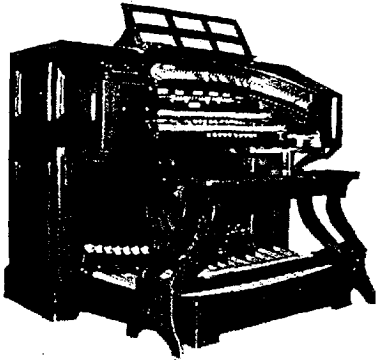
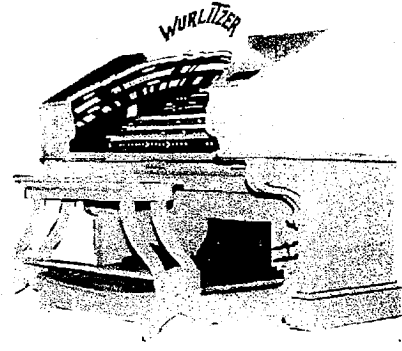


NOVEMBER, 1999



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS



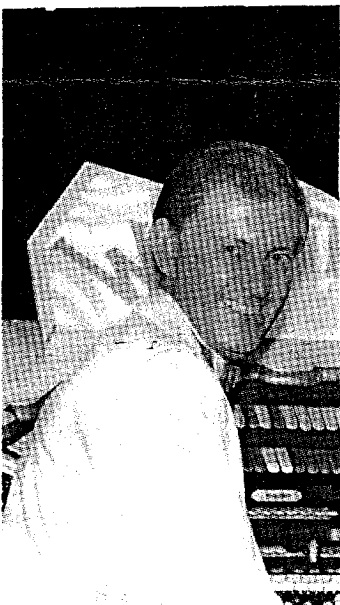
3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

Two Special Christmas Treats!!

IAN DAVIES and Friends at Bondi Junction

Saturday, 27th November at 1pm

(See page 8)



TONY FENELON'S Christmas Concert

Orion Centre Campsie
Sunday, 12th December at 2pm

(Booking form on page 14)

Volume 38
Issue 10
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

NOVEMBER, 1999

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

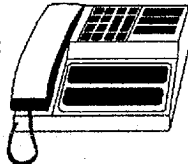
For the smooth running of TOSA,
please contact the right person :

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



**COMING
EVENTS**

* DIRECTORY *



PATRONS:

Ian Davies
Canterbury Councillor, Ald. John Gorrie

PRESIDENT:

Walter Pearce 9716 0151 (after 7 pm)

VICE PRESIDENTS:

John Shaw 9759 5825
Neil Palmer 9798 6742

SECRETARY:

Bill Schumacher 9985 7318
P.O. Box 36, Brooklyn, 2083

TREASURER:

Geoff Brimley 02 6351 3122

MEMBERSHIP SECRETARY:

Walter Pearce 9716 0151 (after 7 pm)
P.O. Box 243, Burwood, 1805

COMMITTEE:

Barry Tooker 9744 1535
Peter Harding 9629 2257
Peter Held 9759 5174
Margaret Hall 9584 2353
Ross Adams 9639 6343
Amy Caldwell 9997 5907

RESEARCH & ARCHIVES:

Ian Cameron 02 4841 1616

TOSA NEWS EDITOR:

Colin Groves 9745 2417 (phone or fax)
P.O. Box 1257, Burwood, 1805

TOSA PRINTER:

Robert Gliddon

CONCERT TAPE HIRING:

Neil Palmer 9798 6742

TICKET SECRETARY (Concert Bookings):

Jean Newell 9750 0362
(Mon - Fri: 10am - 6pm)

ARTIST LIAISON OFFICER:

Bill Schumacher 9985 7318
P.O. Box 36, Brooklyn, 2083

PHOTOGRAPHY:

Barry Tooker (Home) 9744 1535
(Work) 9550 5400

CONCERT RECORDINGS:

Bill Schumacher 9985 7318

PUBLICITY OFFICER:

John Shaw 9759 5825

TRANSPORT OFFICER

Ritchie Willis 9580 3581

WORLD WIDE WEB HOME PAGE - TOSA (NSW)

<http://www-personal.usyd.edu.au/~sgroves/tosa/home.html>

NOVEMBER

- Monday 1 at 7.30pm **Committee Meeting**
- Sunday 21 at 2.00pm **Annual General Meeting**
Service City
Mechanical Museum
338 Botany Road, Alexandria
(See page 4)
- Thursday 25 at 7.30pm **Members' Playing Night**
Marrickville Town Hall
Phone **9798 6742** to confirm
- Saturday 27 at 1.00pm **Ian Davies and Friends**
Bondi Junction-Waverley
RSL Club
(See page 11)

DECEMBER

- Monday 6 at 7.30pm **Committee Meeting**
- Sunday 12 at 2.00pm **Tony Fenelon's**
Christmas Concert
Orion Centre Campsie
- Thursday 23 at 7.30pm **Members' Playing Night**
Marrickville Town Hall
Phone **9798 6742** to confirm

