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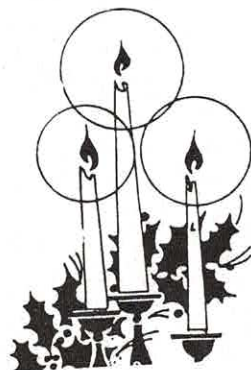
TOSA NEWS

The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division
Address - Box 474 Sutherland 2232
Registered by Australia Post - Publication No. N.B.H. 1038

GALA END OF YEAR CONCERT WITH

TONY FENELON

Sunday 14th December
at 2pm.
Marrickville Town Hall
Marrickville



DIRECTORY

THEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W.DIVISION)

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TOSA NEWS EDITOR Ron Wilson (759 6050)

TOSA NEWS PRINTING Ron Wilson

PHOTOGRAPHY Barry Tooker

CONCERT RECORDING Bill Schumacher and Ron Wilson

CONCERT HIRING Neil Palmer (798 6742)

HOME PARTIES Andrea Harrison (520 8632)

Address all correspondence to:-
The Secretary, T.O.S.A. (N.S.W. Division)
Box 474 P.O. SUTHERLAND N.S.W. 2232

NEW MEMBERS

(November meeting)

Mr and Mrs F. Harding
Valerie Bennett
Helen Hart
Cecil Clarke
Reginald and Lorna Luck
Les and Jean Garfield

ON THE SICK LIST

It has been reported that long standing TOSA member, Bill Richards has been seriously ill and has been admitted to hospital.

TOSA members are thinking of you at this time Bill and wish to convey their sincere thoughts for a speedy and complete recovery.

SPECIAL NOTICE

Would all interstate divisions and members please note change of postal address.

The NEW postal address is P.O. BOX 474 Sutherland 2232.

MESSAGE OF THANKS

I would like to take this opportunity to thank all those people that have helped me in the production of TOSA NEWS. Once again, many thanks, and a Merry Christmas to all.
Ron Wilson - Editor.

DATES FOR YOUR DIARY



DECEMBER

MONDAY 1st at 7.30pm.
COMMITTEE MEETING
120 Dennis Street Lakemba.

SUNDAY 14th at 2.00pm.
TONY FENELON IN CONCERT
MARRICKVILLE TOWN HALL
Admission: Adults \$8.00 Members \$6.00
Concession \$5.00

JANUARY

MONDAY 5th at 7.30pm.
COMMITTEE MEETING
120 Dennis Street Lakemba

SUNDAY 11th at 11.am.
HOME ORGAN/POOL & B.B.Q PARTY
at the home of Joan and Bert Chamberlain.
369 Reddal Parade, Mt. Warrigal (on
Lake Illawarra)
Directions:- F6 Highway from Waterfall
to Albion Park and turn left over the
level crossing and follow the TOSA
signs.
B.B.Q. Lunch. Members are asked to
bring their own meat etc and B.Y.O.
Admission: Gents \$5.00 Ladies \$4.00
Proceeds to Capitol Organ Fund.
Ladies are asked to bring a plate for
afternoon tea. Salads will be supplied.
Book now by ringing Andrea Harrison
on 520 8632.

WEDNESDAY 14th at 7.30pm.
MARRICKVILLE TOWN HALL
CLUB NIGHT
Ladies are asked to bring a plate for
supper

FEBRUARY

SUNDAY 1st at 2.00pm.
PAID CONCERT
LANCE LUCE - DIRECT FROM THE
U.S.A.
See details in this issue.

MONDAY 2nd at 7.30pm.
COMMITTEE MEETING
120 Dennis Street Lakemba.

WEDNESDAY 18th at 7.30pm.
QUARTERLY MEMBERS MEETING
MARRICKVILLE TOWN HALL

WARRINGAH ORGAN SOCIETY

Friday 5th December at 7.00pm.
CHRISTMAS PARTY to be held at Manly
Warringah Builders Club, Fisher Road,
Dee Why.

The cost is \$15 per head. For enquiries,
please ring the Treasurer, Mr. Ross Lanes
on 913 1826.

Monday 9th February.
Concert by Neil Jensen, the last before
he leaves on a concert tour of U.S.A.
Neil will be playing the Hammond Elegante
organ. For details, ring Ross Lanes
on the above number.

FOR THOSE TRAVELLING INTERSTATE

NEWS FROM THE GOLD COAST DIVISION

MUSICAL SPECTACULAR will be presented
by Twin Towers Australian Young Music-
ians Association on Sunday 14th December
at 2.00pm. The function is being held
in the Seagull's Auditorium.
Tickets available at Seagull's booking
office.

SOUTH AUSTRALIAN DIVISION

Birthday and Christmas Clubnight will
be held at the Capri Theatre on Tuesday
9th December at 8.00pm. Supper will
be provided. Visitors are welcome \$3
each. This will be a night of music
and competitions, along with a visit
by Santa.

VICTORIAN DIVISION

Moorabbin Town Hall.
Friday 5th at 8.00pm. Waverley Multiple
Sclerosis Auxiliary present CHRISTMAS
FUNTASIA featuring Tony Fenelon and
John Atwell at the piano and Wurlitzer
Theatre Organ, plus David Ashton-Smith,
tenor. Adults \$7.00, Concession \$4.00
For enquiries phone 560 6322.

Friday 19th, Village Theatre, Reservoir.
TOSAVIC CHRISTMAS FREE-FOR-ALL.

ACT DIVISION

Sunday 14th December at 12 noon.
CHRISTMAS PARTY, Murrumbateman
Winery - B.B.Q. and wine tastings.
For enquiries and bookings, ring Barbi
Osborn on 91 0985 by Friday 5th Dec.

QUEENSLAND DIVISION

Saturday 13th of December at 5.00pm.
CHRISTMAS PARTY will be held at
Kelvin Grove High School.
For enquiries, please ring social reporter,
Peg Scott on 848 0407.

FROM YOUR PATRONTHE CURSE OF CINEMASCOPE

Going back to the early 1950's and up to the 1956 Olympic Games in Melbourne, the advent of television reared its ugly head as a death blow to the movie picture theatre business as we know it from earliest times.

