



TOSA

AUGUST 2004

volume 43 number 7

news

Price \$ 2.00

*The Return of Australia's
Favourite Theatre Organist*

TONY FENELON



Orion Centre Campsie

Sunday, 29th August, at 2pm

TOSA NEWS

AUGUST, 2004

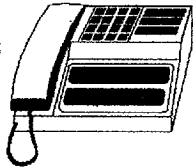
THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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
All numbers use the prefix 02 from outside NSW



**COMING
EVENTS**

* DIRECTORY *



PATRONS:

Ian Davies
Canterbury Councillor, Ald. John Gorrie

PRESIDENT:

Walter Pearce 9716 0151

VICE PRESIDENTS:

John Shaw 9759 5825
Neil Palmer 9798 6742 (after 7 pm)

npalmer@compassnet.com.au

SECRETARY:

Debra Marshall 4732 3208
PO Box 6170, South Penrith DC, 2750
Fax : 02 4731 4323

TREASURER:

Geoff Brimley 6351 3122

MEMBERSHIP SECRETARY:

Walter Pearce 9716 0151
P.O. Box 243, Burwood, 1805

COMMITTEE:

Tom Barber 9629 3105 tbarber@dodo.com.au
Barry Tooker 9744 1535
Robert Gliddon christieorg@bigpond.com
Rich Marschall 4732 3208
Ron Mosman ronmosman@bigpond.com
Peter Held 9759 5174

RESEARCH & ARCHIVES:

Ian Cameron 4841 1616

TOSA NEWS EDITOR:

Colin Groves 9745 2417 (phone or fax)
P.O. Box 1257, Burwood, 1805
fjan7711@mail.usyd.edu.au

TOSA PRINTER:

Robert Gliddon christieorg@bigpond.com

CONCERT TAPE HIRING and

MARRICKVILLE PRACTICE CONVENOR:

Neil Palmer 9798 6742 (after 7 pm)

TICKET SECRETARY (Concert Bookings):

Kath Harding 9629 2257

ARTIST LIAISON OFFICERS:

Walter Pearce 9716 0151
John Shaw 9759 5825

PHOTOGRAPHY:

Barry Tooker 9744 1535

CONCERT RECORDINGS:

Dax Liniere 0412599533

PUBLICITY OFFICER:

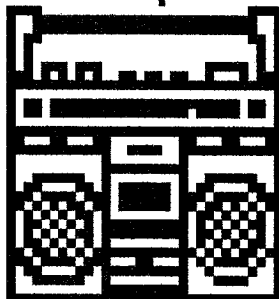
John Shaw 9759 5825

TRANSPORT OFFICER

Ritchie Willis 9580 3581

TOSA WEBSITE

<http://www.tosa.net.au>



JULY

Thursday 22 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm

AUGUST

Monday 2 at 7.30pm Committee Meeting
Thursday 12 at 1.30pm Members' Playing Afternoon
Orion Centre Campsie
Phone 9716 0151 to confirm
Thursday 26 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm
Sunday 29 at 2.00pm Tony Fenelon Concert
Orion Centre Campsie

SEPTEMBER

Monday 6 at 7.30pm Committee Meeting
Thursday 9 at 1.30pm Members' Playing Afternoon
Orion Centre Campsie
Phone 9716 0151 to confirm
Thursday 23 at 7.30pm Members' Playing Evening
Marrickville Town Hall
Phone 9798 6742 to confirm

Southern Highlands Weekend

25th-26th September

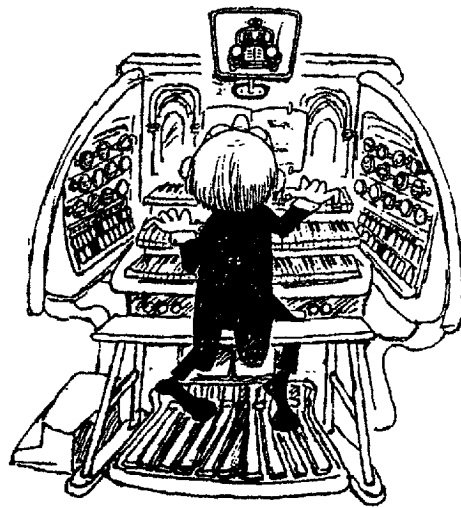
2MBS-FM102.5 on Tuesday 10th August at 12.30pm
For "THEATRE PIPE ORGAN - SERIOUSLY"
and on Saturday 14th August at 6.00pm
For "COLOURS OF THE KING",
Both presented by Andrew Grahame

FM 90.3 or FM 88.7 on Sunday 1st August at 2pm
and repeated on Tuesday 3rd August at 9am
For "THEATRE ORGAN MAGIC".
Presented by Jim Coupland.

From The President

Hello again !

The "Members' Playing" column is more like a page this month. I hope you find it as interesting as I found the actual event. I guess it's all ho-hum to long-time members of TOSA, but for me it's one more thing I've learned about that fascinating instrument, the Theatre Organ!



welcome to stand for the position.

As an exercise on behalf of the Committee, I have prepared a list of the jobs that have to be done to keep TOSA running, together with a list of who is doing those jobs. And it is absolutely obvious that we are running pretty thin. Too few people are doing the work. Too many people are doubling up beyond the call of duty. Are you willing to get in and help?

If you want to talk about any of this, please give me a call on 9716 0151.

Finally - if the postal label of your TOSA News reads "SUBSCRIPTION EXPIRED" then you need to act quickly. If you fill in the enclosed form and post it with your Cheque or Money Order immediately, you can avoid missing the next TOSA News! But act now!

