlety, limpidness and comprehension which envelope his playing was exhibited in a program which began with the Bach-Liszt Prelude and Fugue in A Minor, and included, in his solo numbers, the Chopin Posthumous Etude in A Flat, and his own inspired "Colonial Song" and joyful "Country Gardens." With the assistance of the musical reflections of the Duo-Art piano, the pianist, gave the first movement of the Grieg Concerto in A Minor, to which he played the second piano accompaniment, while his own record of the solo was played. In his own "Children's March" Mr. Grainger gave the solo, with a record of the second piano part, while in the Symphonic Dance of Scott, which headed the program, Mr. Grainger played to the Scott record of the first piano part. Guion's "Turkey in the Straw" was played alternately by Mr. Grainger and by the Duo-Art. An audience which crowded the hall demanded encores throughout the program.

F. R. G.

Above articles from
MUSICAL AMERICA 1918-21
Contributed by Emmett Ford

DON'T FORGET !!! RAY THORNLEY CONCERT

Sunday, 12th September

2.00pm at Orion Centre, Campsie

NO ADVANCE BOOKINGS

DOOR SALES ONLY

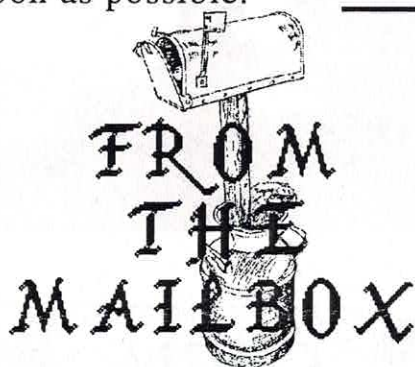
Arrive early for the best seats

to hear this popular and well-known artist

SPECIAL EVENT - The Jim Riggs' Workshop

During his stay in Sydney in October, Jim Riggs has agreed to pass on his extensive knowledge of theatre pipe organ playing to interested members by running a 2-session workshop event for interested players and listeners.

The workshop will take place on Tuesday 26th October on Epping Baptist's Christie organ. Cost will be \$30, with a possible concession for under-18's. Please register with the TOSA Committee, care of Rob Gliddon at 127 Quartersessions Rd, Westleigh, 2120, as soon as possible.



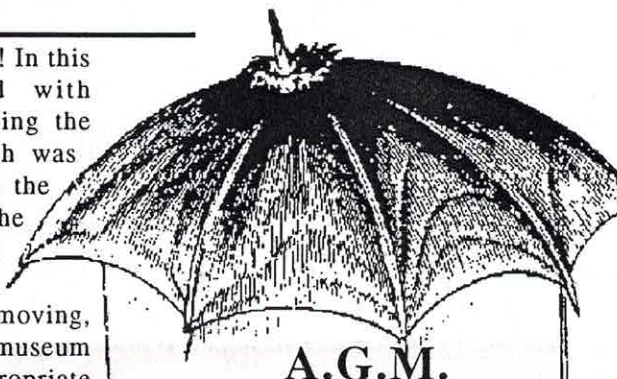
Peter Held of Lakemba writes to convey his appreciation of Nicholas Martin's concert : 5/8/93

"As soon as Nicholas Martin dived into the well-chosen medley of marches, with a refreshingly succinct introduction gleaned that I was about to witness an afternoon of theatre organ playing that would bring back memories of the recitals on the BBC, which I was used to hearing back in Dublin in the 1950's and 60's.... I further gleaned, from the tempo/tempi at which the marches were played and the technique exhibited therein, which in turn guaranteed CLEAR, PRECISE EXECUTION, that the exactitude of the "attack" of the instrument itself was about to be put to the severest test

that it has undergone to date!!! In this regard the organ passed with distinction, thereby demolishing the quite libellous heresy which was circulated widely throughout the "industry" in Sydney during the 70's and 80's- i.e. that pipe organs by their very nature and design were unavoidably slow-moving, slow-reacting, quasi-musical museum pieces, that were totally inappropriate for commercial exploitation.

The refreshing verve of the top-class British cinema playing, of which I am an unashamed adherent (in spite of being born in Dublin!!), stirred old memories for me and I would like to recommend it (i.e. what I witnessed last Sunday) to all those who will hopefully hear and see the performance....

I highly commend the practice of producing the items played into sensibly-long medleys, so ably done by this organist. At the end of these medleys we felt we really had something to applaud. The lighting effects were beautiful and contributed to the professionalism of the presentation...." Peter Held



A.G.M.

Members are advised that the Annual General Meeting of the Theatre Organ Society of Australia (NSW Div.) Inc. will be held on Thursday, 18th November, 1993 in Campsie's Orion Centre at 8.00pm.

At that time all positions of the Executive and Committee are declared vacant. Members wishing to nominate for positions must do so by 7th October.

See form on page 13.