Just as the silent films were banished forever with the coming of the talking pictures, television had the same effect on its arrival as a medium here to stay.

Not only did television effect the movie palaces, but it also spelt the approaching doom of the theatre organ as a means of entertainment in all major theatres.

Prior to TV opening, theatre management and motion picture Barons, went stark raving mad installing cinemascope and in many cases proceeded to build massive proscenium arches and wide screens that in most areas completely covered up the old orchestra and organ pits. The massive curtains covered the organ chambers blocking off the sound, so much so, that the organist and organ might as well not have been there at all.

I suffered this humiliation along with other famous organists of that era, and for example of what I mean, at the Melbourne Regent, the big four manual console was pulled off the hoist and stuck right up in the left hand box against the main chamber, and when playing the instrument, it nearly blew your head off, and as far as the solo chamber on the other side was concerned, it was so far away that it might as well have been down in the Antarctic.

You couldn't hear what you were doing at all, and half the theatre audience couldn't even see you.

After all this panic, they decided that cinemascope didn't measure up as they

thought it would, so they pulled the whole lot down to its original stage form, but the organ was left stuck up in that awful position to the end.

The Melbourne Capitol suffered a similar fate. The console again pulled off the hoist and jammed down the side of the front stalls. The sound was once again blocked off, and the audience again couldn't see you, and the console pit became a rubbish tip for all the front row louts of those days.

You had to use all stops out to be heard, so no wonder organists lost interest and the management couldn't care less.

Sydney suffered the same way, and Reubert Hayes in his last days at the Sydney Regent, had the stage built right over the top of him so you never saw him or the console at all, and as far as I know, all states had similar problems.

The last week I played in the Melbourne Capitol, so great was the effect of television on the movie theatre, that one evening we had ten people in the stalls and four in the dress circle, where at one time, we were packed full of patrons.

The curse of Cinemascope and TV had struck a death blow, and the Mighty Wurlitzer had played for the last time.

As I took the console down on its last journey, I felt very sad as I realized that this was the end of a grand era of entertainment that was finished forever, and I was out of work, along with most other organists.

I later joined the Great Franquin Show and toured with him for three years before finally settling in Sydney.

I'll tell you more about that show in a later article.

Bye for now,
Ian Davies
Patron.

IT'S MEMBERSHIP RENEWAL
TIME

REVIEW - HOME ORGAN PARTY

Sunday 2nd November 1986

(By Andrea Harrison)

38 people turned up to Betty's party to enjoy an afternoon of music, chatter, food, drink, sun and laughter, (not necessarily in that order!).

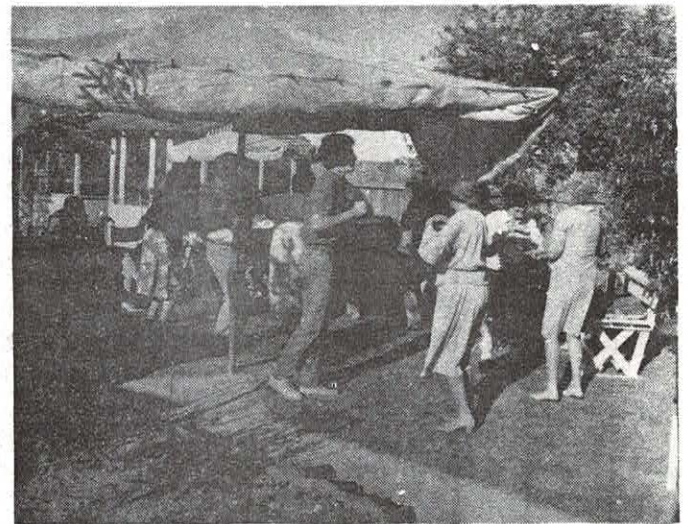
Throughout the course of the afternoon, a certain white Rolls Royce of 1948 vintage took a number of Betty's guests for a joy ride, much to the delight of its passengers, (and pride of its owner!).

Highlight of the afternoon was when a "a couple of old boilers" demonstrated the "Chicken Dance" - but we found out who the real chickens were when we tried to get everyone to join in!

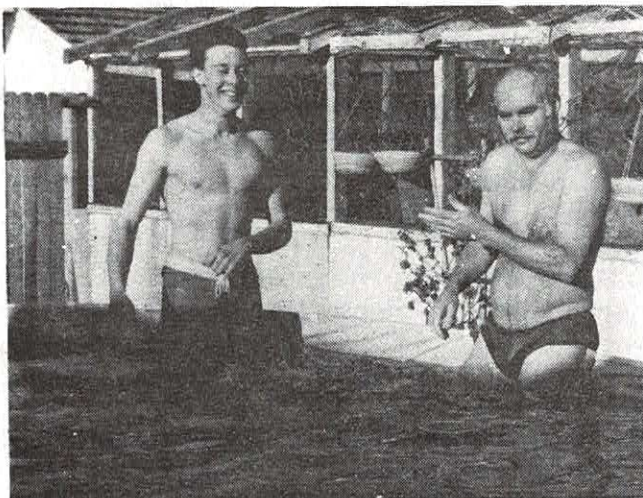
Thanks to the ladies for the (over) abundance of scrumptious food, and a big thankyou to Betty for yet another terrific party, which added \$141 to T.O.S.A. funds.



Vi Hagtharp and Betty Bruderlin demonstrating how to do the "Chicken Dance".



After being shown how to do the "Chicken Dance", others soon joined in the fun.



Nick Lang and Barry Tooker were the only ones to go swimming in the above ground pool.



Andrea Harrison presenting Wendy Hambly with the lucky door prize she had won.



David Davenport entertains on the organ.

NOTES FROM THE SECRETARY

Elsewhere in this issue are both my report to the members as I presented it at the AGM, and a review of the AGM. so that there may be some room left within this magazine for comment other than mine, I intend to keep these notes brief and to the point.