For now - Walter Pearce

Editorial

It was really thoughtful of TOSA to hold the July concert on my 60th birthday and all the people who came to celebrate had the added pleasure of Jim Riggs playing for us all. Jim's playing was absolutely fabulous and it was a really enjoyable event. He is certainly one of the world's best theatre

organists - let's hope it is not another 12 years before we hear him again.

This issue contains some special announcements of activities of interest to TOSA members. For example, see the notices for the next Home Parties on page 11, for the 2005 Melbourne Festival/Convention on page 6 and for the Theatre Organ Competition at the Convention on page 9. There will be further information about all of these events in the coming issues of TOSA News.

Thank you to Barry Tooker, Ian McLean, Peter Held, Bob Cornish, John Batts, Tom Barber, Jim Clinch, Debra Marschall and Walter Pearce for their various, valuable contributions to this issue of TOSA News.

Don't forget Tony is back on the 29th of this month at the Orion. This is your ONLY chance to hear him this year as he is unavailable for our TOSA Christmas concert. See you there !

Best Wishes,
Colin Groves

Welcome To New Members

TOSA(NSW) is pleased to welcome the following new members to our "ranks" and to wish them a long and happy association with our Society :

Anthony Carey - Caringbah
R. Horton - Penshurst
Barbara MacKenzie-Hunter - Rydalmere
Kenneth Mears - Padstow
David Pawlyn - England
Phyllis Pharo - French's Forest
Margaret Simpson - Kirrawee

To contact the Promotions Team with your ideas and support :

Tom Barber 9629 3105 tbarber@dodo.com.au
OR John Batts 9389 8659 js_batts@hotmail.com

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



From The MAILBOX

Ian McLean of Noosa comments (at length!) on last month's item from Richard Marshall :

Rich Marshall's article "Evaluating Used Electronic Organs" is one of the best on this subject that I have ever read, anywhere.

His technical advice, given my own experience and advice from experts, is spot on. However, for many *Rodgers* models, his remarks; "Some high end consoles, such as the old analogue *Rodgers* retain some considerable value, not for their tone generating capabilities and electronics, but for their solid wood consoles, gold-on-gold self-wiping key switches, and premium stop switches. In other words, often the electronics are completely worthless today ..." is not true. Indeed, later in his article he then goes on to qualify this statement.

Let's take the *Rodgers 340* "Century" theatre organ. In the past 12 months *Rodgers 340* instruments bring between \$8.5k US and \$14.2K US depending upon their age, condition, and speaker complement. Without their electronics the same console fetches only around \$2.5k to \$3k US. That's a difference of up to \$11k US! Hardly worthless electronics.

Indeed, in the past 2.5 years, three *340*'s have been imported into Australia, and the other 4 are tightly held. Why? When set up correctly (the critical element for any e-org attempting to create an illusion) they have more warmth, and gestalt than so many digital instruments. Why?

Digital instruments which use sampling as their base, are often really little better, in terms of the musical outcome, than their analogue divider organ predecessors. Analogue divider organs used one octave (12 notes) of generators and then divided the rest of the notes from these - not much of an ensemble could be created. Most modern digital sampled instruments use maybe 3 or 4 samples for each rank, and then divide the rest of the notes (61 to 97) for that rank from that, and do so from a single computer. More often than not, when it

comes to building a workable ensemble, they fail. Often times described as "sterile" and "congealing into a oneness". The latter, a first hand description of a top-of-the-line *Allen GW4* tweaked to the optimum when a full ensemble was chosen.

Rodgers analogue instruments also do not suffer from the 'digititus' in the upper harmonics as so many digital sampling instruments do which can often make even individual stops sound incredibly artificial. Sometimes this artefact can be heard as an electronic 'fizz'. Not pipelike, and very distracting. This is because most digital instruments choose sampling rates that are too slow to reliably recreate the upper harmonics of the very pipes that they attempt to recall (higher frequencies require higher sampling rates to sample these frequencies correctly). Then divide that error many, many times, and one gets much distracting 'fizz'.

It must be said that most current sampling systems deliver the bass notes way better than analogue. For a start, bass sampling gets the intonation of a pipe's speech correct in a way that analogue can only let the listener have a 'guess' at. Sampling also does things like traps, and tuned percussions supremely well, although, for the latter, the higher frequencies suffer when too low a sampling rate is deployed (eg. the *Glockenspiel*).

Only one digital manufacturer, who uses sampling for its tone generation, addresses this issue with any substance (a much higher sampling rate) and that is *Walker Technical*. They use many more samples per rank, at a far higher sampling rate than their competitors. Outcome? No 'fizz'! And unbelievable tuned percussions and cymbals. *Walker* have been around for 25 years in the U.S. and up until 2004 only built custom instruments of often Lotto-prize level cost. *Walker* now sell a stock model theatre organ which costs between \$79k to \$87k US. Still Lotto level for me! *Allen*'s newly accounced *Quantum* series are mooted to use 24 bit DACs, as well as *Lake Technology* (now owned by *Dolby*) surround sound.

But to return to what we currently have in Australia. On a note for note basis (but who only ever plays one note?), a good sample is much more authentic than any analogue attempt to replicate a pipe. But, play chords, especially with ensemble registrations, and these modern day divider organs too often fall flat. Yes, some of this can be alleviated by having multiple computers. Indeed, when

George Wright was negotiating with *Rodgers* for a line of digital theatre organs in his name (a deal which was trumped by *Allen*), a custom *Rodgers 360* (a digital instrument) was built for him with two computer cages to address this very limitation in the *360*. So, that demo *360* would have really been two organs in one cabinet! With 10 channels of audio this *360* might have been competitive with the *340* ensemble.

