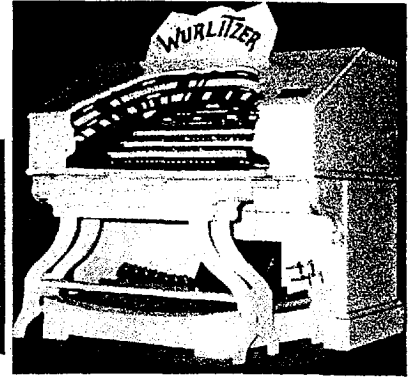


2/11 WurliTzer Theatre Pipe Organ  
Marrickville Town Hall

AUGUST, 2000

# TOSA

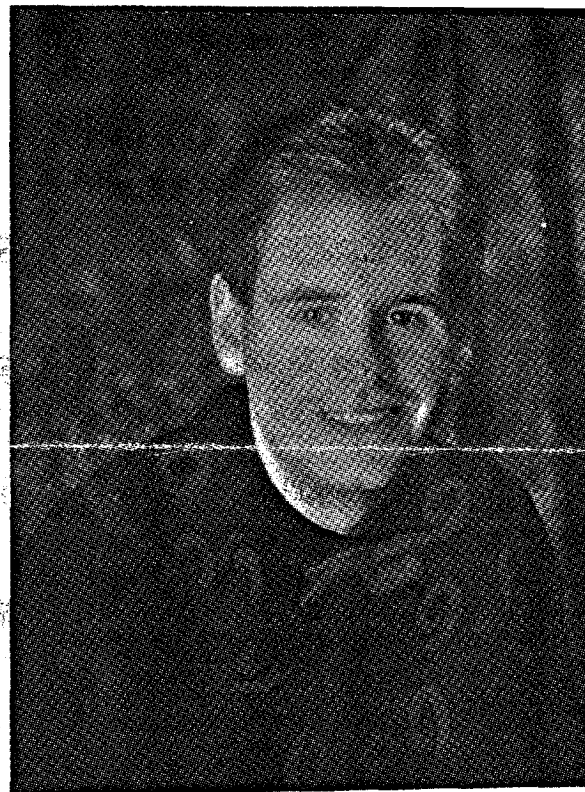


3/17 WurliTzer Theatre Pipe Organ  
Orion Centre Campsie

*Come and Hear the New Star of  
Theatre Organ from the UK*

# Chris Powell

**Popular Music**



**Popular Prices**

**Marrickville Town Hall**  
**Sunday 20th August at 2.00pm**  
*(Patrolled Parking Opposite)*

Volume 39  
Issue 7  
PRINTED BY TOSA

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.  
P.O. Box 36, Brooklyn, 2083  
Print Post Approved PP255003/01823

Price  
**\$1.50**

# TOSA NEWS

AUGUST, 2000

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

For the smooth running of TOSA,  
please contact the right person :

General Business - SECRETARY  
Ticket Bookings - TICKET SECRETARY  
Membership, Renewals, Change of Address -  
MEMBERSHIP SECRETARY  
TOSA News Items, Advertisements - EDITOR



## COMING EVENTS

### AUGUST

Monday 7 at 7.30pm Committee Meeting  
Sunday 20 at 2.00pm Chris Powell Concert  
Marrickville Town Hall  
Thursday 24 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone to confirm 9798 6742

### SEPTEMBER

Monday 4 at 7.30pm Committee Meeting

### OCTOBER

Monday 9 at 7.30pm Committee Meeting  
Sunday 15 at 2.00pm Lance Luce Concert  
Orion Centre Campsie

Thursday 26 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone to confirm 9798 6742

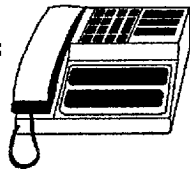
### NOVEMBER

Sunday 5 at 2.00pm Chris Powell Concert  
Marrickville Town Hall  
Monday 6 at 7.30pm Committee Meeting  
Thursday 9 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone to confirm 9716 0151  
Sunday 19 at 2.00pm Annual General Meeting  
Thursday 23 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone to confirm 9798 6742

### DECEMBER

Monday 4 at 7.30pm Committee Meeting  
Sunday 10 at 2.00pm Christmas Concert  
Tony Fenelon and John Atwell  
Orion Centre Campsie  
Thursday 14 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone to confirm 9716 0151

## \* DIRECTORY \*



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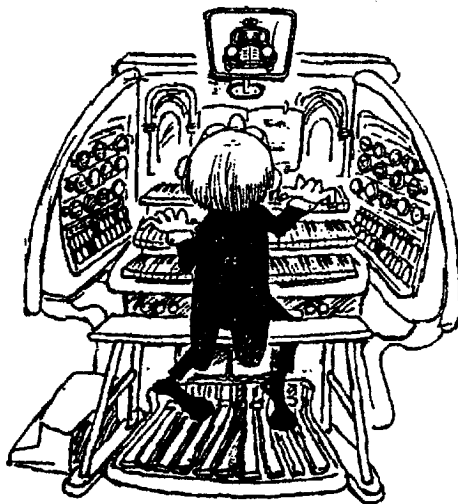
# From The President

Hello again - please read on - I have something serious to say!

When I was a boy I used to save up my pocket money and buy two publications. One was threepenny weekly boys' paper called "**Champion**" (I think) which featured serialised stories. The one I was impatient for was about a hero called **Rockfist Rogan**. He was amazing! But over the years "**Champion**" died out and was replaced by Television. Times change. And times have changed for **TOSA**.

The other purchase was "**Radio and Hobbies**" which featured "**The Serviceman Who Tells**" which I devoured. It was electronic detective stuff - all about condensers, resistors, valves, and fixing things. Also there were all kinds of radios, amplifiers and projects you could build for yourself. It taught me lots and encouraged a life-time hobby of designing, building and fixing electronic gear.

Over the years the magazine changed its name several times, Transistors replaced Valves, Circuit Boards replaced point to point "rats nest" wiring, and "do-it-yourself" gave way to computers and ready-made equipment. The magazine subscriptions recently showed they stood to close down within a year unless they did something dramatic. So they now do reviews, computers and feature articles on colourful glossy pages. Very few build-it-yourself projects now, and even these are only soldering and screwing kits that have all the thinking and originality pre-done. And so the magazine survives. Not everyone agrees with the new format, and there have been letters of complaint, but the magazine is



now long-term viable. It has changed with the times.

So have times changed for **TOSA**, and the amateurs who actually get involved in the nuts and bolts of pipe organ construction and maintenance can be counted on the fingers of one hand. Even straight talk and play concerts are battling to win people on seats, regardless of the amazing keyboard talent.