From The President

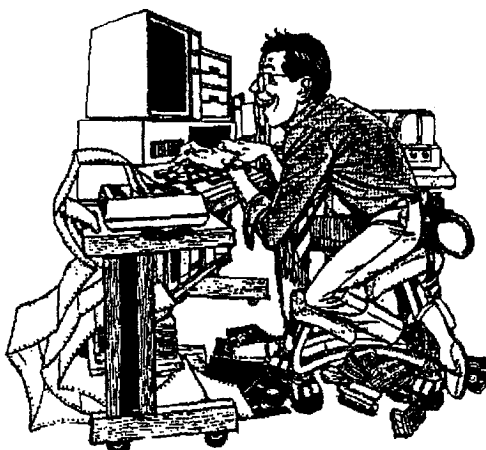
As I write this, **Rob Gliddon** is one day into recovery from his Doctors' handiwork in hospital. I spoke to him, and he says all is well, though he will be a few weeks getting back his full strength, better than new. We wish him well - he has been a skilled and loyal worker for **TOSA** from way back.

Did you decide to get to the **Capitol Theatre** for *Gone with the Wind*? **Jenny** and I plan to go, and we're looking forward to hearing **Margaret** or **Bill** or **Peter** at the console.

You've pencilled in Sunday 21st November at 2pm for the **Annual General Meeting**? We are counting on you for moral support. Come half an hour early and have a free trip around the **Musical Museum** - well worthwhile.

If you are at the **Marrickville** concert - 31st October with **Bill** and **Cliff** taking turns at the keyboard - then you will have picked up this magazine, and also have had an opportunity to buy the new **Convention Bag**! An attractive logo on it and its a **Convention** fund-raiser. Use it for shopping and publicise **TOSA**!

A while back, you may recall, I reported that the **Campsie Orion** had taken a double



booking for the day in Easter 2000 that we wanted for the **Convention**. Quite a shock to us all. It was eventually sorted out to our advantage. Well, would you believe it, it has happened again at another of the venues! It's a problem that can be solved one way or another, but it's a mite stressful for the **Convention** committee!

The aforesaid **Convention** committee presented a complete set of estimated costings at the last general committee meeting, and it was unanimously endorsed. Looks good. Go to it **Margaret** and all!

Sorry players - there was no **Members' Evening** at **Marrickville** this month due to a hall booking. I hope we succeeded in contacting everyone. If I missed you, please let me know. 25th November should be OK - but phone near the day to check if you want to be sure.

All for now - watch this space
Walter Pearce

Editorial

Just a reminder that the **Annual General Meeting** of **TOSA** will be held on **Sunday, 21st November** at 2pm. The venue for this year's meeting is again the **Restoration Showroom of Antique Mechanical Music** at the "**Service City**" factory complex **338 Botany Road, Alexandria**, which houses a unique collection of machines demonstrating the entertainment, technology and craftsmanship of a bygone era.

Members may wish to arrive by 1.30pm when a half hour demonstration of the instruments will be presented prior to the commencement of the meeting, scheduled for 2pm. Following the meeting, there will be more entertainment, including **Margaret Hall** at the **Rodgers Century Theatre Organ**, and of course the customary afternoon tea.

Members are asked to bring a plate of food to share. Tea and coffee will be provided.

There is limited parking in the complex. However, street parking on **Botany Road** will serve the overflow. Alternatively, the **309** and **310** bus from the city stops almost opposite **Service City** at the first stop south of **Bourke Street**.

TOSA's Returning Officer, **Rod Blackmore**, has informed our Secretary that the nominations for election to office in next year's committee equalled the positions available and so no ballot is needed. The office-bearers and committee members will remain the same as in the current **Directory** of our **Society** which is on page 2 of every **TOSA News**.

Best Wishes,
Colin Groves

TOSA Carry Bag !!!

Get yours at the next concert!

- Every member can give the promotion of our **Society** a boost by purchasing the **TOSA** carry bag. At just \$5 you'll find this quality calico bag a handy carry-all for the shopping, your music or whatever.
- Displaying an attractive new **TOSA** logo the bag will help spread awareness of our **Society** it could be a real talking point at the supermarket!
- A big thank you to member **Ron Mosman** who donated his talents as a graphic artist to design the attractive new **TOSA** logo for our "**Festival of Theatre Organ 2000**" publicity and the **TOSA** carry bag. Also to **Jack Leech** who organised the printing.