Don't forget our Members' Club Night, when you can play the Orion Wurlitzer or listen to other members trying it out. A relaxed evening of entertainment around the ex-Capitol's theatre pipe organ. Come along and bring a plate of supper to share with everyone. Give your name to **Frank Ellis** on the way in, if you wish to play. We also plan to have a **Brainstorming of Ideas** about future directions for our Society. Come and have your say!



These photos, which were taken by our Society's photographer and committee member, **Barry Tooker**, show some of the members present at the last couple of Members' Club Nights.



CORN CORNER

The last time Allan Tassaker went to an orchestral concert, he walked up to the conductor...and asked him why he wasn't on the bus!

What did the conductor say?

Allan won't tell us!

I wonder why ???

A PROFILE OF OUR NEXT ARTIST : RAY THORNLEY

Ray Thornley is one of those incredibly talented musicians who have led many hundreds of Australians into playing their own keyboard instruments. Ray has travelled extensively around Australia to Yamaha Living Music Centres playing the Yamaha Electone. He has played for product releases, concerts for Yamaha dealers and has conducted clinics for music teachers.

Although Ray has been mainly known for his activity in the electronic organ field for many years, early in his musical career he was resident organist at the Victory Theatre in Kogarah for several years at the time when the theatre boasted a 2/7 Christie.

In 1972 Ray was awarded the first place in the City of Sydney Eisteddfod in the Open Electronic Organ section and was invited to play at an exhibition concert. Since 1976 Ray has been giving recitals throughout Australasia, with concert performances in Japan, USA, New Zealand and Singapore. He has given solo television performances in Hobart, Brisbane, Adelaide and on regional stations.

Ray has performed on many occasions with his long-time friend and fellow musician, Tony Fenelon, as half of their duo which plays concerts on electronic organ and piano. On these occasions Ray proves the versatility of the modern-day keyboard as an

orchestrating instrument and, as those who have had the good fortune to attend his concerts will attest, displays his exceptional dexterity. They have performed at many venues throughout Australia including the Newcastle Conservatorium of Music, the Adelaide and Brisbane Town Halls and a live broadcast from the Sydney Opera House.

Ray's credentials include a Bachelor of Science (Eng.) from the University of NSW (1975), a Licentiate of the Yamaha Music Foundation (1983) and studies in electronic music, acoustics and solid-state physics.

He has conducted seminars for the Yamaha Music Foundation in Japan, Singapore and Australia, was a guest lecturer at the Yamaha Music Foundation (Aust.) Teacher Conventions of 1990 and 1991. He has been an adjudicator for the City of Sydney Eisteddfod, Dandenong and other regional eisteddfods, including the 1993 Royal South Street Eisteddfod in Ballarat.

With his vast knowledge of computer-assisted music which he has accumulated in more recent years through the changing technology inherent in today's keyboard instruments, Ray has been internationally recognised in his close association with the Yamaha new-

product design department.

Ray has released 8 solo recordings, one of which won "Most Popular Electronic Organ Record in Australia" (Keyboard World, 1980) and he was voted "Most Popular Electronic Organist" in 1978, 1979 and 1980, and on this last occasion also picked up the "Overall Best Australian Organist" award. As well as taking part in its Inaugural Concert, he was a featured organist on the well-known recording of Adelaide's Capri Theatre Organ, "Five Alive", along with Neil Jensen, John Atwell, David Johnston and Tony Fenelon.

One of the primary reasons Ray has received enthusiastic receptions wherever he has performed is his styling. His up-to-date, yet easy-on-the-ear arrangements are widely acclaimed. As audiences in both Australia and America will bear out, Ray's popularity results from the fact that he is first and foremost an entertainer - one of the best! Ray Thornley is a keyboard artist with a difference. His music and his concerts are most definitely not to be missed by anyone who enjoys music.

Come and hear this great entertainer on Sunday, 12th September at 2.00pm at the Orion Centre Campsie.

No Need to Book ! Door Sales Only!
For the Best Seats - just arrive early!

See You There !

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) INC.

NOMINATION FOR OFFICE BEARERS FOR 1993-94

The following positions will become vacant at the Annual General Meeting (18th November, 1993) and accordingly we now call for nominations of proposed office bearers for 1993-94.

Positions to be filled

- President
- 2 Vice-Presidents
- Secretary
- Assistant Secretary
- Treasurer
- Assistant Treasurer
- 6 Committee Members

N.B. (i) In accordance with the Society's constitution/rules, all persons nominated must be financial members of the Society, as well as having been financial members for the past 6 months.
(ii) A member can only be nominated for one position.

NOMINATION FORM

I nominate _____

for the position of _____

Nominator - Name _____

Nominator's Signature _____

Second - Name _____

Second's Signature _____

I, _____, accept nomination

for the position of _____

Signature _____

Date _____

IMPORTANT : Completed nomination forms must be posted to reach the Returning Officer no later than 5.00pm on Thursday, 7th October, 1993.

Address : **The TOSA Returning Officer**
85 Duffy Avenue,
THORNLEIGH, NSW, 2120