At the last **TOSA** Committee meeting we were each given a copy of an article by **Don Hyde**, "**The World Wide Decline in Civic Involvement**", which analyses the loss of membership in "local Clubs and other Civic groups". Also we discussed the increase in average age of **TOSA** members, and the consequent problems of attendance at concerts. (Low attendance at the last **Orion** concert, together with the high cost of hiring the venue, meant we came out of it losing money.)

But all is not lost for **TOSA**. Not by a long shot! Stay with us! All this simply points to the need for **CONSIDERABLE CHANGE** for **TOSA** - and that is the challenge for your Committee when it meets in August to plan for the year 2001. If you have any thoughts, please put them in writing to me at **PO Box 243, Burwood NSW 1805**. I'll make sure they are presented to the Committee.

By the time you read this, **Bill Schumacher** will be on an overseas holiday, and **Jenny** and

I should be on leave at **Bateman's Bay** again. So please be patient if you need to contact us other than by letter. But, all being well, we should be back on deck for the **Chris Powell** concert. Looking forward to that - and hoping to see you there!

You will have noted that your Committee has decided to absorb the extra 10% GST on concert tickets until the end of this year. So - no increase in seat prices until next year! Hope that helps.

Remember - no **Orion Players' Afternoons** in August or September, and no **Marrickville Players' Evening** in September - sorry about the slip in the **Coming Events** column last month.

Watch this space -

**Walter Pearce**

## Editorial

Concert time again, after a break of a couple of months! Come and hear a new UK artist with a great and growing reputation in the world of the theatre organ - **Chris Powell**. He will be entertaining us on Sunday, 20th August at the **Marrickville Town Hall WurliTzer**, at 2pm.

Note that **TOSA** has decided to put the ticket prices back to the pre-GST level, i.e. **TOSA** is absorbing the GST cost which the **Society** will have to pay to the Government under the new tax arrangements. (**TOSA** certainly needed this new taxing system! NOT!) So in order to ease your budget, we are putting the ticket price back to \$13.50 for members - great value, unprecedented in **Sydney** concert circles (compare the advertised prices for even the most ordinary concert to see how low **TOSA** has kept its members' ticket prices).

A reminder too that the parking area opposite the Town Hall is patrolled by professionals paid for by **TOSA** to keep your car safe.

See you at **Chris Powell's** concert!

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



A report by Walter Pearce on the *Members' Playing Evening at Marrickville on Thursday, 22nd June, 2000* :

The players were Ron Ivin, Jack Rose, Frank Lewis, Jim Birkett, Peter Seward, Jack MacDonald, Wendy Hambly, Walter Pearce, and John Batts.

John Batts is temporarily back in Australia and when there were a few minutes spare at the end of the evening, he was prevailed upon to play his version of *Chattanooga Choo Choo* - an amazing demonstration of accidentals and unintentional key changes - but what enthusiasm!

The listeners included David James, Ian Tullock, Betty Rose, Ray and Edna Hambly, Jenny Pearce, and Neil Palmer.

Neil has promised to play at the next evening - we will try to hold him to that!

The next *Marrickville Players' Evening* will be on Thursday 24th August at 7.30pm, but remember that there will NOT be a *Players' Evening* in September.

A report by Walter Pearce on the *Members' Playing Afternoon at the Orion on Thursday, 22nd June, 2000* :

The players were Jack MacDonald, Bruce Bisby, Wendy Hambly, Walter Pearce, Bill Schumacher, Jim Birkett, and John Batts.

It was a cold day and so we were a few short, but the *Wurlitzer* sounded good and was given a good airing. No-one fell to their death despite a rather dangerous situation with a broken fence around the organ hoist! We were promised that it would be fixed the following day.

The listeners were David James, Edna and Ray Hambly, Elaine Birkett, Rhonda, and Jenny Pearce.



A new Barry Baker recording!

## "A BARRY BAKER CONCERT"

at the *Wurlitzer* Pipe Organ, Ronald Wehmeier Residence, Cincinnati, Ohio.

Tracks: *This Could Be The Start Of Something; You Came A Long Way From St. Louis; Tenderly; Presto in b-flat; Love Is A Many-Splendored Thing; I've Got The World On A String; How Long Has This Been Going On?; I Got It Bad And That Ain't Good; Satin Doll; In A Sentimental Mood; Blue Moon; Clumana; Our Serenade; I Was A Fool; It Ain't Necessarily So; Amazing Grace; The Thrill Is Gone; How High The Moon; You Go To My Head; Last Night On The Back Porch (I Loved Her Best Of All)*. COMPACT DISC \$33.00 including GST.

(There is a considerable saving if you purchase this CD from TOSA NSW as it would cost \$38.87 to order direct from the USA with the current exchange rate plus an additional \$15 for a bank draft)

Still available in cassette format is Barry Baker's first recording *For The Very First Time* recorded on the above organ. CASSETTE \$18.00

Available at TOSA Concerts or by mail order from:

**TOSA (NSW Division) Inc.**  
c/- 304 Parramatta Road  
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Phone enquiries : 02 97986742  
(after 7pm)

Postage : CD - \$2.30

Cassette - \$3.15,  
or \$3.45 if you purchase  
both the CD and cassette.

Please make cheques/money orders payable to "TOSA (NSW Division)"



I would like you to convey to all involved in the recent Festival 2000, especially Margaret Hall, the appreciation of the Gippsland Division.

Although our representation at the Festival was smaller in numbers than has been the case over the last few years, the fact that we were able to come home and give a glowing report to all our members must have some impact and hopefully will stir up interest in future years.

The organisation and now of all the events was without fault and Kent and I, particularly, enjoyed every minute of the whole weekend. We were impressed with the motel where we stayed - Palm Court Motor Inn - management were congenial and helpful at all times and we can recommend it to anyone....

Again many thanks for the hospitality of your Division and we hope we are able to get to the 2001 Festival in Brisbane.

Kind regards,  
Norma Wilson

## In Sympathy

TOSA members extend their deepest sympathy to Edith and Frank Rohanek on the passing of their only son, Peter, aged 55

## Get Well Soon

Get well wishes go to long standing members Tom Halloran and Mary Hall after their recent hospitalisations

Peter Anderson of Deepwater sent in a similar version of this 1925 advertisement. However, in order to get a clearer copy, this one actually comes from the Encyclopedia of The American Theatre Organ, Volume 3, by Preston J. Kaufman

# The WURLITZER Unit Organ

**H**UNDREDS of Testimonial Letters, such as the one reproduced herewith, are conclusive evidence of Wurlitzer supremacy in the art of organ building. The Wurlitzer Unit Organ, featuring the exclusive Hope-Jones Patents, is the ultimate choice of the world's greatest exhibitors of high class motion pictures. The purchase of a Wurlitzer Unit Organ for your theatre is not an expenditure—it is an investment that pays for itself in a short time in increased box office receipts.