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

CHRISTMAS SPECTACULAR

by popular demand
the amazing talent of

DAVID SMITH

at the Willoughby *Wurlitzer*,

Yamaha AR100 Orchestral Keyboard and **Steinway** Piano
(at times, all three at once!)

with

DEAN SINCLAIR (tenor) and **ROSALIE FLETCHER** (soprano)
and

A CHORUS OF 60 VOICES

Classics to Jazz, Showstoppers to Christmas Favourites

TOWN HALL CHATSWOOD

FRIDAY 19th NOVEMBER, at 8pm

TOSA MEMBERS \$12 (only if reserved in advance on 9417 2987)

FOR SALE

Hammond Organ Model 144K

Excellent Condition; Properly Maintained; Upper Tone Bars; Rhythm AutoVari; 18 Buttons and 'Touch Pad'; Tempo Control Slides; Auto chord - AutoVari; 1 Finger chords, 3 Finger chords; Auto Accomp; Auto perform - Bass Walk Front Rail : by pressing one of the 8 chord "Type" Buttons you change from Major, Minor, 7th, Minor 7th, Major 7th, etc.; 13 Foot Pedals Exciting "Fascinating Fingers" Feature is like having a 3rd hand, playing professional-sounding Accomp Patterns

Separate Volume Control Audio Systems 1 x 12" Woofer, 6" Tweeter in Main Channel, 8" Speaker in Aux Channel & 8" Speaker in the Leslie Pedal Voices and Controls Presets an Outstanding Feature for Theatre Organ - Tibias Organ - Full Organ. A big plus - "The Philharmonic Strings" Feature
Price : 600 o.n.o.
Phone : 9427 5925 after 3pm

HELP NEEDED

TOSA urgently needs more volunteer ushers to help seat our concert-goers quickly and efficiently. If you are willing to help out at Campsie and/or Marrickville, would you please contact Amy Caldwell by phoning : **9997 5907**
(Not even *one* response last month!!)

FOR SALE

Hammond Colonnade

2 x 61 Note Manuals
25 Note Pedals
Draw Gars and Stop Tabs
Rhythm and many other features
Price : \$3,500 or near offer
Phone : 4871 1781



Thursday, 23rd September, saw an excellent roll-up for the Marrickville Players' Evening, and Walter assures me that a good evening was had by all, with an enjoyably high standard of playing.

The players included Jack Rose, Graeme Costin, Peter Seward, Ron Ivin, Frank Lewis, Jack McDonald, David Knight, Wendy Hambly, Walter Pearce, Rod Blackmore, and Bruce Bisby.

Those who also attended, as listeners, were David James, Neil Palmer, Betty Rose, Edna and Ray Hambly.

The next Marrickville Evening is on Thursday, 25th November at 7.30pm. Don't miss out!!

A Festival of Theatre Organ 2000



21st - 24th April 2000
*28th National Convention of the Theatre
Organ Society of Australia in Sydney*
November Update

Dear members,

You will have read our update a month or so ago announcing an "Afterglow" Program to take place in Canberra on 25th & 26th April. Unfortunately, in recent weeks, some logistical problems have been brought into focus which, regrettably, will prevent the proposed "Afterglow" from going ahead.

Be sure you can still look forward to an exciting line-up of theatre organ entertainment in Sydney over the Easter weekend.

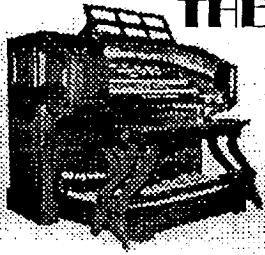
Your copy of the "Festival of Theatre Organ 2000" publicity leaflet and booking form is included with this month's *TOSA News*. It has been distributed to all Divisions and Chapters of TOSA, plus associated organisations overseas. We look forward to a great many visitors joining with our NSW members for a memorable weekend of Theatre Organ entertainment and friendship, through our common love of the instrument and its music. We hope to see you all at as many events as possible.

With so many different concerts, venues and visitors expected, the Festival also provides a wonderful opportunity for many members to be actively involved in this exciting event on the TOSA calendar.

We are assembling a team of hosts and hostesses to welcome conventioners and provide general assistance at the various events throughout the weekend.

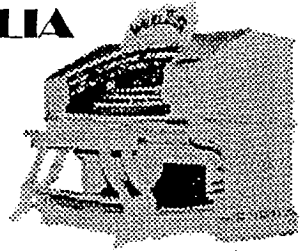
As you read over the program, please consider a particular event or day you would like to be part of our "hosting team" and either let me know by phone (9584 2353) or at the AGM on Sunday 21st November. A meeting of the "hosting team" will be convened in March or early April where specific duties can be assigned as we draw closer to the Festival. It'll be great fun, so consider your contribution and be part of it.....we'll have a-ball!

Margaret Hall-Nelson
Convention Convenor



THEATRE ORGAN SOCIETY OF AUSTRALIA NSW DIVISION INC.

BOX 36, P.O. BROOKLYN 2083
Tel/Fax (02) 9985-7318



ANNUAL GENERAL MEETING

Service City 338 Botany Road Alexandria
Sunday 21st November 1999 at 2.00PM

AGENDA

1. Welcome and opening of the meeting
2. Apologies
3. Reading of previous AGM minutes and confirmation of said minutes
4. President's Report
5. Secretary's Report
6. Treasurer's Report
7. Marrickville Organ Report confirmation
8. Orion Organ Report confirmation
9. Nominations of Patrons for 2000
10. Appointment of Accountants & Auditors for 2000
11. General Business
12. Declaration of Office Bearers by Returning Officer
13. Closing remarks by chairman & closing of meeting

At the conclusion of the meeting afternoon tea will be served and a tour of the Service City Antique Mechanical Music Collection.