Back to those three new-to-Australia *340*'s. I imported mine (my fourth *340*) in March 2002. ... There were, and are, much younger second-hand digital instruments available, but even though they would have been the same price or cheaper, they are not comparable musically or from a long-term investment perspective. These digital instruments, regardless of their console sizes do not hold their value as well as an instrument like the *Rodgers 340*, or *333*. For instance, an *Allen* console - it is full of proprietary components only available from *Allen*, if they will sell to you. An analogue *Rodgers* is, effectively, an 'open system' with parts available from sources other than *Rodgers*...

So, no, the electronics are not "practically worthless" as Rich claims. However, as he points out, they are, unlike so many digital instruments that use custom ICs, "... usually more maintainable than later digital ones since suitable parts are still available", as Rich states later on in his article. Indeed, simply replacing the key capacitors (like the approx. 40 decoupling capacitors in a *340*), which only requires the most basic of soldering skills (or around 3 hours of a technician's time), brings one these incredible instruments to life. And, as Rich points out, "Some classic models were great in their time and still put on a respectable showing today. Plus, there's the fun of interacting with hobbyists while looking for parts, advice, and improvements." How true!

These days the internet provides an enormous resource for those of us who wish to keep these incredible analogue instruments playing and even to improve them. But be warned, any improvements should be kept within the scheme of the manufacturer, and be well documented. The only reason that there exists a console-only *340* controlling a pipe organ, is that in the 80's someone spent many thousands of dollars "improving" a *340* in a way that fundamentally changed the manner in which its keyers worked, and this work was carried out without documentation! So much so, that when it was finally traded, the *Rodgers* dealer could not make it work, and neither could the

subsequent owner, a *Rodgers*-trained tech. That console sold for \$10k less than a 340 would with all of its electronics and audio complement. But all was not lost, I ended up with the spare generators which have not been altered from that instrument to expand my 340.

Last year the very first 340 ever built (around 1972) sold for \$8.5k US and cost another \$1.5k for the new owner to ship to Canada from the U.S. My latest unit was built in 1980, was used as a *Rodgers* demo instrument once, and then had the same owner for the rest of its life in Seattle. In 1991 it had all of its speaker complement updated, was regulated and voiced by Jonas Nordwall, and worked on by *Rodgers* technician Jason Grable. Since arriving here, at the strong urging of the 340's designer, George Kirkwood, I have expanded the audio to 5 channels from the original 5, and installed a Tonal Resources (John Andrews) combination action (the same system as installed at Marrickville and many other pipe organs in Australia).

A *Rodgers 340 Century* costs, depending on the exchange rate, between \$22 - \$30k Oz to get to Australia. That is nearly \$70k cheaper than a comparably specified *Allen* (the *GW319*). However, the *Allen* will not create as effective an ensemble illusion (for that is only ever what any plug-in can hope to be) as the 340. But you will get MIDI, record/replay, better traps, combination action, and many other features from the *Allen*.

Rich's comments on the worthiness of *Rodgers* high end consoles is also true. For instance, 340, and 333 (*Olympic*) consoles use *Syndyne* SAMs (Stop Action Magnets) and *Herberger Brooks* keyboards, just like the highest quality pipe organ consoles. Indeed, the keyboards alone could cost around \$7k Oz to buy new! So, these consoles do make an ideal platform for when sampling can deliver the goods, as it undoubtedly will. You can also work on them as if you were working on a *Wurlitzer* console. *Allen*, on the other hand use proprietary SAMs and keyboards, so adding to those consoles is not as possible - one reason for their lower resale value. The other being that the digital guts can not be improved on, or worked on by mere mortals.

Like all digital products they are gazumped every few years by the latest and greatest control systems which are not backwards compatible.

In Australia, there are two sampling undertakings which show promise. To address the shortcomings in the commercial samples (i.e. sampling rate, number of samples per rank, and length of samples)

Neil Jensen has undertaken a project which has had him use the latest software to sample ranks in the U.S. and Australia. Concurrent with this, Cameron Simpson in Melbourne has sampled all 16 ranks of the Dendy *Wurlitzer* using the same software.

The samples that Neil and Cameron are collecting are at a far higher resolution than even *Walker* is using; at a much longer length (meaning less, or even zero, looping) and have two samples per note of each rank - one each for tremulated and untremmed. I can see the day when these samples will be far superior to the ensemble that the many individual generators of a *Rodgers 340* deliver. On that day, the electronics will be worth gutting to be replaced with a new control system to control these high quality, high resolution samples. That outcome will not be a 'divider' organ!

In the middle of Australia (Alice Springs), one owner has completed the installation into his console (a *Rodgers Olympic* copy with double bolsters) of an *Artisan* control system and the same *Kontakt* software which Neil and Cameron are using. Soon, we hope to have that control system and the Jensen and Simpson samples married up. Maybe in another couple of years the ideal sampled instrument will exist?

Finally, no matter how good the sampling, or synthesis (another subject for another time), a plug-in will not deliver anything like an authentic outcome unless there are enough audio channels; the speaker systems chosen are complementary to each rank (dipolar and bipolar speakers being the preference for that 'boxless' experience for flues, compression drivers and horns for reeds); and these speakers are reflected and diffused, just like the real thing. Then, the instrument must be voiced and regulated by someone skilled in such processes. Otherwise you will just end up with a big electronic noise!

All of this just to create that illusive illusion!

Ian McLean

Obituary

Members will be saddened to learn of the death of Roy Winston. Roy was a retired TAFE lecturer in Building, had been a member of TOSA since 1981 and had a great love of the Theatre Organ.