NEW SOUND SYSTEM. For some time now patrons at our concerts at Marrickville Town Hall have had some difficulty in hearing vocalists and/or other instruments because of the inadequacies of the public address system. At a recent committee meeting, it was decided that TOSA should buy a suitable sound system to overcome this problem, and thanks to members Ron Wilson and Bill schumacher, this has been done. The new system will be in operation at the next concert, and as well as being able to control what they record during a concert, Ron and Bill will be able to control the levels fed back into the hall, and so achive the correct balance between organ and vocal etc. A system I believe to be long overdue.

MARRICKVILLE MAINTENANCE. Neil and Merv Palmer, Rob Gliddon, Ron Wilson and others are currently spending a large amount of time on the instrument getting it ready for the 'THE BIG ONE', the Tony Fenelon Concert, And I believe this work, as well as involving regular maintenance, will involve the installation of a rank of VOX HUMANA pipes bought from the USA a couple of years ago. This rank will be in place of the rank already installed which, I am told, are a little tired and need a trip to an organ builder. Neil and "HIS BOYS AND GIRLS", spend most Saturday's and some occasional nights working on the instrument, and I am sure that they would appreciate any help they can get, so if you would like to spend a few hours working on "The Beast", give Neil a call - you will be welcome.

CONCERT BOOKINGS: Frank Rohanek, as most members will be aware, recently retired from his hairdressing business, and in order to give him something to do - now Edith will kill me - we made him responsible for Concert Bookings The job so well done until recently by John Harrison.

Frank will now be responsible for the entire "Front of House" operation at all concerts, and if you wish to reserve seats, which all members ought to do prior to concerts, then Frank is your contact. Frank will have seating plans and tickets for future concerts on sale at each and every concert.

MEMBERSHIP SECRETARY. I have currently assumed the role of Membership Secretary, and all and any queries in that area should be directed to our post box at Sutherland. Each year some members drop out for one reason or another or just do not pay their fees, if you happen to know any past member who, for some reason or another, did not renew his or her membership last time, then now might be the right time to remind him/her, that we would just love to have them back.

Bob McMinn - Secretary.

FOR SALE

THOMAS ORGAN - MODEL 291

Has beautiful tone, is in excellent condition.

Walnut finish.

PRICE :- \$2,000.

For all details, please ring 587 2570.

CONN - MODEL 652 - 3 keyboards,
32 note pedal board.

This organ is in excellent condition.

Unfortunately forced to sell as contemplating smaller premises.

PRICE:- \$12,500 or nearest offer.

Would accept small Conn, model 580 or similar. For all enquiries, please ring 521 4802

THEATRE ORGAN HIGHLIGHTS

Don't forget to listen to "Theatre Organ Highlights" presented every Monday night at 9.00pm on radio 2CBA FM with your host Frank Ellis.

IT'S MEMBERSHIP TIME

BILL SCHUMACHER CONCERT

Sunday 26th October 1986
Marrickville Town Hall
(Review by John Giacchi)

300 people were treated to an excellent concert on Sunday 26th of October. Our artists for the afternoon were Bill Schumacher, Marie Stronach and baritone Roy Ashton. Bill opened the show with "A Lot Of Living To Do", from Bye-Bye Birdie, "That's My Desire", "Secret Love" from Calamity Jane followed by "Besame Mucho" and an interesting, "The Glow Worm".

Bill then introduced the lady with the golden voice, Marie Stronach, who sang a beautiful bracket which included "This Is My Song", "I've Got You Under My Skin" and "My Hero".

Roy Ashton then joined Marie with his powerful voice to sing "In The Still Of The Night", "Wanting You", "This Is My Lovely Day" and then those lovely pieces of music that Jerome Kern made famous - "Make Believe", "Why Do I Love You" (sung by Marie) and "Ol' Man River" (sung by Roy). "Moonglow" followed with Bill providing a very well done accompaniment featuring the clarinet, tuba horn and that snappy post horn.

Bill went on to close the first half with a selection from "Sugar Babies". Many thanks to the ladies for a much needed 'cuppa'.

Back at the console, Bill opened the second half with "Music Has Charms" followed by the novelty piece, "Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini".

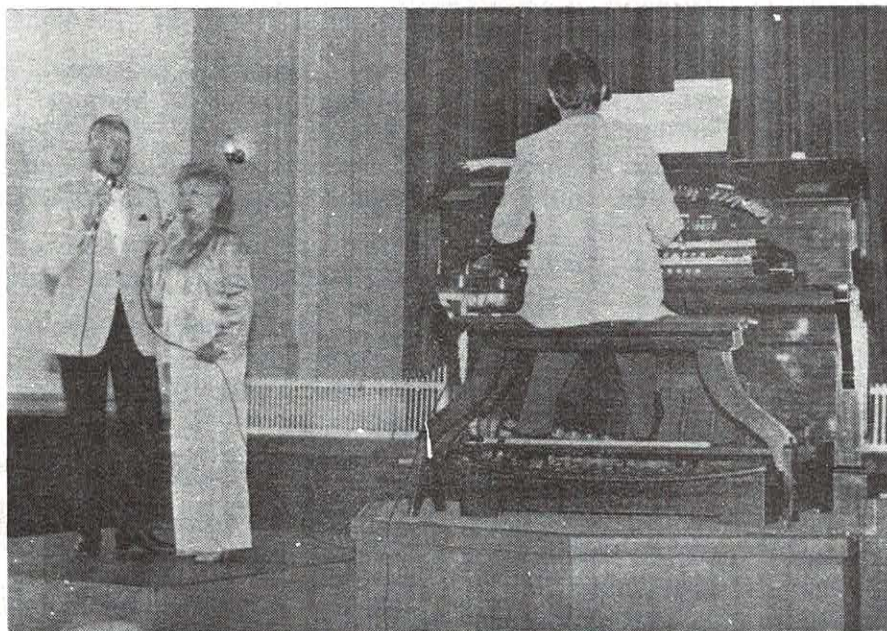
Roy Ashton was then re-introduced to the stage to sing "Begin The Beguine". Bill's accompaniment proved to be excellent and complemented the style well. Roy continued on to sing "Sunrise Sunset" and then with tremors off, "I'll Walk With God".