William Schumacher
Secretary

Orion Report for the Annual General Meeting, '99

At our 1998 Annual General Meeting we were shown the two-day-old concrete core that had been cut out of the Orion stage to allow computer cables to be laid. Unfortunately that was just the beginning of a protracted, complicated, and stressful saga of getting the computer installed, then up and running with the new UNIFLEX software.

We are deeply indebted to **Ron Sullivan** who saw the problems through to a successful end despite a computer that had several unnecessary boards messing things up, and a major board with parts missing. The details have been reported at length in *TOSA News* - particularly in the May edition - so we won't go into detail here. To quote the May article - **Ron** "is a good bloke to have in your corner".

At the Christmas 1998 concert, **Tony** and **John** had to persevere with the old computer, but by 21st March 1999 **John Atwell** played a concert using the new system. What a relief!

The hinged fire-walls in front of the chambers have been re-hinged and chained so they can be used half open. This has improved and broadened the sound in the auditorium.

Over December 1998 and January 1999 we were battling with faults in the

organ hoist, and despite two visits by a professional lift company it fell to electrician **Anthony Weismantel** to discover and finally correct the faults.

Early this year we were able to recommence **Members' Playing Afternoons** at the Orion and we also started rehearsals for the production of a CD, and were able to do organ and computer work some Thursdays. However, within a month or so the Management informed us that they would be keeping office from home and would no longer be at the Orion during the day. We would have to pay \$100 every time we wanted them to come and open up. This promptly killed the **Players' Afternoons** and the CD, and made service difficult.

Ken Martin has been doing our tuning since late 1998, and it has become evident that there is quite a lot of overdue maintenance work to be done. We therefore went ahead with this necessity despite the \$100 charge. Strangely, we can now report that the Orion staff found working from home untenable and seem to be at the Orion as before. The owing \$100 fees are in limbo. Reading between the lines, it is evident that we can do a certain amount of work on Thursday afternoons, but as soon as we push too hard they don't like it.

At present we need 4 chests opened for repair, a ladder to reach other inaccessible parts, and the console keyboards need adjustment - especially the "second touch". If we could get access at weekends it would be possible for **Neil Palmer** and others to work on the organ, but this has not been feasible.

In May we had trouble with the organ Chimes, and installed a computer Power-line Conditioner. The Chime problem was not helped, and was finally fixed in another way. But serendipitously the Line-Conditioner solved another problem we were having - namely that as the organ was being turned off we were getting a brief but massive cipher of ALL the pipes at once!

John Andrews is now in the process of doing a report on the overall specifications of the organ, and taking inventory of all the ranks, either installed or in storage. When complete, your committee will take some important decisions regarding future work on the organ.

Miles Perry ceased doing our lighting this year, and we are grateful that the job has been taken on, with great success, by the new team of **John Weismantel**, **Ian Ackland** and **Graeme Boswell**.

Walter Pearce

Marrickville Report for the AGM, '99

During 1999, the **Marrickville WurliTzer** has been featured in three concerts. Due to **Marrickville Council** allowing us to use the hall at no charge on Thursdays when it is otherwise not in use, members continue to have access to the instrument for practice, and player's social nights have been held once a month.

Since the work carried out during 1994/5, the tibia tremulant has not been as good as it could be. I will attempt to explain why:

There are two chests required for the tibia. One for 12 pipes from 8' C, called an offset chest, and one for 61 pipes from 4' C, called the manual chest. Originally these two chests were winded to the same pressure regulator and tremulant. The 12 pipes on the offset chest are played by the first octave of the pedal board. These days it

is desirable to have pipes played by the first octave of the pedals on a steady wind supply - i.e. not affected by the tremulants. This can be done by winding the offset chest to an independent regulator which has been done at **Marrickville**. Unfortunately this removes some of the total cubic volume from the tibia's winding system, resulting in a less desirable tremulant on the manual chest.

In an attempt to return some of the cubic volume, sealed wooden box has been winded from the manual chest tibia regulator.

I feel a marked improvement to the tibia tremulant was evident at the **Richard Hills** concert.

Thank you to **Ian Tulloch** for assisting in the installation of the box.

I have endeavoured to keep the

Marrickville organ fully functioning throughout the year.

There are a few stops on the console that don't yet control anything. They are marked "piano". When the organ was ordered for the **Prince Edward Theatre**, stops and relays were provided for a piano. If the original piano ever existed, it had certainly been removed before **TOSA** purchased the organ.

With the revamp of the stop list a few years ago, it was decided to include stops for a piano. It would be nice to see the specification completed by the addition of a piano but this can only be achieved if there is sufficient support by the members in attending the **Marrickville** concerts.

Let it never be classed as the poor relation.

Neil Palmer

A SPECIAL EVENT

Members' Afternoon - Saturday, 27th November, at 1pm

Our Patron, **Ian Davies** has invited all **TOSA** members to a special **FREE** afternoon at the club where he regularly plays. The date is **Saturday, 27th November**, at 1.00pm, and the club is the **Bondi Junction-Waverley RSL Club**. **Wendy Hambly, Valda Lang** and **Bill Schumacher** will be playing the **Rodgers "Trio" Theatre Organ** as well as **Ian Davies** himself, of course.