**Better Theatres in Chicago** in which Wurlitzer unit Organs have been installed include the new

**CAPITOL THEATRE**

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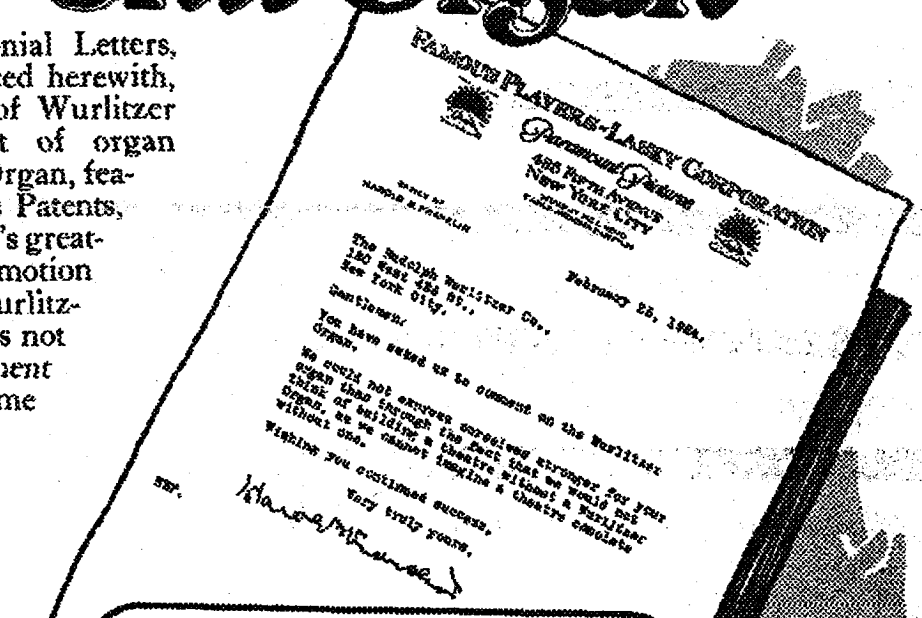
There is a type of Wurlitzer Music for all sizes of Theatres, large or small. Prices and terms are within the reach of all.

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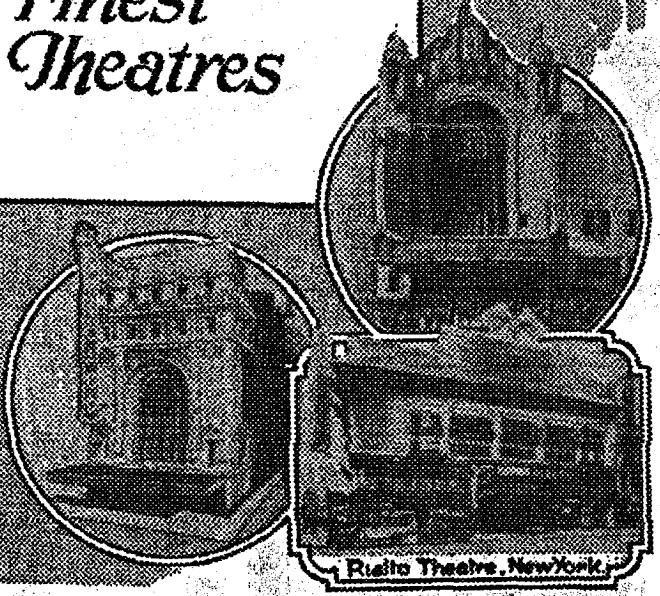
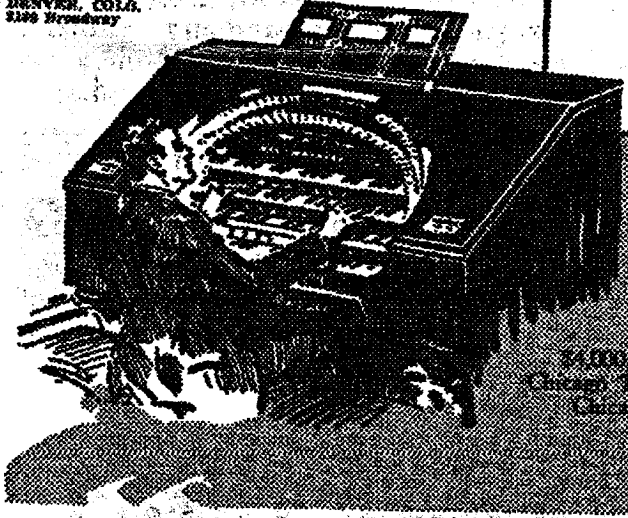
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*In America's Finest Theatres*

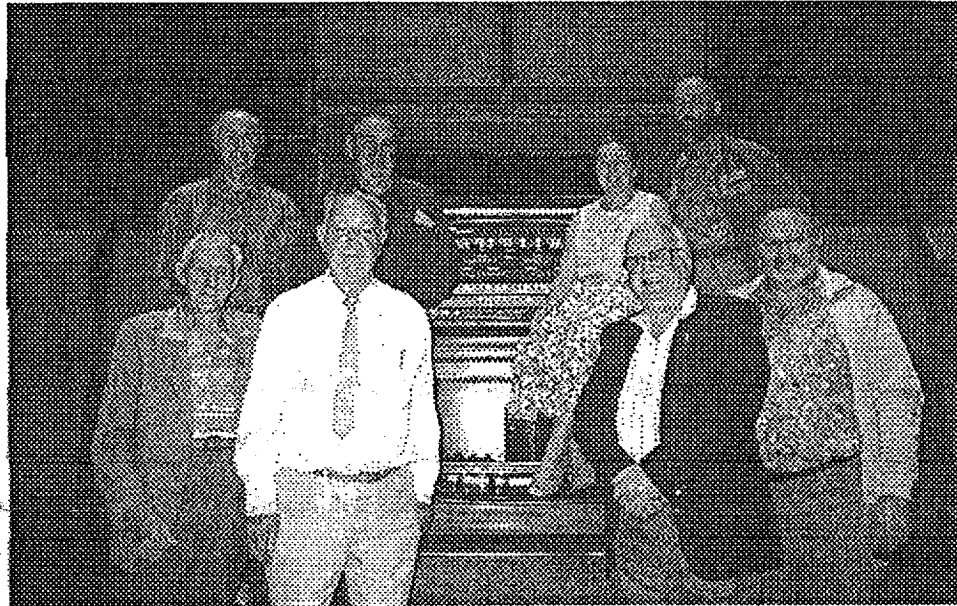


Wurlitzer's Unit Orchestras were later marketed as Unit Organs; they were heavily promoted in the print media during the tremendous growth period of movie theatres in America during the 1920s. Testimonials as used in this example were always important to the genius behind these instruments, Robert Hope-Jones; later, that philosophy seemingly influenced his former employer during the time these musical devices reigned king. This advertisement appeared in the "Better Theatres" section of Exhibitors Herald, March 28, 1925.