Marie Stronach joined Roy to sing "Kiss Me Again" and the "Indian Love Call", which was absolutely beautiful. This was followed by "Speak To Me Of Love", "Let The Rest Of The World Go By" (from out of Africa), "I'll See You Again", which was well received concluding with "Farewell To Dreams".

Our worthy Vice-President, Ian Somerville, made a presentation to Marie and Roy for their efforts in providing lovely music.

Bill continued with the concert playing selections from "South Pacific" and his last piece was "In The Mood". Bill was called back by loud applause for an encore, but before doing so, made special mention to Ron and Phyl Wilson and Neil Palmer for their hard work on the Saturday and Sunday prior to the concert. Bill then finished with a sensitive "People".

A great concert, worthy of a lot more support from the members.



Roy Ashton and Marie Stronach being accompanied by Bill Schumacher on the organ.

NEWS FROM CANBERRA**ORGAN STILL WOOING THEM**

Sunday afternoon's second concert on the Compton Theatre Pipe Organ, which the ACT Division of the Theatre Organ Society of Australia has rebuilt and installed in the Albert Hall, attracted another large audience, showing the interest the presence of this excellent instrument has generated in the Canberra community.

The featured organist on this occasion was Ray Thornley, in many ways the most outstanding performer on the electronic organ in this country at present. His program was very different from that played by Tony Fenelon at the inaugural concert of the Canberra Compton Organ last August, and further showed the versatility and wide expressive range of this instrument.

He opened with a brilliant and vital performance of Gershiwin's 'Strike up the Band' which immediately proclaimed the high standard of playing that was the continuing hallmark of the afternoon. However, the theatre pipe organ is somewhat different from today's electronic organ, and this instrument is still not complete, with another manual and some other specifications still to be added.

One felt that for the first few numbers Ray Thornley, for all his experience, was feeling his way, and some of his registrations seemed to develop as the piece he was playing progressed rather than being predetermined. This was no drawback to the effectiveness of the performance, indeed adding a rather attractive improvisatory element. However, as the program progressed so did the organist's assurance grow, and those present were treated to some very fine and often exciting playing.

There were popular standards, some more recent ballads, a powerful medley of the film music of John Williams, and some novelty numbers.

Lighter classical music was presented by three of the 'Henry the Fifth Dances' of Edward German, and a sparkling performance of the 'Comedian's Gallop' from Smetana's opera 'The Bartered Bride'.

One feature of Ray Thornley's playing is his pedal work, in which he uses his two feet to a much greater extent than most popular organists. This facility was brilliantly demonstrated in his playing of 'In the Mood' as an encore, and this piece, which excellently displayed both the high competence of his playing and the versatility of the instrument, made a fitting conclusion to a most entertaining and enjoyable concert.

News source:- W.L.Hoffman, The Canberra Times, October 1986.

NEWS FROM THE RECORD SHOP**"ACADEMY AWARD WINNERS"**

Tony Fenelon plays the Mighty Wurlitzer Theatre Organ.

The selections on this album were recorded in the late sixties during Tony's position as Resident Organist on the 4 - Manual 19 rank Wurlitzer in Hoyts Regent Theatre Melbourne.

The album cover features an excellent colour photograph of the Regent' stage.

Record \$10.00
Cassette \$10.00

"ISN'T THIS A LOVELY DAY"

Reginald Dixon at the Wurlitzer Organ.

This record features Reginald Dixon playing the 3 - Manual 19 rank Wurlitzer Theatre Organ at Cushing's Thursford Collection (Fairground Organ/Steam Engine Museum), Norfolk, England.

The instrument was originally installed in the Odeon Theatre, Leeds, England.

This could possibly be one of the last recordings made by Reginald Dixon, for he passed away on the 10th May 1985.

LIMITED STOCKS. Record only:- \$13.00

Available from the Record Shop at Marrickville Concerts.

Country and Interstate enquiries welcome.

Please phone: (02) 798 6742.

CONCERT REVIEW**CAPITOL ORGAN FUND RAISING NIGHT**
Bondi-Waverly RSL Club.

Friday 17th October saw 75 people attend the Capitol Fund Raising night that our Patron, Ian Davies, organised to help in raising money for the Capitol installation at the Orion Centre, Campsie.

Ian Davies then introduced the first artist for the evening, Valda Lang, who entertained with solo numbers on the Rodgers organ. Valda then introduced Patricia Wooldridge who entertained by playing duets on the piano with Valda on the organ. This was followed by Patricia singing some of the "Golden Oldies" accompanied by Valda on the organ.

Ian Davies then introduced Neil Palmer who entertained by playing the organ. Neil then handed over to Ian Davies who also entertained the audience in a way that only he can do. Finally, Ian called Bill Schumacher up to the stage, to play a couple of duets with Ian on piano and Bill on organ.

President Alan Misdale then thanked all the artists for donating their services and to Ian for organising the use of the club.

The sum of \$290 was raised towards the Capitol Organ Fund.

P.S.

It is very interesting to note that out of the 75 people that attended the concert, only **20 WERE TOSA MEMBERS**, which is a miserable effort when you consider the N.S.W. Division has approx 600 members.

R.W. Editor.



From L-R. Patricia Wooldridge and Valda Lang.



Ian Davies congratulating Neil Palmer on a great performance.

Photo at right.

TOSA Patron Ian Davies seated at the piano.



CAPITOL REPORT

(By Doug Smith)

We are now able to (at last!) submit a working report on the Capitol organ for our anxiously awaiting members. Names are not included as details start to get too lengthy and there's always that dreaded fear that we'll forget someone. Don't worry, they've been listed and no doubt will be mentioned at the appropriate time and place.

To start with, a lot of the spade work has now been completed which includes the manufacture or complete re-furbishing of over 1,000 of each of the following items . . . neoprene gaskets for magnet coil housing, blotting paper gaskets for primary and secondary pneumatics, plus a small base 'pad', the meticulous task of re-leathering all the primary and secondary pneumatics themselves plus re-felting 'strikers' on each secondary has also been completed.