Sincere sympathy to his wife, Maree, and his family and friends.

Members' Playing Sessions

What an interesting day and evening! It was Thursday 24th June at 5pm and it was the rostered turn for Jenny and me to have play time at the Marrickville *Wurlitzer*. The Members Evening was to start later (7.30pm).

But we couldn't get in! The small sub-door at the back of the Town Hall, which we TOSA people use, was securely STUCK. The key would turn but the door was jammed. So, driven by the need to get playing, we remembered that the council library - which was open - has a rear door which leads to the inside of the aforesaid jammed door. The lady librarian obligingly allowed us to go through, and with a heavy-handed presidential boot we kicked open the door.

As we now learned, there had been a party in the Town Hall the previous weekend and some gate-crashers had broken in through this back door to avoid paying \$25 entrance. And the council carpenter had not yet repaired the door. Nothing happens quickly when you are dealing with council! The hall caretaker said he had reported the problem, but asked us to phone the council directly because they don't take much notice of him!

And so ... Once inside we opened up the console and "lit the wick". Pressed piston #1 and played a fairly major chord. A wild assortment of tabs clicked down and the noise was neither musical nor peaceful!! With great presence of mind we pressed the "General Cancel" button, only to be greeted by an even less musical noise, played even louder. So we hand-cancelled the entire organ and put down some Solo Manual tabs. This time, although ranks were clearly selected, the Solo would play no sound at all! We clearly had a *Wurlitzer* that had lost its marbles. Or as they might say in the trade - "The wind was on in the chambers, but the pipes were all at sea".

A couple of these random pistons had a predilection to turning on the "Solo Unison OFF" (easy to overlook) which of course is why the Solo manual refused to make music even with hand-registering.

We phoned Neil Palmer and asked

what he thought. He said there must have been a power-out in the building sometime, and with the backup power to the organ "computer" gone, it lost its memory. So, when we turned the organ on to play we were working with a computer memory which was TOTALLY RANDOM. (And it probably needs a new Ni-Cad battery). Sure enough, there were signs in the building that electricians had been at work, so there was a good chance they had turned off the power at some stage. Neil agreed we should get the key to the organ set-up box and at very least get the General Cancel button doing the right thing so we could always STOP the noise. For the rest we would have to hand-register.

So we did that, and found it straightforward enough to warrant having a crack at setting up half a dozen pistons with combinations that would get us through a Members' Playing Evening. Good. Well reasonably good! I'm no expert on combinations of ranks, but what we set up was at least musical and better than when we started. It was also possible to do a general cancel. All the other pistons were given a range that covered everything, and were given zero ranks. So we had a safe organ!

By now there was a prominent low Bourdon cipher which we "fixed" by blocking its air with a sheet of plastic. Also a G# Tuba wouldn't play - but that would have to wait.

It was a cold wintry night, so not many members turned up at 7.30, but we all got a full half hour at the keys and a pleasant time was had by all.

Players were Walter Pearce, John Batts, Frank Lewis, Graeme Costin.

Listeners : Jenny Pearce and those players not actually playing at the time.

Dear Members - have you considered coming along to these evenings at Marrickville or afternoons at Campsie? You don't have to be a whiz player, and we promise to clap. You can have help in your selection of stops, etc. You will be made welcome.

Walter Pearce

Peter Held of Roselands recalls some unusual organ events in Africa :

In appreciation of the significant increase, of late, in the coefficient of interest in the content of TOSA News may I endeavour to add to this?

Having landed at Capetown in May of 1964, I was obliged to travel by rail to Durban - 1300 miles! There the DON HUGHES Organisation found me a

playing job at the Punchbowl Hotel, in Salisbury, the capital of Southern Rhodesia (now Zimbabwe). The only organ "hireable", there at the time was a GULBRANSEN spinet, which I played in the "select" lounge.

One evening, whilst playing a segment on the lower manual, a chap wearing a zip-up jacket took a baby crocodile out of same and placed the crocodile on the upper manual. I looked down at the croc. and the croc. calmly looked up at me - neither of us knew quite what to do next. The animal was about 18 inches, nose-to-tail.

We looked at each other, for about 8 seconds. By this time, I had stopped playing. The owner had come over, picked

up the croc. and gently put it back inside his jacket. Obviously, the creature was well used to being carried around in this way.

Maybe, this was a foretaste of things to come. After my 2/3 month contract expired, the same agency, got me working in South Africa with DOYLE's Circus and, in December of '64, they placed me with CHIPPERFIELDS Circus at Capetown on an annual contract. CHIPPERFIELDS Circus had just arrived from the U.K. on a converted tank-landing ship.

Hope this will be of interest. Thank you for your editor-ship as ever.

Sincerely,
Peter Held

EASTER CONVENTION

in MELBOURNE

on MARCH 26th to 29th 2005

TOSA (Victoria) has great pleasure in presenting, from the United States, Mr Rob Richards, and from New Zealand, Mr Richard Hore. Along with our very own talented performers Tony Fenelon OAM, Thomas Heywood, John Atwell, Elizabeth Hanton, Scott Harrison, David Bailey, Carole Wyatt, Leith Ewert, Gail Dibben, John Giacchi, Chris McPhee, and Robert Wetherall. Plus Music provided by John Ferguson and the Mike McKeon Octet for the Dinner Dance.

Suggested Accommodation is as follows:

FORMULE 1, 185-193 Princes Highway, DANDENONG. Room Rate: \$49.00 per room per day. 1-2 persons. Email address: f1dandenong@bigpond.com.au Telephone: 03 97085121.