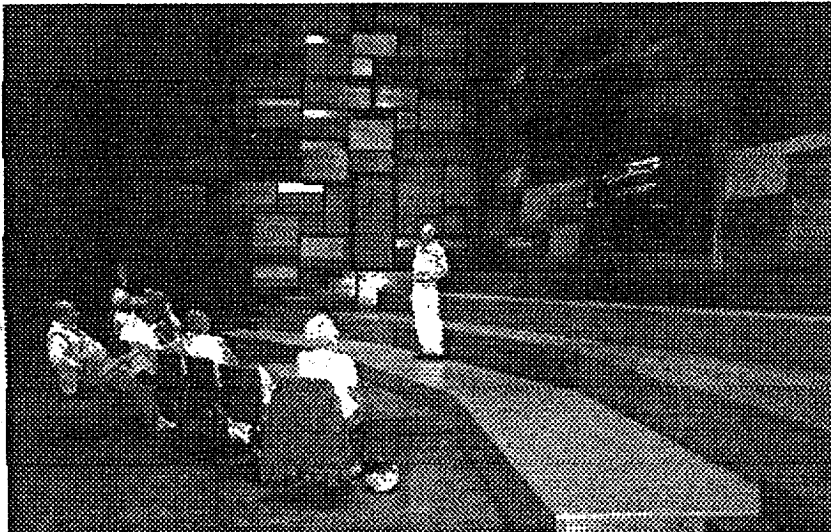


# Out and About : TOSA Members' Events

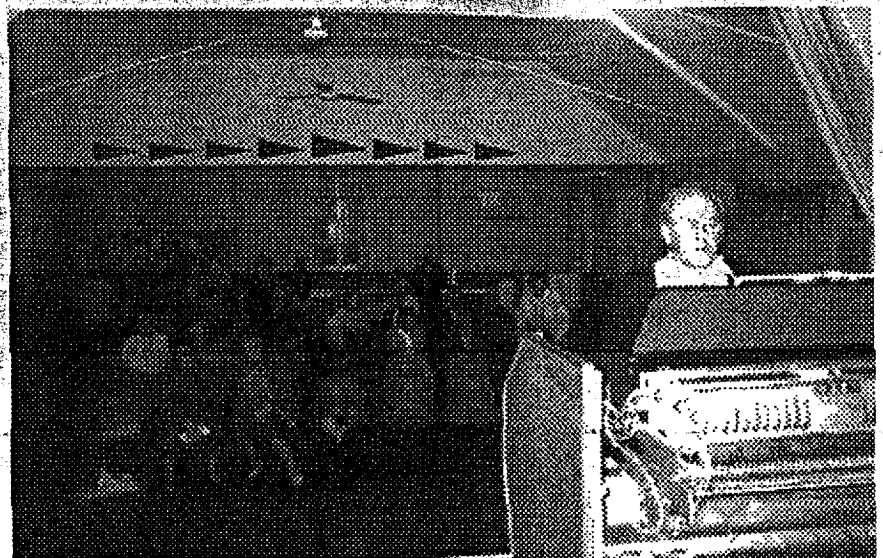
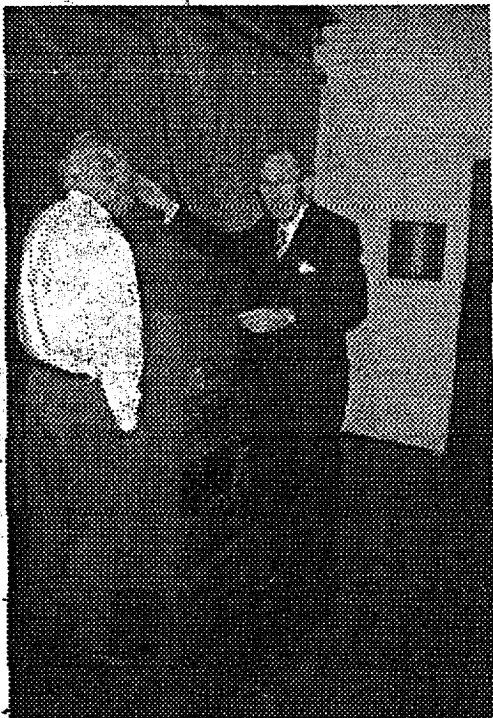
*Right and below  
- TOSA members  
at the visit to the  
Chatswood  
Wurlitzer,  
hosted by Ron  
Sinclair*



*Photos by  
Margaret  
Hall-Nelson*



*Right, below and left - TOSA  
members at the visit to the  
Compton Electrone, hosted by  
Peter Held*



# Stockport Town Hall, UK

## An Account of the Wurlitzer 'Opening'

*The well-known Free Trade Hall Wurlitzer (originally in Manchester's Paramount/Odeon Cinema) moved last year to the Stockport Town Hall, with our own Tony Fenelon invited to provide half of the opening concert. The following are reports of the event from various sources.*

From the UK's News South Dec. 1999 / Jan. 2000 :

After a brief speech by the Mayoress of Stockport, the console, probably looking even better than when it first emerged from the Wurlitzer factory nearly 70 years ago, was brought up by Nigel Ogden. It was played in the second half by Australia's Tony Fenelon in, as one would expect, a contrasting style.

The console has been installed on a lift at the stage end, while the disused balcony has been converted into chambers to accommodate the 20 ranks and piano. The relays have been replaced by solid-state devices that now offer computerised recording and replay. Tony Fenelon demonstrated this most effectively by accompanying himself on the Steinway grand piano, while the organ played itself.

Overall, the hall and the organ could almost have been designed for each other. With the near-perfect acoustics (with an audience), the sounds were glorious, though I am told somewhat brighter than in the Odeon.

Both organists demonstrated that this must now be one of the world's finest installations. Many notable guests were in the audience, including Brian Bint, former manager of the Odeon, who had flown in from the



later Odeon, Manchester, the organ was declared redundant so far as the cinema was concerned, and thanks to the foresight of certain individuals, the Lancastrian Theatre Organ Trust was born - to step in, should just such an eventuality occur.

The organ found its new home in Manchester's Free Trade

USA where he now lives. The BBC recorded for *The Organist Entertains*.