Removal of pallets from top boards (part of chests) and cleaning off old felt, re-surfacing of these with two thicknesses of lamb skin (yes! you glue them on one at a time) has now commenced. The pallet guide pins (over 2,745) on the underside of the top board have now been cleaned of any rust coating.

We then commenced work on glueing all these gaskets and pneumatics into the various chest components and along with all their respective magnet coils and valves, (all spotlessly cleaned or replaced and aligned), and I'm happy to say at this stage, one four rank and one three rank chest, are nearing completion.

Recently, a lengthy session was spent laying out the shutters and to spare you all the technicalities, a complete re-structure of these for our new chambers at the Orion has now commenced.

Our new Capitol co-ordinators have made excellent progress in recovering a lot of the 'MISSING' parts - in fact, every time 'Santa' arrives, we get another trailer load of 'presents', timber, bottles, screws, parts etc, you name it. Right now, we seem to be snowed under, however it's really ideal to have all this under the one roof, and we are glad things are turning up.

We are not going to make predictions at present, but if we can get the services of two or four people who can be meticulous with small parts, and are willing to work Mon - Wed of each week, (or even one day would help), then we will say that by the end of March, 1987, we should be able to give you a very favourable report indeed. But this will not come about unless some people can come forward and help, or as an alternative, perhaps two or three big 'working bee' week-ends (Sat) would help to make a huge forward move.

We have at present, about five dedicated helpers with two or perhaps three only working full time.

We seem to feel that things are now happening, and with YOUR HELP, a rapid advancement can be achieved.

LETTER TO THE EDITOR

UPDATE ON THE EX-REGENT THEATRE

ADELAIDE, WURLITZER

In interest to the members of the Society, I wrote to the Director of Music, Mr. David J. Merchant, for an update on the progress of the Wurlitzer organ (3/15) that almost came to being destroyed by fire on the 7th of December, 1985.

Mr Merchant says that progress at this stage has seemed slow, but tenders for re-building the College Hall, after a long time of decisions on plans, have been called for.

There will also be \$60,000 spent on the Wurlitzer organ which includes moving of the console, more grille openings in the wall for better sound projection, as well as repairs to the console, the Wurlitzer piano, trunking, shutters, pipes etc. . .

Mr Merchant is hopeful that organ builder, George Stephens, will finish the organ restoration by the time the hall is ready for re-opening, which would be in December 1987, but the Wurlitzer's golden voices will most probably be heard early into 1988.

Article submitted by TOSA member, John Giacchi.

END OF THE ROLL FOR MUSIC FACTORY

News source. . Sydney Morning Herald
Tuesday, November 4th 1986

Barclay Wright, bespectacled and wearing a blue work apron, leaned over an early 1900s Brinsmead Player Grand in his workshop at Petersham and sighed as it played on regardless.

"Sales Tax has been the final killer", he said of the imminent demise of the Mastertouch Piano Roll Company, which he has run since the early 1960s.

Founded in 1919 as G.H. Horton & Co. Ltd. Australia's only manufacture of paper music rolls for pianolas and one of three in the world has survived despite changes in popular music and dance, as well as advances in technology.

From the foxtrot of its heyday to the contemporary musical, CATS, Mastertouch has continued to provide entertainment for generations of Australians.

But Mr Wright, a former school teacher who has guided it through a series of setbacks with the help of a group of enthusiasts, now fears that it will have to close down by the end of the year.

"The factory, which produces music rolls and their boxes and repairs mechanical musical instruments, was no longer viable", he said.

Sales tax imposed more than a year ago had forced prices up (From \$7.50 to \$9.95 for a single tune, for example) and sales had dropped by about 25 per cent to 15,000 rolls a year.

"I think it's a miracle that it has continued to operate for this long," said Mrs Maureen Townsing, secretary of Music Roll Australia (MRA) Ltd, an enthusiast's group incorporated in 1984, partly because Mastertouch was ineligible for Government funding.

The company was struggling to pay wages, and MRA Ltd had approached the Government for a "bail-out" grant, she said.

Mr Wright said several ideas had been put forward to save the factory, which is housed in an old Christian Science church along with a museum featuring pianolas dating back to the early 1800s.

The National Trust has suggested that Mastertouch be housed in a factory in Bowral. Another suggestion was a move to the old Corn Exchange in Market Street.

"The suggestions go on and on," said Mr Wright, who has had to let four workers go since the slump in sales. "But nothing has come of it yet."

The last hope is a recommendation to the Minister for Arts, Mr Cohen, for the company to be installed in the National Film and Sound Archive in Canberra, where it will continue to function as well as being open to the public as a museum.



Barclay Wright holds the interest of TOSA members during the 1985 Sydney Convention during Easter 1985.



One of the many Mastertouch collections is this Cabinet Piano, Circa 1825.

T.O.S.A. TAPE LIBRARY

Vic Hammett	Easter 1970
Jonas Nordwall	Easter 1976
Maria Kumagai	12th June 1977
Tony Fenelon	19th Nov 1978
Ian Davies	24th Feb 1980
Walter Strony	Easter 1980
Jonas Nordwall	21st Sep 1980
Jonas Nordwall	19th Oct 1980
Len Rawle	22nd Nov 1981
Patricia Guthrie/Beverly Kennedy and Neil Palmer	21st Feb 1982
John Atwell	March 1982
Ashley Miller	8th Sep 1982
Ashley Miller workshop	1982
Beverly Kennedy and Neil Palmer	20th Feb 1983
Neil Jensen	20th March 1983
Valda Lang and David Parsons	24th Adril 1983
Tony Fenelon and John Atwell	21st May 1983
Cliff Bingham and Salvation Army Band	10th July 1983
Tom Hazleton	3rd Aug 1983
Tom Hazleton	28th Aug 1983
Ian Davies	25th Sep 1983
Warren Lubich	30th Oct 1983
Tony Fenelon	4th Dec 1983
Clinton White and Neil Palmer	26th Feb 1984
Neil Jensen	25th March 1984
Tony Fenelon and John Atwell	27th May 1984
Richard James	24th June 1984
Lance Luce at Moorabbin Town Hall	22nd April 1984
Ray Thornley	29th July 1984
Walter Strony	24th August 1984
Margaret Hall/Neil Palmer/Ian Davies and Bill Schumacher	30th Sep 1984
Cliff Bingham and Salvation Army Band	21st Oct 1984
Tony Fenelon	16th Dec 1984
Tony Fenelon/Lyn Larsen	1st Feb 1985
David Parsons	24th Feb 1985
Cliff Bingham recorded at Epping Baptist Church	6th April 1985
Tony Fenelon/John Atwell	6th April 1985
Candi Carley	7th April 1985
Candi Carley	14th April 1985
Neil Jensen	23rd June 1985
Bill Schumacher and Clinton White	28th July 1985
David Smith	25th August 1985
Warren Lubich	22nd Sep 1985
Len Rawle	6th Nov 1985
Len Rawle	24th Nov 1985
Tony Fenelon	15th Dec 1985