MULGRAVE MOTOR INN, 605 Ferntree Gully Road, GLEN WAVERLEY. Room Rate: \$80.00 to \$90.00 per room per day. 1-2 persons. Email address: mulgravemotorinn@froggy.com.au Telephone: 03 95615611. Please book early and ask for Easter Special Price.

THE WAVERLEY INTERNATIONAL HOTEL, 301 Springvale Road, GLEN WAVERLEY. Room Rate: \$138.00 per room per day. 1-2 persons. Please ask for *Easter Special* rates when booking. Email address: reservation@thewaverley.com Telephone: 03 95603311.

Please book early for all venues as they fill very quickly over the Easter period. Convention Transport will pick up from these locations.

Watch for your Registration Form coming in the mail soon.

Bob Cornish of Buff Point adds some information to the TOSA 3801 excursion photo in the June issue :

The photo of Australia's most famous steam locomotive (3801) submitted by Deidre McMullan in the June TOSA News, brought back to me very nostalgic memories! The reason being, I was one of the selected few loco' builders assigned by the N.S.W. Govt. Railways to build the first 5 fully streamlined engines at the Clyde Engineering Works at Granville, not far from Sydney. 3801 was the first of the 5 completed, all others (25) were built at both Eveleigh, (Sydney) and Cardiff (Newcastle) and they were all black and not streamlined.

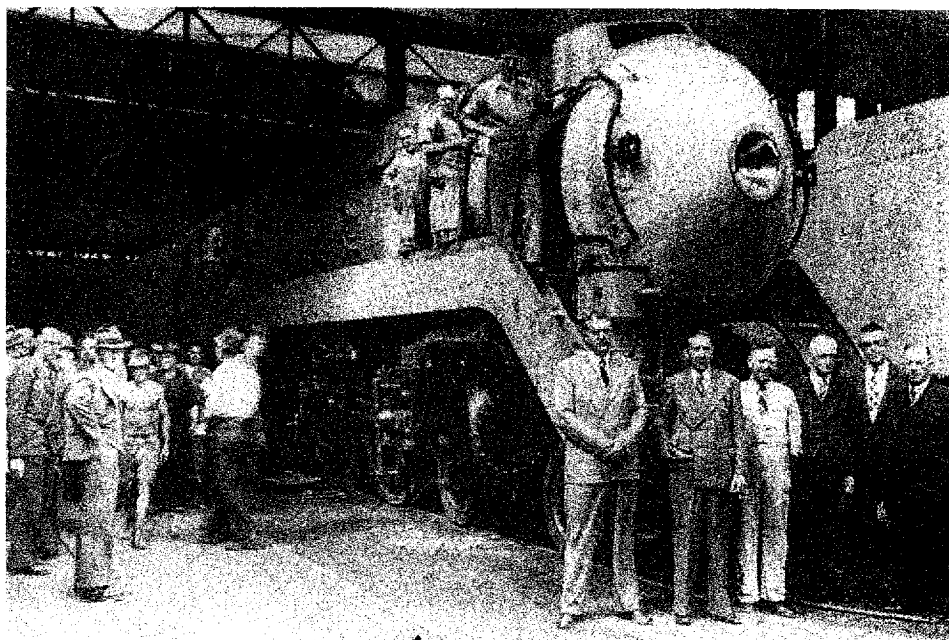
I doubt whether any of the original "fitters" (the trade name) are still on this earth, as most were fully qualified tradesmen in their 30s or 40s, whereas I was apprenticed in my teens. But like me, they would all be proud to see the 'fruits of their labours' still running perfectly (and to time!) on excursions like the one TOSA enjoyed on it in 1988!

Wurlitzer organs and steam engines are two icons that remarkably both reached their peak of popularity at around the same time - 1930 to 1946, and after a slow demise, an eventual 'fade-out', to be overtaken by the Diesels in the 'steamers' case, and the introduction of the "Big Sound" and the like, in cinemas. Obsolescence being the end result. But as they say "The Wheel Always Turns", and the public, due to the likes of "3801 Ltd." (a private company running that loco' on excursions) and most certainly TOSA, with all its enthusiastic (and knowledgeable members) have "kept the fires burning and the pipes blowing", (if you'll excuse the puns) to keep the aforesaid icons 'alive and kicking' today!

So, in respect to Deidre McMullan, and possibly many TOSA members who revere that wonderful old Steam Engine, I'm enclosing what could be the first and only original photo of 3801 after she was 'pushed' out into the bright sunlight for the news photographers to 'do their bit', whilst us builders scrambled all over the 'beast' to get our ugly (and greasy) faces into the photo! This was taken 45 years before TOSA hired it for their picnic to Bowral!

Bob Cornish

P.S. Just got an invite to call, see and play that Hammond C3' concert model organ I wrote about in TOSA News previously and Rich Marschall elaborated on in the June issue. (I hope it excites me as it did 45yrs ago!!). B.C.



An historic photo of a locomotive destined to make history - unpredictable at the time! The famous 3801 at its "birth" in 1943, ready to roll from Clyde Engineering Workshops.

PUZZLE : Can any reader see why 3801 (above) could not be driven out under steam from the workshop? ANSWER: at the bottom of page 9.



As it looks now - after a rebuild at Newcastle Workshops - the pride and joy of all the "train buffs"!

FOR SALE

Kimball Swinger
700 Organ

Spinet size - Good condition
But needs a service
Nice timber cabinet
Price : \$500 ono
Ring Paul March on
(02) 9871 1847

Jim Clinch of All Organs
Australia, agent for Allen Organs
in Queensland and NSW, also has a
couple of comments to add about

Rich Marschall's article :

I read the feature article in TOSA News about Allen Organ Co. ...