The club is at 1 Gray Street, **Bondi Junction** and is very close to **Bondi Junction Railway Station**. Parking will be available in the **Grace Bros** car-park until the end of the afternoon's great entertainment. Come along and enjoy a relaxing afternoon in the Club, being entertained by these first-class performers. No bookings necessary, just be there by 1.00pm!

Our long-serving and highly-respected theatre organist patron, **Ian Davies**, started to study music at a very early age. He began piano lessons under the tutelage of his mother. Two years later, he became a pupil of **Miss K. Cox** and continued with her for 3 years.

It was at this point that the pipe organ made its entry into **Ian's** life. His mother frequently played the organ at **St Joan's Presbyterian Church** at **Essendon, Victoria**. **Ian** persuaded her to give him lessons and after 6 months he became a pupil of the organist of the church.

Ian began his professional theatre organ career in **Melbourne**, playing the **Plaza, Regent** and **Capitol WurliTzers**, and the **Hammond** organs at **Brunswick** and **Albert Park**.

During the war, while serving in the **R.A.N.** overseas, **Ian** was guest organist at the **Regal Theatre, Grays Forum Theatre, Liverpool**, and the **Bristol Theatre, Avonmouth, Wales**.

Upon arriving back in **Melbourne**, he returned to the **Hoyts** circuits, his last theatre organ season being at the 3-manual, 15 rank **WurliTzer** at the **Capitol Theatre**, where he held a 5 year residency. He then moved to **Sydney** and spent some years in the showrooms of **Rees Wills Pty Ltd**, demonstrating **Lowrey** and **Rodgers** organs.

His magnificent opening recital at the 1965 Convention of the **Theatre Organ Society of Australia** was long remembered by those who attended. He was also the featured opening organist at the 1966 Convention on the **Capitol WurliTzer**. These are but two of the many memorable programmes he has played and which made **Ian Davies** so popular with **TOSA** members. He played over 90 concerts for the **NSW Division** during his long association with **TOSA**, always drawing a large crowd of devoted fans.

For many years **Ian** has been resident organist at the **Bondi-Waverley RSL Club**, playing each Friday for an hour in the club's auditorium for the pleasure of the club's members and guests.

In 1972 following the retirement of **Reginald Dixon** from the **Blackpool Tower** and from the position of patron of **TOSA NSW**, **Ian** was elected to the position and to this day he remains faithfully still as our patron.

He has always been ready to give of his many talents for the members of our **Society** and we are sure that many members will appreciate the opportunity to hear **Ian** play again at the **Bondi-Waverley RSL Club**, in the company of some of our other player members. Come along and bring a friend to this special event. **TOSA's** visit to **Ian's** club last February was enjoyed greatly by all those who attended.

Just before returning to Canada, John Batts of Ottawa (and Sydney) kindly supplied a couple of interesting contributions for our entertainment and enlightenment. Many thanks to John for his participation in TOSA's activities and, in particular, for his contributions to TOSA News.

We are hoping to see him back in Sydney again before too long.

VERBAL PLEASURES

or HELP WITH A COLLECTIVE NOUN?

Having recently struggled in vain to find an appropriate collective noun to describe a number of theatre organs made by *WurliTzer*, I'd like to pass this one on to the enthusiasts.

Can you invent an acceptable collective noun to describe a group of *WurliTzers*?

To get started, TOSA readers may want to follow my thoughts and improve on these.

Just to get you thinking, here's my immediate culling, plus reflections.

I began with phrases pertaining to animals and birds, and rejected them within micro-seconds - old chestnuts like at "a **gaggle**" (geese) or "a **murder**" (crows); thereafter, "a **heard** of *WurliTzers*" - simple minded pun - or "a **pride** of *WurliTzers*" - more of same simplicity.

After that I was on track, or so I thought!

"A **stable** of *WurliTzers*" - I like the link with horseshoe consoles, but the nags have surely bagged that one.

"A **cascade** of *WurliTzers*" -

the notion comes from a design of key-desk or console; but does it really work?

"A **chest** of *WurliTzers*" - misleading because of the specific notion of a *WurliTzer* designed wind-chest. (Cf. "a relay of *WurliTzers*" - reaction as in preceding.)

"A **vox** of *WurliTzers*" - despite a potential pun on box, the specificity of a characteristic rank rules this one out.

"A **wonder** of *WurliTzers*" - too much like *Robert-Morton's* 4-decker top-of-the-line organs and popularly termed "*Wonder Mortons*".

"A **wind** of *WurliTzers*" - might suggest that **Rudolph W.** had been addicted to baked beans.

"A **Rudolph** of *WurliTzers*" - despite the link with the organ family chief, you have to hand this to Santa's wheels.

"A **quiver** of *WurliTzers*" - you can see the tremulating attraction of this one, but perhaps one wishes to avoid thinking these organs belong to the realm of **Robin Hood** (I believe in

nearby **Nottingham, UK**, cinemas were big on *Conachers* rather than *WurliTzers* anyway!)