John Atwell	2nd March 1986
Margaret Hall and Cliff Bingham	27th April 1986
2CBA Concert	22nd June 1986
Ian Davies	27th July 1986
Andrea Harrison and David Smith	24th Aug 1986
Neil Jensen	28th Sep 1986

ATTENTIONCOUNTRY/INTERSTATE MEMBERS

Do you feel that it is of no benefit in being a member of TOSA (N.S.W. Division) because you are unable to attend most of the concerts?

The **Tape Library** offers an excellent opportunity for you to keep in touch, by hiring cassettes of the live concerts recorded on the Society's Wurlitzer at Marrickville Town Hall.

Each concert recording consists of two cassette tapes, and cost \$14.00 to hire (\$10.00 deposit, \$4.00 hiring fee).

Postage (as at November 1986) is:-
90¢ within N.S.W.
\$1.00 Interstate.

For further details, please contact Neil Palmer A.H. (02) 798 6742.

PLEASE NOTE: This service is only available to MEMBERS OF TOSA (N.S.W. DIVISION).

SUCCESS FOR JOHN GIACCHI

Young TOSA member, John Giacchi, recently received a HIGH DISTINCTION for a lecture on the Mighty Theatre Pipe Organ as an important part of his Higher School Certificate assessment.

He said that his audience showed great interest, and asked many questions on the Wurlitzer. Part of his lecture included Robert-Hope Jones and the history of the Wurlitzer, a demonstration on a working model of a cross section of a chest, followed by a slide tour going through the Wurlitzer of Marrickville Town Hall and of the magnificent Regent Theatre Wurlitzer organ.

It is assuring to know that the good word of these majestic instruments is recognized amongst the younger people.

THE HOUSE THAT FLOATED ACROSS

THE HARBOUR

ONCE UPON A TIME has a story to tell. An unusual name for an unusual house with a fascinating history.

Once Upon A Time at Kurraba Road, Neutral Bay, looks from the harbour exactly like a houseboat anchored on Kashmire Lake in India.

It may be on a solid foundation now, but in 1941 the house did, in fact, set sail across the harbour from Potts Point, to land in an idyllic setting at Neutral Bay. Even now the upper balcony hangs so far over the water that the owner has to pay rent to the Maritime Services Board. For the occupants, it must be like living on an island in the harbour.

Entrance is down a narrow stone path toward magnificent wrought-iron gates imported from England. An inscription in German says: "When somebody makes a journey, they have a story to tell." The story of Once Upon A Time is indeed a tale worth telling.

Built in 1935, it was one of the first townhouses in Sydney. It was originally owned by Mr William Crowle and was set in the grounds of Wyldfel, a magnificent property at Potts Point. So big was the estate that Once Upon A Time was just one of many small townhouses perched at the water's edge. The main house at the back of the estate was built in 1858 by Eliza and Walter Hall, who found the Mount Morgan goldmine.

Mr Crowle was a colourful character. He built the Crowle Homes for subnormal children at Ryde, introduced Kelvinator

and Frigidaire refrigerators into Australia, imported Citroen cars and fire engines as well as building the first parking station in Sydney.

In 1940 the Government took possession of part of Wylde Street, Potts Point, for the Royal Australian Navy, and the future of the estate was uncertain.

William Crowle and his wife had Once Upon A Time ferried across the harbour, piece by piece, to Neutral Bay. Today its position is just as spectacular as at Potts Point, and probably more secluded, with leafy surrounds and privacy from the road.

When her husband died, Mrs Crowle converted the house into luxury apartments and retained the top apartment for herself.

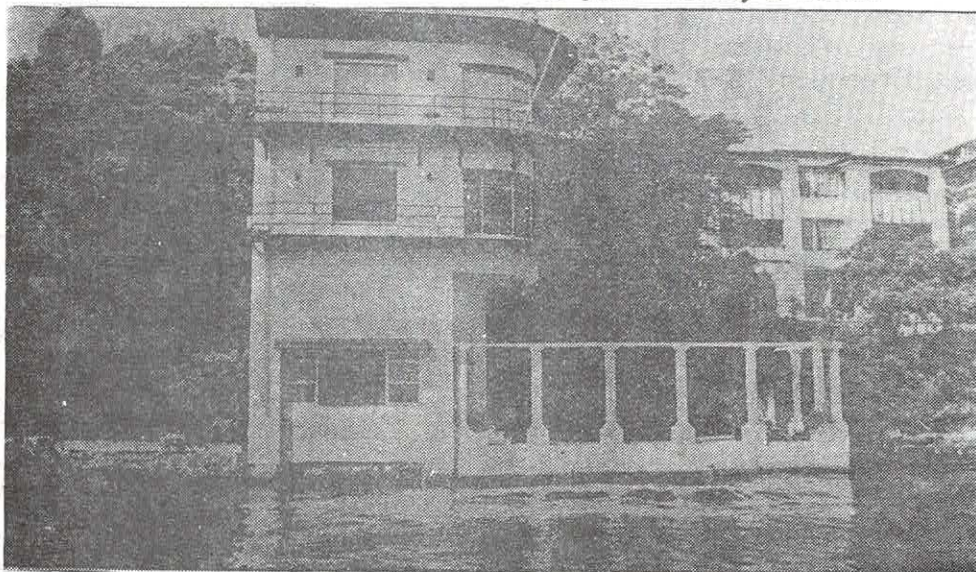
By now, some of you are saying to yourselves, what has this got to do with theatre organ.