I feel I need to correct one point made by the author. It was stated that Allen was among the 1st organ companies to go digital. They were, in fact, the 1st and it was some years before anyone else produced a digital organ.

I wonder too if he's seen and or worked with a current (been around for about 7 years now) Allen MIDI system. The comments would suggest he hasn't. ...

Regards,
Jim Clinch

Tel: 07-3841-0153
Fax: 07-3841-0156

*Now with MIDI "Program Change" presets,
inter-octave couplers, and MIDI "Channel Volume"
swell pedals!*

MARSCHALL ACOUSTICS DIGITAL AUDIO WORKSTATION

Combined with your existing MIDI organ console or keyboards and an appropriate sound system, our Digital Audio Workstation (DAW) faithfully replicates the sounds of a theatre organ, a large classical pipe organ, and a modern organ (containing shades of those popular "classic" synthesizers). It even allows you to do professional-quality MIDI composition, arranging, scoring, and rendering --- in addition to digital audio recording and audio-video editing.

Includes three different organ simulators and much, much more!

Our Digital Audio Workstation introduces the amazing sound of a 35+ rank **Theatre Organ** to the adventurous organist who would seldom (or never) hear the glorious music of these instruments - let alone have access to one. The DAW replicates the genuine sound of the Theatre Organ better than some instruments costing hundreds of thousands of dollars, but for much, much less.

You can augment and expand the scope of real **Classical Pipe Organs** with a MIDI interface with our Digital Audio Workstation. Its Classical Organ emulator has 147 stops representing over 120 ranks. You can even recreate the sounds (and maybe re-live the mood) of orchestras, jazz bands, and those analogue rock synthesizers of the late 20th Century with by selecting the **Modern Organ** simulator.

With a Marschall Acoustics Instruments Digital Audio Workstation, your music studio and its existing MIDI keyboards or organ console can boast an affordable organ simulator for practice, arranging, and composition.

THE MARSCHALL ACOUSTICS GROUP

9-11 Abel Street

Penrith, NSW 2750 AUSTRALIA

Telephone +61-(0)2-4732-3208

Facsimile +61-(0)2-4731-4323

MARSCHALL ACOUSTICS



ABN 45 344 900 678

Visit us at

www.hydrophones.com/MAI-Audio



ABN 67 067 013 343

Australian-owned

EXTRAVAGANZA 2005

TOSA National Convention

Easter 2005

THEATRE ORGANIST COMPETITION

ENTRANTS :

The competition is for Australian residents only, and is not limited to TOSA members

TYPES OF THEATRE ORGAN :

Theatre pipe organs are the preferred organ

Electronic theatre organs will be considered for use in the Competition if access to a theatre pipe organ is not practical. Such consideration must be sought in writing to the adjudicators prior to lodging the performance recordings.

LEVELS OF COMPETITION :

JUNIOR - 15 years of age at the date of the Convention - Easter 2005

SENIOR - 16 to 21 years of age at the date of the Convention - Easter 2005

METHOD OF COMPETITION :

Entrants will be required to submit:

One audio recording (80 % of mark)

One video recording (20 % of mark) At least one of the three audio items must be submitted.

Single camera amateur production is all that is required.

The adjudicators will judge the audio recording (no name) firstly, then the video recording (name affixed).

COMPETITION ITEMS : (Time limit of 5 minutes per item)

Item 1 Ballad

Item 2 Up tempo

Item 3 Adjudicators' choice - music supplied October 15. (Competition submission date November 15th)

PRIZES :

Junior Competition :

1st prize - \$300 plus a 15 minute feature spot on the 3/17 *Compton* at Malvern Town Hall during the Convention, plus a free basic Convention package, plus 12 months free TOSA divisional membership.
At least one of the Competition items to be played during the Convention feature spot.

2nd prize - \$ 100 plus a certificate, plus 12 months free TOSA divisional membership.

Senior Competition :

1st prize - \$500 plus a 15 minute feature spot on the 3/17 *Compton* at Malvern Town Hall during the Convention, plus a free basic Convention package, plus 12 months free TOSA divisional membership.
At least one of the Competition items to be played during the Convention feature spot.

2nd prize - \$200 plus a certificate, plus 12 months free TOSA divisional membership.

Prizes may not be awarded if the musical standard is not considered by the adjudicators to be of sufficiently high standard.

TIMING :

Entry to the Competition closes	September 15th 2004
Adjudicators' choice music provided to the entrants	October 15th 2004
Recordings (audio and video) to be submitted	November 15th 2004
Adjudicating finalized	December 31st 2004
Winners advised	January 15th 2005

The adjudicators decisions will be final, and no correspondence will be entered into.

Entry Forms available from TOSA (NSW) Secretary, Debra Marschall, (02) 4732 3208

PO Box 6170, South Penrith DC, 2750 Fax : 02 4731 4323

The answer (from p.7): There are no 'cylinder-heads' fitted (the engine was 'pushed' out specially for the photographers!)

A Report of TOSA's June Home Organ Party

**"CATARI, CATARI"—"ON A
BEAUTIFUL DAY LIKE TODAY"—
YES, FABULOUS!**

by John S. Batts

Photography by Tom Barber

The second in what have been planned as a series of Social Home Organ meetings by the TOSA Promotions Team—I should admit a major bias at the outset—took place on Sunday, 27 June at the splendid country property of members Paul and Mary Luci at Mangrove Mountain, north of Sydney. Beyond the range of public transport, this venue nonetheless attracted more people (just over forty) than your Promo' group anticipated. Furthermore, this day also fulfilled another of the Team's ideals because, thanks to the canvassing conducted by Paul and by Ron Ivin, TOSA was able to introduce a significant number of people who are not currently members of TOSA and who had driven from places as distant as Gosford, Wyong and Kincumber, to listen to some vintage music on an attractively installed 3-manual *Allen* complete with white console.