"A **crescendo** of *WurliTzers*" - does one wish to stress the power of these organs?

"A **sforzando** of *WurliTzers*" - perhaps better, because it uses a recognisable feature?

"A **mighty** of *WurliTzers*" - again, it logically defies the notion of the 'many'.

Finally, "a **behemoth** of *WurliTzers*" - stronger but inevitably it suggests only one!

None of the above appealed, but the collective mind-power of TOSA (NSW) may like to exercise itself over long winter evenings with this seemingly intractable, if innocent, question.

Try this knotty poser and propose a collective noun.

Send any suggestions to **Colin** (as Editor of *TOSA News*), please, rather than to me.

Cheers,

John S. Batts

(or, TOSA (NSW) #499)

John Batts has been looking around Sydney's Mitchell Library and has come up with the following informative item for interested members

HOOD Collection "Un-Hooded"

*Accessing the Hood Collection of Photographs
in the State Library of NSW.*

by John S. Batts

Not all that is dusty and crusty resides within the portals of the **Mitchell Library** on **Macquarie Street**. **TOSA** readers may be interested to learn that the **Hood Collection** of photographs from the first half of the twentieth century is not only housed in the **Mitchell** but also may be easily accessed by a dedicated video-display in the reading room.

This reader was fascinated to find photographs of some of the region's theatres, organs, and theatre organists from the Thirties and Forties particularly. The same machine will even print out a small souvenir copy of the screen photograph - free!

The captions, however, may have been the subsequent work of someone grappling with illegibility or ignorance here and there, but it's worth the annoyance of encountering inexactitudes like "*Night (sic) Barnett at the Wurlitzer Organ*" [08507] or even "*Hamilton Knight or Jack Barnett at the Capitol Wurlitzer*" [07809] to find numerous shots of the opening night of the **Savoy Theatre, Hurstville** (4/8/1937) well documented with a shot of the white, 2-manual console of what is called a **Wurlitzer** [Nos.: 08507, 08510, 08512] nestling in the corner of the theatre adjacent to the stage/screen. Placed atop a circular dais the console seems to glow in light radiating from the illuminated uppermost two

feet of the platform, which may possibly rotate as well as descend into a pit.

Some of the dating is disappointingly fuzzy, such as the description of "*Organist Price Dunlavy at the State Theatre Wurlitzer Organ (1930-1940)*" - both 07712 and 07713 offer irritating uncertainty. Just possibly some of our readers may be able to offer precision on this one - when did **Dunlavy** appear at the **State**? Was he resident for a period? Was he indeed the very first? Generally the **State Theatre** is well documented, ranging from some of its elaborate stage presentations to street scenes of crowds queuing or even its advertisements for shows.

Among the series for the 1944 stage presentation, *Ali Baba*, one can see the theatre orchestra on stage with unnamed conductor, violin soloist, white grand piano and, dimly at the edge of the stage, the white four-manual presence [30861]; it's even dimmer in 30864!

There's plenty of nostalgia generally in these archival holdings, as for example, with singer **Peter Dawson** at the **State Theatre**, with orchestra and console at stage height, in July, 1939.

State organist **Manny Aarons** also features in at least one photograph. The **Capitol Theatre** and its **Wurlitzer** (now

at the **Orion, Campsie**) may also be found, as in 07805 depicting organist **Fred Scholl** with two other artists, one a guitarist, the other perhaps a female vocalist [Cf. 07982 showing the east side of the auditorium plus the console]. Qualified by a question mark is the organ console reputedly in the **Lyceum, Castlereagh Street** [C:\D6\NCY. 1\222].

Other items to whet your appetite can be as varied as shots of the **Nepean Theatre, Penrith**; of crowds arriving at the **Prince Edward Theatre**; or a glimpse of the auditorium of **News Kings Picture Theatre**!

You may need proof of **NSW** residency to obtain a free card for your research in the **Mitchell** and even some statement of purpose - just clutch this issue of **TOSA News**!

To find the visual representations of the photo collection you use the **Picman Terminal** at the **Mitchell Library**.

However, browsing of the catalogue is possible from home, if you can surf the web. Visit this address :

<http://awaits.sl.nsw.gov.au>

Happy browsing in what may be an under-used but valuable collection for all of us curious about an **Australian** theatre-organ world now setting on the horizon of recall.

Report on **RICHARD HILLS'** Concert

By Ron Ivin

The 19th September, 1999, found the **Marrickville Town Hall** crowded with organ enthusiasts expecting, as they always do, to hear a recital on the magnificent **Wurlitzer**, but I can say without fear of contradiction that they would not have anticipated what a wonderful treat they were in for.