Well let me tell you.

Mr Crowle was the sole importer of all Wurlitzers into Australia and New Zealand. He was also the owner of the first Wurlitzer exported from America in 1917. (It is interesting to note that the first Wurlitzer arrived in England in 1925!)

The original Crowle Wurlitzer is still playing in a home in Geelong, Victoria. His second Wurlitzer demonstrator instrument imported in to this country in 1929 had three consoles that played the one instrument.

The organ was later installed in the Civic Theatre Auburn, and is now installed in John Clancy's home.



From the harbour, Once Upon A Time looks like a houseboat.
News source: By Caroline Etches - The Northern Herald.

MAESTRO'S PLAYED HIS LAST NOTE

Tribute to Charlie Tuckwell

One of the North Shore's most popular entertainers, Roseville Cinema's long-time organist Charlie Tuckwell, died during the month of October 1986 at the age of 85. (Ed).

Charles Tuckwell began his study of the piano at the very early age of four years. His teacher was Herr Josef Kretschman, and Charles made his first public appearance at Herr Kretschman's Annual Student Concert at Sydney Town Hall at the age of five. When he was eight years old, he played the last movement of Mendelssohn's Piano Concerto, with his sister playing the second piano. Shortly after this, the family moved to Melbourne to live, and Charles continued his piano studies for a further four years, until nerve trouble in his right arm. It looked as though a musical career was out of the question for him, and he joined the staff of the National Bank. He was then fifteen years old.

Towards his seventeenth year, he began to learn the pipe organ, and he later won a scholarship at the Melbourne Conservatorium of Music. He was appointed Organist and Choirmaster at St. Michaels Church at North Carlton at the age of eighteen.

He left the bank at the age of twenty two, to tour New Zealand as pianist and accompanist with a Concert Company, which, on return from New Zealand, concluded its season with concerts at Melbourne Town Hall. He was then appointed Organist and Choirmaster at St. Mary's Church Caulfield, and also Music Master at Shelford Church of England Girls Grammer School at Caulfield.

The following year found him appointed to Dr. Strong's famous city church as Organist and Choirmaster. It was here that he played the four manual Fincham organ which is now installed in the Melbourne University.

He remained in this position for eight years, and during this period, he took lessons on the Melbourne Capitol Theatre's Wurlitzer organ, from the famous resident organist there, Horace Weber. This organ is now the property of the Victorian Division of T.O.S.A. and is installed in the Dendy Cinema at Brighton.

Charles Tuckwell made his debut as a theatre organist at the Capitol Theatre during the absence of Horace Weber, who was on holidays. Shortly afterwards, he was appointed organist at Hoyt's De Lux Theatre in Bourke Street on the Christie organ, and on completion of this engagement transferred across the street, to the two manual Wurlitzer of the Paramount Theatre. Later, he accepted an appointment to Union Theatres Strand Theatre in Hobart Tasmania, after which he returned to the Capitol Theatre in Melbourne, where he had originally made his debut. This time, however, it was as assistant organist and pianist with the famous Capitol Theatre Symphony Orchestra. Here he remained for two years, relinquishing the post to take up an appointment at Hoyt's Regent Theatre Adelaide as featured organist. This was in the nineteen thirties.

For the next four years, Charles Tuckwell remained as resident at this lovely house, with its beautiful lush-toned Wurlitzer, and it was from here that he broadcast his many organ recitals for radio station 5DN.

As well as his 5DN broadcasts, he presented a Wurlitzer organ concert over the National stations 5CL and 5CK for fifty two consecutive Sundays, and in these, he was responsible for the playing, arranging, conducting choirs, and the announcing. After four years at the Regent Theatre Adelaide, he returned to New South Wales as featured organist at the Victory Theatre Kogarah. This was indeed a homecoming for him, as Kogarah was his birthplace. Whilst at the Victory Theatre, he had a regular Sunday morning broadcast over Radio 2UE.

The next step in his career, was his appointment as organist to Western Suburbs Cinemas Ltd., who featured him at the Palatial Theatre Burwood, and the Strathfield Cinema. He also appeared at Reg Paynes's Regent Theatre Wentworthville and Astra Theatre Parramatta, as well as the Astra Theatre at Drummoyn. In 1939 came a special engagement at the Civic Theatre Auckland in New Zealand, where he had the honour of being the first imported organist to be offered an extension of his contract.

From Auckland, he returned to Melbourne and Hoyt's Regent Theatre with its four manual Wurlitzer. This organ was the one which was later destroyed in

the fire at the Regent Theatre. It was at the Regent he was associated with the famous showman - conductor Daniel Mas.

At the end of 1939, Charles Tuckwell enlisted in the A.I.F., but was rejected from camp as medically unfit, and he returned to the Regent Theatre in Melbourne. During 1940, he transferred to the Plaza Theatre Wurlitzer in Sydney, and soon after, again volunteered for war service, this time with the administrative Branch of the R.A.A.F. On the eve of embarkation, he was again rejected as medically unfit, and he returned to the Plaza Theatre. From the Plaza, he transferred to the Arcadia Theatre at Chatswood until 1942, when he was passed as medically fit, and accepted into the R.A.A.F., which he entered as A.C.I. He was later appointed Pilot Officer and posted as Adjutant to 7 E.F.T.S. Western Junction, Tasmania.

It was not long before he was promoted to Senior Administrative Officer, then in 1943 he was posted overseas with a further promotion to the rank of Flight Lieutenant and he became Adjutant of 82 Squadron on its formation.

He served on various islands of the Pacific until the cessation of hostilities. He was discharged in 1946 and placed on the Reserve. Charles Tuckwell then returned to Hoyt's Arcadia Theatre at Chatswood where he remained until 1955.