This was a sunny winter's day, at least everybody said so, though for this Canadian from eastern Ontario "winter" rather seemed a misnomer. But we were certainly lucky at this venue, for Paul's music room is larger than many a parish hall, higher and more handsome, and thanks to windows down to the floor on the west side is also light, airy, capacious, and acoustically a complement, as well as compliment, to the organ console which commands centre stage.

One of the tunes played in the first minutes by Wendy Hambly, "*On a Beautiful Day like Today*", seemed to encapsulate the feeling of the afternoon. Other organists who entertained were Bruce Bisby, Ron Ivin, Tom Barber, Richard Marschall, Walter Pearce, Peter Wilkinson and your reporter. Among the throng of listeners were TOSA Committee's Debra Marschall, Kath Harding, TOSA News editor Colin Groves, and all the members of the Promotions Team (Tom Barber, Ron Mosman, Jenny Pearce, and John Batts). There were also present some stalwart TOSA supporters, like Edna Hambly—and if you read this, Ray, you are missed!

When we were not nibbling or sipping on a splendid array of refreshments laid out on tables at the back of the music room, there was plenty of opportunity to chat and even saunter outside beside the spacious but enclosed lawn,





admiring the Blue Mountains on the western horizon and, in the middle distance, a rolling landscape of trees. Even from inside the house it was possible to glance at the nearby orange trees, the kumquat, a leafless willow, and the curious Hereford cattle looking at us through a gap in the hedge. The roofs of commerce were a distant prospect over the hedge, though Paul and Mary did conduct a tour of the chook-houses for those interested.

During the course of several hours, numerous people with interesting stories were met. While not being able to cite them all, I should mention David, who recalled having theatre-organ lessons on the *Christie* in the King's Theatre, Gordon, many, many years ago. Likewise, Peter Wilkinson was telling me of his plans to replace the electronic organ that currently entertains weekend patrons at the Ritz, Kincumber. I was surprised by the number of "closet" organists present, people who play instruments but were not quite prepared to chance their fingers and feet on the imposing *Allen* instrument—among these Roy, a parish organist at Wyong. No excuses next time, Rose [Rogan]! Among the roll-call of attendees recalled I should also mention Cheryl, Irene, Jeff Clark, June, Lorraine, Maurreen, the two Noels, Ross, Ted and Eileen —and apologise to others whose names escape me.

Finally, as the shadows outside lengthened, my conviction strengthened that this had been a most enjoyable day. A tip of the hat to Tom Barber who had done so much to bring this about. Failing to recall that one Neapolitan song "*Come back to Sorrento*" should still have been somewhere in my memory, I instead offered our host and hostess at the close a musical bon-bon with a couple of choruses of "*Nice People*". At the door we were given some very much appreciated retiring gifts - freshly picked oranges. Even freeway traffic en route to Sydney after dusk seemed less worrisome. TOSA and friends had been quite spoiled by Paul, Mary and one of their daughters. Should we be invited back there, make sure you don't miss the date.

©jsb/06/04.

Next Home Party!!
Southern Highlands
Weekend
25th-26th September
Put this date in your diary!
For a Weekend of Music and
the Bowral Flower Festival
Full information at Tony
Fenelon's concert and next
month's TOSA News.
Limited numbers for this event

The Order of Australia Medal

Reported by Don Hyde, Chairman

Since the last issue of Vox our Honorary Member Tony Fenelon has received "The Order of Australia Medal" in the Queens Birthday Honours list. I understand that this is the Australian equivalent of being Knighted.

Tony was nominated by groups of musicians and members of Theatre Organ Society of Australia.

Tony tells me that his wife had known about the honour for nearly a year but was sworn to secrecy.

The accepting of the honour was a close thing as Tony had recently moved house and delays in the post meant that he received his letter only a day before it had to be acknowledged.

Below are some cuttings from the local press:-

OAM nearly lost in post.

Tony Fenelon nearly missed out on being awarded the Medal of the Order of Australia because of a delay in the mail. The letter asking him if he'd accept the honour needed to be mailed back by 2 May, but it only arrived on 1 May after being forwarded from his previous property. "It got there by the skin of it's teeth otherwise I may not have even got the award," said the likeable and talkative Musician. Tony was given an OAM for services to music, particularly as an organist and pianist in Australia and overseas. Tony said he had a premonition that he was going to receive the award while dining at a Chinese restaurant in Seattle on 1st June. "I pulled open a fortune cookie which said, "You will be honoured," he laughed. His wife Noella broke the news to Tony at the airport last Monday. "I was absolutely astounded," he said.

Pianist home to a win

Organist and pianist Tony Fenelon learned he had been awarded The Medal of the Order of Australia on arriving home from a working holiday in England. "My wife, Noella came out to the airport and she had this funny look on her face," he told the journal last week. "As we were going out to the car she said, sit down, I have something to show you" and gave me the unopened letter. "But she knew what was in it".

A move to Yarra Glen created postal delays which prevented Mr. Fenelon learning of his nomination until last month - much later than other nominees. To be recognised with an OAM for services to the career he loves was "very overwhelming". "It was a real honour." The 2002 American Theatre Organ Society Organist of the Year said. Mr. Fenelon was recognised for his



services to music in Australia and overseas.