Bill Potts

### 2 items from the Internet :

Date: Monday, 22nd November, 1999  
From: Rev. D. Quentin Bellamy  
Subject: The Stockport Wurlitzer

Well here I am once more seated in front of the keys of the trusty *Compaq Pressario* lap-top to share with you the JOYOUS TIDINGS that in Stockport Town Hall, we have a MAJOR NEW THEATRE ORGAN VENUE.

The four manual, twenty rank *Publick #1 Wurlitzer* was premiered last Friday evening in its new home by Australia's splendid Tony Fenelon and our own Nigel Ogden.

The Wurlitzer was originally supplied for the Paramount Theatre in Manchester and it was opened in 1930, on the same day as the *Hindenburg* airship disaster. Following 43 years of service in the Paramount,

Hall, and it was opened in a major public concert in 1977 (I think it was Easter Sunday - but I am getting old, senile and forgetful).

What I do remember was a glorious public event with much applause, a letter from Her Majesty, the Queen, wishing the "*Queen Wurlitzer*" every success, and there was much hope for the future. It seemed that the organ had it made in the shade - a superb venue and much opportunity for use.

However, as a casual bystander, it seems to me that the Free Trade Hall was not the greatest success for the LTOT. It was a huge venue, and even two or three hundred people at a concert were completely lost! Moreover, access to the Hall was, I gather, something of a nightmare - and I shudder to speculate what the costs of presenting a concert would have been.

So when the Halle Orchestra announced that they were moving to a new purpose built venue, this may well

have been the miracle that the LTOT needed. Some miracle, huh? The LTOT technical team, under the superb Eric Halsall, probably never dreamed that they would be moving the organ (AGAIN !!!!) some twenty years later. But it was true, the organ had to go.

Various venues were mentioned, including the Hulme Hippodrome and others, but suddenly the name Stockport Town Hall was mentioned and the rest is history.

Last Friday was my first pastoral visit to Stockport Town Hall, and my first impression of the building was "WOW!" It is a very impressive building - with a clock tower. Entrance to the Hall is via a sort of side door - which opens into an attractive foyer - which in turn leads into an exceedingly beautiful hall, gorgeously decorated in many colours, with plaster fruit and leaves providing an interesting decor.

It is also a very large room, elegant in the extreme. I would estimate that there were in the region of a thousand seats set out for the opening concert. A quick look around revealed a stage in the liturgical east and the chambers are at the liturgical west end. (Hmm ... a west gallery organ!) There is a fully licensed bar (which I thought may well come in useful - as indeed it did - Diet Coke you understand!)

The Hall was packed on this occasion with Civic Dignitaries. There was also a goodly number of well known faces from the UK theatre organ scene. As soon as I arrived the first persons I met were David Shepherd and Simon Gledhill, and in the evening I also spotted Trevor Bolshaw, Len Rawle, Frank Hare, John Smallwood, Joyce Alldred and many, many other familiar and friendly faces.

The opening formalities were to me (sentimental fool that I am), very touching. I thought of John Potter IN GLORY - looking down on the occasion with great satisfaction. The last time the organ was opened, he was "in charge". Without a doubt the angels in heaven rejoiced with him.

The Mayor of Stockport was invited onto the stage. She was a genial lassie methought, with bags of personality - she announced that when she was made Mayor, she was delighted to discover that the highlight of her Year of Office was to be the opening of the Wurlitzer.

The formalities over, the first artiste

was announced - our own Nigel Ogden. The strains of the Wurlitzer flooded the room with sound. The chambers are at the rear of the building and so for a moment all heads (including mine!) turned.

The sound is BIG! In fact it is huge! There is a degree of reverberation in the hall, though it was difficult to judge how much with so many bodies filling the space. It is known to be quite loud - and I suspect that it may need a degree of taming. The reeds in particular seemed very potent indeed; but another feature was a very good strong pedal!

There is no doubt, that the Stockport Wurlitzer is an entirely new sound. I suspect that Nigel Ogden was doing his darndest to make the Wurlitzer sound somewhat reminiscent of Blackpool Tower's 3/14 Special. Perhaps there is a hint of that, but I think not. This Publix #1 is made of classy stuff! Having said that, I think that the tremms could do with some regulation - a more "American" sound would be very nice (but I admit that this is a matter of personal preference). I gather that a new Post Horn has been installed, to replace the 1947 rank (which replaced the second of two Vox Humanas).

If all heads turned at the sound of the Wurlitzer, then they swiftly turned back as the newly refurbished console rose slowly and majestically from the depths with Nigel on board.

Let me be the first to congratulate the LTOT on line! The console is STUNNING! The top rail of stops has been filled in, and I gather that the action is now fully electric. It is just SO magnificent.

Nigel Ogden started off with a tribute to "The Great Little Army" of workers who had done so much work. In a programme lasting an hour, and including a demonstration of a wide range of sounds, Nigel did his utmost (most successfully in an improvisation on *Three Blind Mice*) to reveal that Stockport now has a most versatile organ of which they should be proud. The hour shot by, and Nigel left his audience wanting "MORE!!"

A lengthy interval then followed, and an opportunity to have a look at the console in the pit! Wow! It goes down a long way!

Following the Interval came Tony Fenelon from Australia. He brought

the console up with *Waltzing Matilda* and again, it was a musical "tour de force" as we heard such items as Buddy Cole's *Sassy Brass*; a sublime *Petite Waltz* which demonstrated the organ's playback mechanism as Tony went over to the (rather heavily over-amplified) grand piano. I could go on and on, but suffice it to say that the whole evening was just pure THEATRE ORGAN JOY!!!!!!

I noticed that the Wurlitzer was less well behaved for Tony than it was for Nigel. In fact there was a significant number of ciphers - including a very naughty one at the end of the show - computer related we are told!

A trip into the chambers with Eric Halsall showed the expected high standard of workmanship and beautifully cleaned and restored Wurlitzer pipework.

So then, what shall we say? I shall be a regular visitor to Stockport. I suspect that whilst comparisons are odious, the LTOT has just about the best theatre organ in preservation in the land of UK! (I admit that I haven't heard them all, but I did hear the comments of others).

When it has settled in a little more and all the bugs are out of the system, and perhaps when it has been tamed a little (so far as the volume is concerned) and perhaps when we have got those Tremms doing what a Wurlitzer tremulant should do (!) it will leave all the others behind!

So I am well pleased! The LTOT have done a terrific job and they deserve our highest praise. A toast to them all!

Date: Thursday, 9th December, 1999  
From: Don Hyde, Chairman of the Lancastrian Theatre Organ Trust  
Subject: Stockport Wurlitzer

Because Stockport Town Hall is a working Town Hall and the ballroom is in constant use day and night, the Lancastrian Theatre Organ Trust had the task of installing the organ in one year maximum.