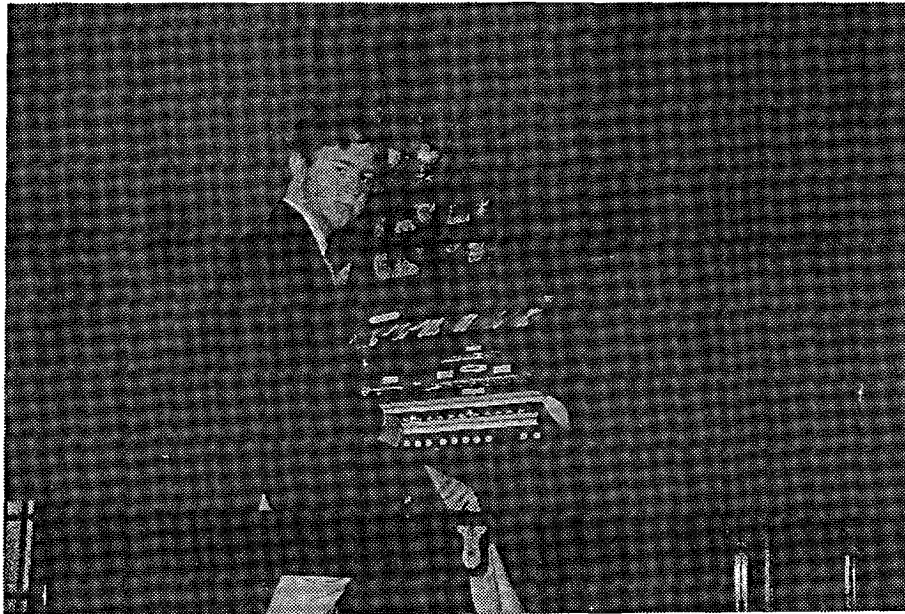
If you have not already read the article in the **TOSA News** "Our Next Artist, Richard Hills" by **Frank Cornish**, then I recommend that you do so, to get a glimpse of the extraordinary achievements of this young artist. Speaking of age, simple arithmetic on the given facts puts him at eighteen this year. The statement that "Richard Hills' playing style is beyond his years" is quite true. It is a personal thrill to me that **TOSA** is finding such young talent throughout the world to promote the wonderful **Wurlitzer** for many years to come.

Accompanying **Richard** on his tour were his grandparents who stated the continuous pride they feel when they hear the recitals one after another. The concert unfortunately was marred by the incessant "Mascot menace" but that's the "progress" we have to contend with.

Walter Pearce began by entreating us to sit back and enjoy what was in store for us. I thought

Richard's opening piece was quite unusual - when we are used to offerings like *That's Entertainment*, *There's No Business Like Show Business* or *This Could Be the Start of Something Big*. He chose *Singing in the Bathtub*, a bright and breezy piece to put us all in a pleasant frame of mind. Straight away it was easy to hear the brilliance exhibited by this young player.

Song titles with girls' names



always seem to be appreciated. Of the thousands available those chosen were *Millie*, the "thoroughly modern" one, and in an altogether different style, a rather haunting *Dianne*, then **Zes Confrey's** ever popular *Nola*, ending with a bright piece unfortunately unknown to me. I was unable to hear the title because of the low amplification.

Richard then showed his good taste by choosing my favourite popular piece composed by **Leigh Harline**, *When You Wish Upon a Star*. Does anyone know any

other well-known pieces he composed? The treatment of this beautiful melody brought strong acclamation from the audience. It is worthy of note that **Richard Hills** has a good idea of what pleases a crowd. This observation was borne out by his choice of some **Jerome Kern** numbers: *I Won't Dance*, *The Way You Look Tonight*, *Pick Yourself Up*, *All the Things You Are*, *Who* and *Smoke Gets in Your Eyes*. The verse of *Who* is something we don't hear often. How about the

m u s i c ,
someone?

Next, music to go to sleep by (just kidding!). Who would want to go to sleep with such an interesting rendition of *Bird Songs at Eventide*, little birdies and all? I am glad that **Richard** had not completely forgotten to play

Mexican Fire Dance by **Albert Marlin**. This dance showed the amazing technique **Richard** is capable of.

I feel I should apologise for my inability to define the various combinations **Richard** used, as some of my colleagues can do in their reports. However a regular attender at **TOSA** concerts remarked to me that he had heard sounds and combinations emerge from the instrument that he had never heard before. I think a lot of us would agree.

The next offering was *Horse*

Guards Whitehall which sounds like **Coates' At the Balalaika**. An interesting introduction and verse introduced the main theme. **Richard**, making it seem easy, handled one of the difficult novelty pieces, *Grenwich Witch*, by **Zes Confrey**. Those of us who have tried this unsuccessfully would agree that it is hard to play.

Without pausing to announce **Gershwin's How Long Has This Been Going on?**, **Richard** enthralled us with his delightful playing of this seldom performed tune.

By this time we should all have felt that we had had our money's worth and go out and pay again. But there was more before interval and the audience eagerly listened to a selection of music from the pen of **Noel Coward** including *Dance Little Lady, I'll See Again, Mad*

Dogs and Englishmen, I'll Follow My Secret Heart, If Love Were All, A Room With a View, Someday I'll Find You and Play, Orchestra, Play. The last put us all in bright spirits to enjoy refreshments at interval.