The former head of biomedical engineering at The Royal Melbourne Hospital retired in 1998 to concentrate on his music career.

He performs regularly for overseas audiences and has released 23 CDs and records - with four going gold.

Musician blown away by honour

Acclaimed pianist and organist and Medal of the Order of Australia recipient Tony Fenelon credits his father for much of his success. Mr. Fenelon was named in the Queen's Birthday honours for his service to music in Australia and overseas. A retired biomedical engineer, Mr. Fenelon believes he inherited his inquiring mind and passion for life from his father. "He always had lots of interests, was technically minded and had a great ear," he said.

His love for the organ was instantaneous after hearing an old three keyboard Wurlitzer theatre organ. A highlight of his career was playing at the reopening of the Regent Theatre in 1997.

"I'd gone to the Regent as a boy and seeing this majestic organ rise from the floor had really impressed me. but I never dreamt I'd be back there playing on it to a packed house."

Mr. Fenelon is also the co-designer of the first Australian designed implantable cardiac pacemaker and designed several medical instruments used in the fields of cardiology and neurology.

Our Next Artist : **TONY FENELON**

It was inevitable from an early age that music would play a significantly major role in Tony Fenelon's life.

As a child, he showed astounding talent as a pianist, and, in later years, studied at the Conservatorium of Music in Melbourne, under famed teacher Mr Roy Shepherd. This led to outstanding success in Victorian and National Concerto Competitions and Eisteddfods.

Tony's insatiable interest in lighter music and a love of the majestic sound of the theatre pipe organ led to his "other" career, culminating in his appointment in 1965 as the resident organist at Melbourne's then prestigious Regent Theatre.

After completing his Bachelor of Science degree at Melbourne University in 1963, he commenced full time work as a medical electronics engineer at the Royal Melbourne Hospital, a career that led to his appointment as head of the Department of Biomedical Engineering in October 1991.

Now an internationally acclaimed artist, Tony has completed twenty major concert tours overseas including the United States, the UK and Japan. In 1999 he was invited back to the UK to open the newly restored *Wurlitzer* Theatre Organ, formerly in the Free Trades Hall, in its new home in Stockport, Manchester. He also performed in London and Worthing.

He has released seventeen record albums in various countries - his first, at the Regent Theatre, Melbourne, earning him four gold records.

He is currently performing promotional concerts throughout Australia, the US, and Japan on *Roland* musical instruments.

Tony's concerts provide a delightful balance between popular tunes and light classics and include music from the films, stage shows, jazz, and great standards. As the piano has always been his first love, his extensive repertoire of piano classics now forms an increasingly large proportion of his concerts, a feature widely requested by his audiences.

In recent years, Tony has been featured regularly as a solo pianist with the Australian Pops Orchestra, playing works ranging from Rachmaninov to light classics and pops.

With the re-opening of the Regent Theatre, Melbourne, Tony found himself back in the same theatre in November 1997, after 37 years, again being featured on the Mighty *Wurlitzer*, this time for the re-release of the film "*My Fair Lady*".

Due to the increasing overseas and local requests for Tony's performances, he reached the milestone decision in June 1999 to relinquish his medical career in favour of a full time involvement with music.

A man of great versatility, Tony's dedication, energy, musical integrity and personality make him an artist in constant demand throughout the world.

Orion Centre Campsie

Sunday, 29th August, at 2pm

BOOKING FORM

Post to: **The Ticket Secretary**
18 Acres Rd,
KELLYVILLE
NSW 2155

Seats cannot be reserved unless payment is received in advance. If your booking and payment are received too late for tickets to be posted, they will be held at the Box Office - but we ask your help in booking early

TONY FENELON CONCERT
ORION CENTRE CAMPSIE
Sunday, 29th August, 2004, at 2.00pm

Phone Enquiries & Bookings:
Mrs Kath Harding : (02) 9629 2257

Please send me:

- Member' tickets @ \$18.00 Total \$ _____
 - Non-member Pensioner tickets @ \$20.00 Total \$ _____
 - Non-member tickets @ \$22-00 Total \$ _____
 - Student tickets (15 - 21yrs) @ \$10.00 Total \$ _____
- Full Total \$ _____
- Children accompanied by a paying adult - *FREE*
(but you should request a reserved seat for them)
I enclose a Cheque [] or Money Order []
payable to "TOSA (NSW Div.)" for \$ _____

OR

Charge my Bankcard [] Mastercard [] Visa Card []

No.: _____ Expiry date: ____ / ____

Signed: _____

PLEASE INCLUDE A STAMPED, SELF-ADDRESSED ENVELOPE WITH PAYMENT

Bankcard / Mastercard / Visa may be PHONED through, in which case a small charge will be made for postage

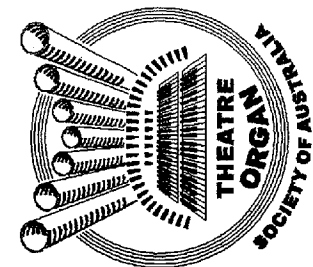
My Name _____

My Address _____

_____ Post Code _____

My Phone No. is (_____) _____

Please indicate your preferred seating location _____



TOSA news

NEWS

AUGUST 2004



TOSA news

Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
PO Box 6170, South Penrith DC, NSW, 2750
Print Post Approved PP255003/01823

If undeliverable return to:

PO Box 243
BURWOOD NSW 1805

SURFACE
MAIL

POSTAGE
PAID
AUSTRALIA

--- Paid to 30-06-2005
Mr E W VALE *** #563
PO Box A2322
SYDNEY SOUTH NSW 1235