Also LTOT had decided that it was time for a complete restoration and rebuild back to the quality of the organ when first delivered to UK in August 1930.

Every bit of woodwork was stripped of old varnish, cleaned and re-varnished with similar spec varnish to the original,



every bit of leather was replaced with new top quality organ leather, every spring and pallet guide, every primary, every leather button, every bush, every screw, etc. All the pipes were cleaned of years of oxidation, reeds were cleaned and burnished etc., etc.

We spent nearly two years planning and drawing every part of the installation to ensure that the time scales were met.

I've noticed comments recently on the list about wind trunking - we replaced all the wind trunking, blower to chamber and main feeds to regulators are all done in rolled steel ducting, sections being joined together with an adhesive-coated, heat-shrink sleeving which produces a sealed wind-tight joint second to none.

Because the blower run is very long after each bend is inserted a honeycomb stainless steel section (this material is similar to that used in reinforcing aircraft wings). This is to create laminar air flow and prevent turbulence due to both vortices from bends and resonances due to the rotational speed

of the blower (a common problem with many air-conditioning systems).

All the other trunking was PVC - we used Caradon Terrain fitting because these are designed for minimum turbulence of flow in a particular direction and we have found at our other installation these are the best and the quietest.

The organ was completely rewired to a high professional standard by one of our technical team who is an engineer with the ICL Computer company.

At the console end, we had to design a trapdoor system that sealed the floor when it was closed - the building is a listed heritage building and any changes like holes in the floor had to be not easily visible.

The trapdoor system lowers the floor by about 1 ft 3 inches, then slides sideways all in one constant action.

The lift was specially made in Sweden and is capable of stopping at 3 heights - ballroom floor, concert height (about 4 feet above the floor) and at stage height. At floor and stage height

the console which is on a separate hydraulic trolley on top of the lift can be rolled off after jacking up hidden wheels. Total height of lift 18 feet.

The console has been completely rebuilt - all the original stop keys, which were sanded down and re-engraved in 1948 with the wrong style of lettering, were replaced with correctly engraved new tabs.

The paintwork of the console was stripped down to the first coat and the replacement paintwork matches the 1930 decor, goldwork being done in real gold leaf as the original style.

The cost of this complete restoration and rebuild and the installation is £270,000 or about \$US700,000.

There's much more, but I hope that puts some of it into perspective.

Lastly, the cypher at the end of the opening concert was caused by a very heavy cast BBC microphone being dropped by one of the organists on the pedal board - we have repeated this, I can't believe that a microphone needs to be so heavy.

*TOSA member, Wendy Hambly, has provided the following article about an old organ in Perth. It comes from the 7th October, 1999, issue of The Examiner newspaper*

## Ancient organ in heritage campaign

**A CAMPAIGN is underway to have what is believed to be the oldest organ in Australia, housed in a Kelmscott church, registered as a heritage item.**

The Organ Society is pushing for the organ, located at the St Mary-in-the-Valley church in Kelmscott, to be recognised as a vital piece of WA's heritage to make it eligible for much needed restoration funds.

But the current Heritage Act only recognises buildings of significance.

Society spokesman Dudley Bastion has been lobbying the State Government for several years to have the act changed to accommodate items of heritage significance, not just buildings.

The organ has been in the Kelmscott church since being shipped out to Australia and re-assembled in 1971 after the church approached Mr Bastion asking him to try and locate one while he was studying and teaching music in the UK.

Mr Bastion said the organ, which he acquired from a small parish in Kent 30 years ago for the princely sum of 125 pounds, was thought to be about 200

years old.

He said it was obvious the organ was of high quality and was identical to photos of 18th century organs he had seen made between the period of 1750-1800.

Mr Bastion said it was not possible to have moveable objects recognised, and eligible for funding support, under WA's



*Dudley Bastion plays what is believed to be the oldest organ in Australia at a church in Kelmscott*

current Heritage Act, unlike Victoria and New South Wales.

He said it was wrong that buildings from the 1950s could be protected and receive support while a 200-year-old organ could not.

"You've got to have an act which is worthy of its title and doesn't just deal with the easiest part (fixed buildings)," Mr Bastion said.

He said the argument museums could preserve moveable heritage items didn't hold water in this case.

This was because the organ would be too big to be stored in a museum.

A spokesman for Heritage Minister Graham Kierath said new legislation including provision for moveable objects to be listed is currently before parliament.

The moveable objects provision has to be related to the object being located in a building of historical significance.

But the passage of the legislation is in doubt and the Minister was looking at several options to hopefully ensure its passage, the spokesman said.



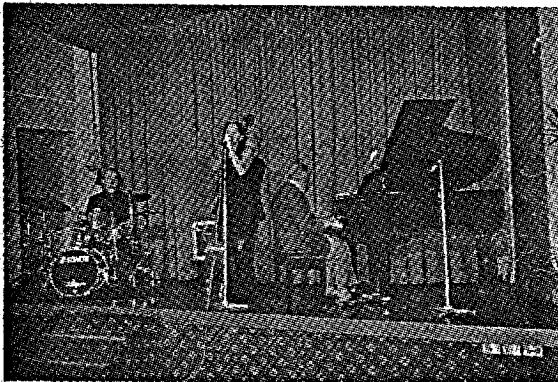
*Some more  
Barry Tooker  
photographs  
from TOSA's  
recent success*

*Festival  
OF  
2 THEATRE  
ORGANO*

**Sydney 21-24 April**



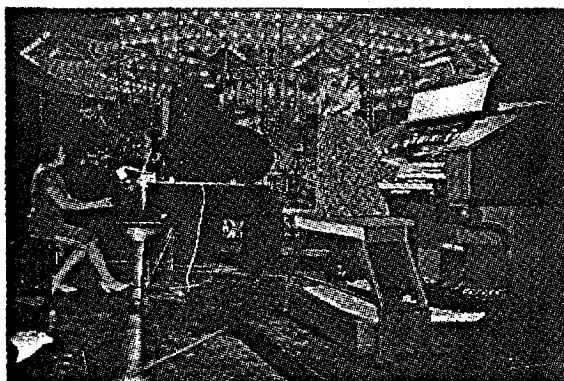
(above) Ted Lloyd speaking at the Festival Dinner  
(left) John Thiele with some of his equipment  
(right) Genda Kubler announcing Brisbane's  
2001 Festival



(left) The Julian Lee  
Trio during the  
Festival Dinner



(right) Jan Pringle  
singing, accompanied  
by Tom Hazleton,  
during the Festival  
Finale at Service City