To open after interval, **Richard** played the ever-popular **Cole Porter** tune, *Just One of Those Things* with some very interesting variations by **Richard**. **Eric Coates' At the Dance** was next in rapid three-quarter time, followed by some radio themes not too well known in **Australia**. The titles were *Barwick Green, In Party Mood, Life is Nothing Without Music and The Devil's Gallop*, another

nasty one to play. Then came something we all know, **Ivor Novello's** song and tune *We'll Gather Lilacs*, all with introduction and verse. Strangely, **Sidney Torch** pieces seem to sound like **Sidney Torch** pieces, if you follow my meaning. **Richard's** choice out of the **Torch 'bag'** was a beautiful rendition of *On A Spring Note*.

Everyone who has ever had lessons on a piano accordion must have had a go at *Czardas* by **Monti**. I venture to say that few ever attain the standard required



by this rapid composition, but **Richard** certainly did. Unfortunately I was unable to hear all **Richard's** comments on the pieces he played so I cannot relay them to you in this report.

Dreaming by **Archibald Joyce** was an exceptionally lovely tune which I cannot recollect hearing before but not so with the next selection.

It seems few people know **Harry Warren** even though they know his tunes, especially those from *42nd Street*. **Richard** played *In the Shadows* and all the populars like *You're Getting to be a Habit with Me, Lullaby of Broadway, About a Quarter to*

Nine, Shuffle Off to Buffalo, The Money Song and Misty which we always love to hear, especially when played so captivatingly and with such tremendous interpretation.

Eric Coates must be one of **Richard's** favourite composers as he next presented one of **Coates' march tunes, Over to You** with some clever, robust bass passages. Getting towards the end of the recital we were delighted to hear a beautiful exposition of *Midnight on Mayfair* by **Newell Chase**.

For the finale we were entertained with *Slaughter on Tenth Avenue*, another famous tune by **Richard Rodgers**. What memorable musicals he has put out! We know them all. **Richard** gave us a graphic display, as it should be, of this wonderful popular classic, up there with *Rhapsody in Blue*.

"But there is more!" as **Tim Shaw** would say. Gentle persuasion brought **Richard** back to play an encore - *Brazil*. Some said that the organ could play *Brazil* by itself as it has been played a lot by different artists, but I can tell you, they would be going to top **Richard's** effort. Bravo!

All in attendance at this concert could not help but notice that there was not one note of written music in front of **Richard** during the entire performance. Considering the intricacy of the music, this deserves commendation. There is no doubt that **Richard Hills** will go a long way and, **Richard, DON'T GIVE IT AWAY!**

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 **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 eighteen major concert tours overseas including the **United States, the United Kingdom and Japan**. He has been invited back to the **UK** next year to open the newly restored **Wurlitzer** Theatre Organ, formerly in the **Free Trades Hall**, in its new home in **Stockport, Manchester**. He will also be performing 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 tasteful 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*. More recently, with the special screenings of *Gone With The Wind*, also at the **Regent**, **Tony** again found himself entertaining and delighting cinema patrons on the huge **Wurlitzer**.

Due to the increasing overseas and local requests for **Tony's** performances, he reached the milestone decision in June last year 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.

TONY FENELON's
Christmas Concert
Orion Centre Campsie
Sunday 12th December

BOOKING FORM

Post to: **The Ticket Secretary**
18 Dudley Street,
PUNCHBOWL
NSW 2196

Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office.

TONY FENELON'S CHRISTMAS CONCERT
ORION CENTRE CAMPSIE.
SUNDAY, 12th December, 1999 at 2.00pm

Phone Enquiries & Bookings:

Mrs Jean Newell : (02) 9750 0362

Between 10.00 am & 6.00 pm. Mon. - Fri. only

Cheques & Money Orders should be made payable to:

TOSA. (NSW Div.) Inc.

(Sorry no refunds after purchase)

Please send me:

_____ Adult tickets @ \$15-00 each Total \$ _____

_____ Concession tickets @ \$12-00 each Total \$ _____
(This includes Members and Pensioners)

_____ Family tickets @ \$30-00 each Total \$ _____
(Covers 2 Adults & 2 children who are non-members under 15 years)

_____ Child tickets @ \$5-00 each Total \$ _____
(non-members under 15 years)

Total this order \$ _____

I enclose a cheque [] or money order [] for \$ _____

My Name _____

My Address _____

Post Code _____

My Phone No. is (_____) _____

PLEASE INDICATE YOUR PREFERRED SEATING LOCATION

CUT ALONG THIS LINE BEFORE POSTING BOOKING FORM

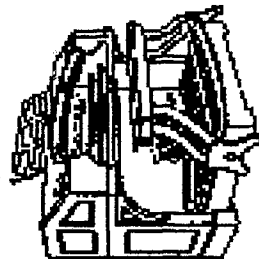
TOSA NEWS

NOVEMBER, 1999

Theatre Organ Society of Australia
(NSW Division) Inc.

TOSA NEWS

If undeliverable return to
PO Box 243
BURWOOD NSW 1805
Print Post Approved
PP255003/01823



POSTAGE
PAID
AUSTRALIA

SURFACE
MAIL

51 Paid to 30-06-2000
Mr G BRIMLEY
26 Maple Crescent
LITHGOW NSW 2790