(left) Carmen  
Cheong-Clinch at the  
grand piano and  
Margaret Hall at the  
Allen organ  
(Festival Finale)

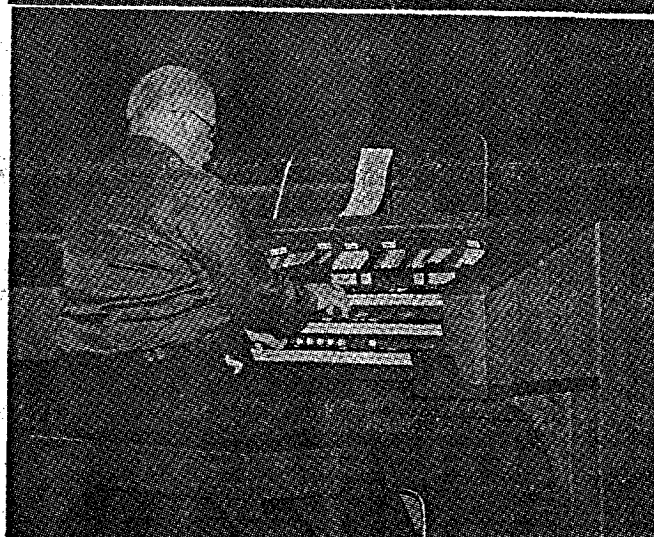
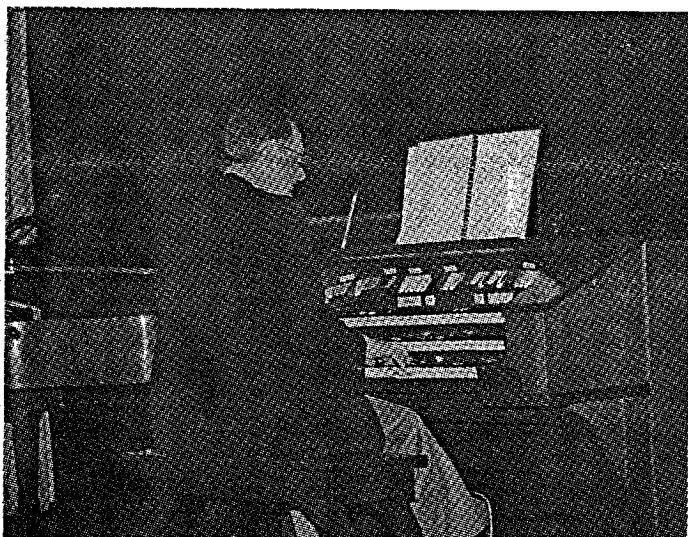
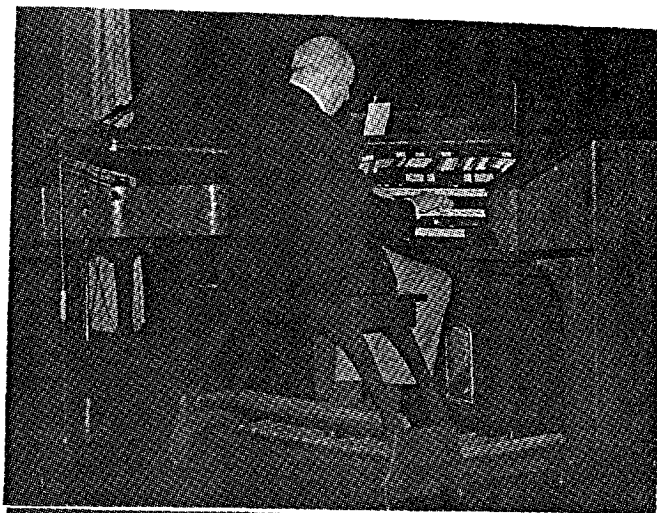


(right) Tom Hazleton  
at the Allen organ  
(Festival Finale)

Photos by Barry Tooker of the  
Ian Davies' special afternoon at  
the Bondi Junction-Waverley  
RSL Club on Saturday 27th May

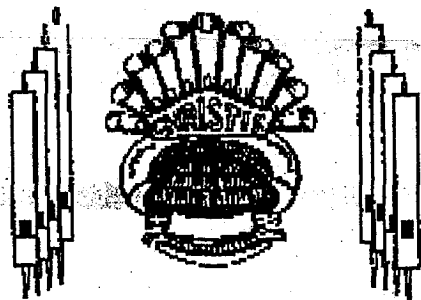
The artists pictured at the *Rodgers Trio* are :

Ian Davies (right)  
Bill Schumacher (below)  
and Peter Seward (below right)



The Featured Artist for the Brisbane Festival 2001 has been  
announced : The exciting young English theatre organist

# Richard Hills



## 2001 ORGAN ODYSSEY

### A Festival of Theatre Organ

### 13<sup>th</sup> – 16<sup>th</sup> April 2001

### Brisbane, Queensland, Australia

### The National Convention of the Theatre Organ Society of Australia

# A Report on *John Atwell's Concert* Sunday 17th June Orion Centre Campsie

by *John Shaw*

The afternoon was perfectly sunny and ideal to go out. Unfortunately 80-85% of our members chose not to attend our concert. This was extremely disappointing as the artist is one of **Australia's** best.

We cannot continue putting on concerts at a loss, so perhaps 400-500 members could advise us if and when they might choose to attend a concert. Regretfully we do not own our own premises and have to pay extremely high commercial rents and associated other costs. Please advise your committee of your future intentions.

Having got that off my chest, I can only add that this artist was in top form and presented, as always, a well-prepared, carefully balanced programme that must have had some appeal to everyone. This was certainly an event too good to miss.

The opening was **John's** revamped arrangement of *It's a Good Day* (which it was) and indeed was a more than usually bouncy opener - the song itself superbly arranged, and was one of the best openers that I have ever heard.

One of **Peggy Lee's** songs followed (she certainly wrote excellent original works). **John** announced that his programme included a number of **Duke Ellington** compositions to mark

the centenary of the composer's birth. *Stormy Weather* (more appropriate to **Melbourne, John** quipped) followed, presenting a contrast of registrations and voices, and mainly played in tempo throughout.

A **George Gershwin** bracket followed with numbers from *Shall We Dance? - Let's Call the Whole Thing Off, They All Laughed at Christopher Columbus* and *They Can't Take That Away From Me*. Then a change of pace with the *Neapolitan Love Song* in a beguine tempo and written by **Victor Herbert**. The song is often sung as a duet between tenor and soprano.

**Duke Ellington's** *I'm Beginning to See the Light* was next and portrayed **John's** flair for jazz and also his superb 'big band' registrations. Then back to **George Gershwin** for a lively *Lisa*.

A friend of **John's** (**Ken Rosen** of L.A.) wrote the next song entitled *Just one more song which goes voh-voh-de-o-doh-swang on me*. It was anything but "just one more song" as the writer composed a highly original and interesting rhythmic song. *East of the Sun & West of the Moon* is just perfect on theatre organ when well played, complete with chromatic rifts and nice harmonies

An unusual **Henry Mancini** number preceded **Louis Levy's** *The Eyes of the World are on You* played with an interesting counter melody woven through the main melody of the song. It was quite outstanding. The very **Spanish El Relicardo** set the mood for interval.

The second half commenced with a number of songs which had 'smile' in the title and then *The abc March* (often played by **Reginald Foort**). A further **Duke Ellington** segment included *Satin Doll*, opening on piano and segued into *Solitude* and *It Don't Mean a Thing if You Ain't Got Swing* (**John** certainly is an organist who has got it).

**Gershwin** made a welcome return, prior to a more modern song *Sometimes When we Touch*.

The finale was a well-prepared arrangement of the *Battle Hymn of the Republic*. The obligatory encore was *Say it With Music*.

Although it is our policy not to give a critique of an artist's performance, those who have attended **John's** solo performances and the **Fenelon/Atwell** duos will know the amount of time that **John** puts into arrangements and the high standard that he sets out to achieve.

To sum up, everything was just great, except for the lack of attendees.



# OUR NEXT ARTIST: Chris Powell

Chris Powell was born in Manchester, England, in 1971. His first musical memories were listening to the chapel organ at the Christchurch Cathedral Grammar Boys School where he attended as a pre-schooler during his time in the antipodes from 1974 - 77.

Following the Powell family's return to England, Chris set about taking piano and organ lessons and became involved with church and school choirs both in his hometown of Burnley and also at Blackburn where he attended high school.

It was during these years of education that he made his first visit to the Tower Ballroom at Blackpool to hear the *Mighty Wurlitzer*, a visit that was to have a profound influence on his career, albeit unbeknown to him at the time. His father recalls him telling him after that visit, "One day I'm going to play in that Ballroom" - a comment that brought about a few laughs at the time. However, sure enough in December 1990 he rose up on the white and gold Tower *Wurlitzer* for the first time to mark the start of a five-year connection with Blackpool.

Previous to this engagement, Chris had been busy in his native north of England playing for both concerts and dances, but now the whole world lay in front of him. 1991 saw a huge number of firsts for Chris. He was invited to play the organ in front of the Princess Royal who would come to Blackpool to attend a major convention held at the Winter Gardens, a thrilling experience soon to be equalled by being filmed for television in a programme about Blackpool, to be shown to people world-wide in a flag waving exercise for the town.

These events coincided with the release of his first recording *If My Friends Could See Me Now* featuring the *Wurlitzer* and to date thousands of copies have been sold around the world as far away as Russia and Australia.

The Tower connection began to provoke numerous outside engagements. Chris became a regular performer at such events as the National Electronic Organ Festival and the Keyboard Cavalcade,

as well as the start of regular engagements to play for Organ Society recitals and Masonic banquets.

Appearances at these events soon led to engagements with several manufacturers. To date Chris has given demonstrations for *Farfisa*, *Orla*, *Lowrey* and *Kurzweil* both at home and abroad. Also, he has produced several best selling registration disks for the *Yamaha EL* range of organs through both *Sound Software of Switzerland* and the *Yamaha Club of England*.

Overseas performances were soon in the pipeline and to date Chris has played many times in Switzerland, Germany, Jersey, Guernsey, Tenerife and the Isle of Man.

His first recording was soon followed by the release of *Friends for Life* which featured the lifelike orchestral sounds of the *Yamaha HS8*. Tracks from this recording have been played on both local and national radio in the UK, and as far away as Plains FM in Christchurch, New Zealand.

In addition to his best selling cassettes, Chris has also been quick to take part in the ever popular CD and video markets with an hour long video *Up Where We Belong* recorded at the Tower Ballroom.

In 1994, he was invited to return to the land of his youth, New Zealand. An emotional 4 week tour was set up, starting with his former home town of Christchurch, before moving south to Dunedin and then northwards to play to capacity audiences on the *Wurlitzer* organs of the Southward Car Museum near Wellington, Baycourt Theatre in Tauranga and the Hollywood Theatre in Auckland.

Following the outstanding success of this tour, Chris was invited to undertake a 12-month residency at the Baycourt Theatre, which he carried out with great enthusiasm during 1996. Several firsts were again notched up, including the solo accompaniment of an operetta, *The Merry Widow*, by the *Wurlitzer* and, something he had never done before, silent movie accompaniment.

During this time he released two new recordings, *Chris Powell Down Under*, with an orchestral programme and then *Some Enchanted Evening* featuring the mighty *Allen Theatre Organ* installed in the Koke residence, Auckland.

His return to the UK in 1997 heralded another intensive programme of recitals, both at home and abroad, including Spain, Switzerland and New Zealand again. Whilst in Switzerland, Chris was given the opportunity to record the magnificent Rodgers organs belonging to Joe Bechter in Zurich. This recording was aptly named *Up With The Curtain* since it includes a fantastic selection of nostalgic and unforgettable tunes of yesteryear.

1998 saw his marriage to fiancée Marie Allsopp and after honeymooning in Hawaii, they returned to New Zealand for the month of June before flying across the Tasman for Chris to play his debut concert in Perth, Australia. This was also his busiest year to date on the UK concert circuit with few towns or regions left unvisited.

January 1999 saw another return visit to New Zealand, this time for three months to perform a summer residency in another beautiful North Island setting, before returning to their new home in rural Leicestershire for yet another hectic year.

The new Millennium has dawned with the busiest year yet for Chris. May sees a debut concert tour of Holland on pipes, before yet another return to Australasia in August. New venues here include the stunning *Wurlitzer* installation in Marrickville Town Hall, Sydney, along with electronic debut concerts in the Melbourne region.

Closer to home, Chris has recently entered into an exciting sponsorship arrangement with *Roland UK* for use of an *AT80R Atelier* organ. This state of the art orchestral keyboard has brought with it a new sound for Chris, which has brought about an overwhelming response from the listening public.

Marrickville Town Hall  
Sunday, 20th August, at 2pm



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**MARRICKVILLE TOWN HALL**  
**SUNDAY, 20th August, 2000, at 2.00pm**

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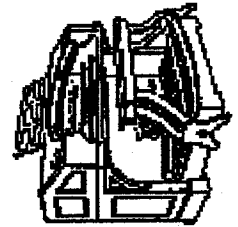
# TOSA NEWS

# AUGUST, 2000

**Theatre Organ Society of Australia**  
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