Foreseeing the end of "The Golden Age Of The Theatre Pipe Organ", Charles then joined Metro Goldwyn Mayer on the managerial staff for the next three years. He then became house manager of the Gala Cinema for several years, before returning to the M.G.M. organisation in 1966 as Manager of the Metro Theatre Kings Cross. In 1967, he was approached by J. Stanley Johnston's Music stores to take charge of their new electronic organ department, and he gladly returned to the organ world again.

During the period from 1950 to 1967, he had been engaged by the Council of the City of Sydney and the ABC for the regular Sunday afternoon recitals on the grand organ of the Town Hall.

During this same period, he has been engaged to play at the Lord Mayor's receptions for distinguished guests of the City. These have included Her Majesty, The Queen Mother, Sir William Slim, Sir Ernest MacMillan, Lord Dunrossil, and Lord Casey. His last engagement at the Sydney Town Hall being in July of this year when he played at the 125th Anniversary of the Proclamation of the City of Sydney.

During the post war years, he has had a large private teaching connection, and was ten years Music Master at Roseville College. After his discharge from the RAAF, he was organist at the Killara Congregational Church for 14 years.

At present he is organist and choirmaster at St. Chad's at Cremorne. During 1951, whilst on a holiday trip to England, Charles Tuckwell broadcast a recital on the famous giant Moller organ over the ABC London. He is the only Australian Theatre organist to have achieved this distinction. On the Australian scene, he has broadcast over National and Commercial stations in the cities of Sydney, Melbourne and Adelaide as well as New Zealand. He holds the Performer's Diploma of L.R.S.M. (Lon). He has recently been made an honorary member of the N.S.W. Division of T.O.S.A. and is scheduled to be a featured artist at the 1967 Convention next month, an event which he is keenly looking forward to.

A brilliant and distinguished musician on both organ and piano, his wide experience in both popular music and the classics, has given him a style that is uniquely his own. His eagerness to talk over "the golden days of the theatre organ" with our members, together with his warm and friendly personality make him a popular figure in TOSA. This then is CHARLES TUCKWELL.

Editor's note:-

Charles and Betty had two children, Barry, now regarded as the world's leading virtuosos of the French horn, and Patricia, once a professional violinist but now the Countess of Harewood.

The above article was presented to me by Frank Ellis who compiled the profile of Charles Tuckwell for insertion in the 1967 September TOSA NEWS.

Other short snippets of Charles's death appeared in local papers, but not as comprehensive as Frank's article.

THE ANNUAL GENERAL MEETING REVIEWED.

Tuesday 4th November was not only Melbourne Cup day with some \$17million going through the NSW TAB but it was also our Annual General Meeting. Some 50 people attended the meeting where it seemed, to me at least, that I spent most of the night talking. After having received apologies from a few people unable to attend I read all those minutes from all those special and quarterly meetings we held throughout the year. As most readers would be aware many matters have been dealt with over the year and to read back over those minutes and to then to see the action taken in a subsequent set of minutes tends to put the whole year into perspective.

After the meeting considered and adopted the treasurer's and auditor's report which had been circulated in a prior copy of this journal I was able to present my resume of the years activities and to thank all those people who had helped to make TOSA a better society during the year. Incidentally if there is anyone who I did not remember to thank in my report please accept my humble apologies and my thanks now.

In his report, our outgoing President paid special thanks to Edna Smith for her many years of service as Treasurer of the society and the members present responded and concurred with a round of applause. In concluding his report Alan Misdale remarked he felt a little sad leaving the position of President but was thankful to and grateful for all those people he had worked with over the years.

Our returning officer Mr Blackmore then took the chair and announced the election to office of the new office-bearers and committee members. At this point in time Mr Blackmore informed the meeting that vacancies still existed for the position of Treasurer, Assistant Treasurer and Minute Secretary. In due course John Rattray was elected as Treasurer and the remaining two positions stood over to be filled at a later date.

At this point the President elect (Mr Ian Somerville) spoke to the meeting about some committee plans to upgrade the standard of presentation and reporting to members of the financial affairs of the society by the use of outside an accountancy service, Mr Somerville said that in his and the committee's opinion such a move would reduce the treasurer's work load and provide more and better detail to the members.

The retiring President then handed over to Ian Somerville and in so doing assured him and the society of his continuing support.

Ian and Jack Lawson presented to the meeting a short progress report on the Orion installation project during which they announced that it is their fervent hope that the TOSA 1987 Christmas Function might be held in the Orion Centre with the use of the society's 3/15 Wurlitzer Theatre Pipe Organ. As I watched, at this time, the faces of the members present, I saw one or two

smiles and then the meeting broke into sustained applause when the significance of the announcement sank in.

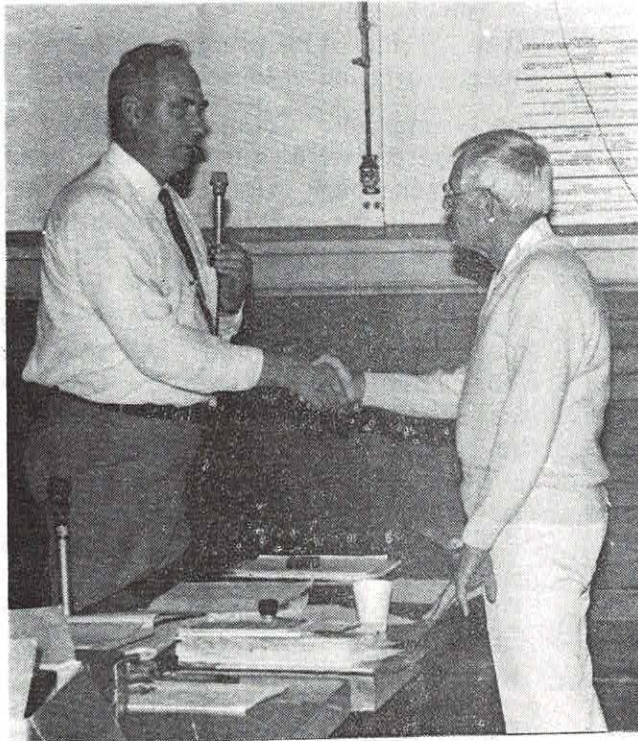
Some long and detailed discussion then took place over the draft rules that had been circulated for perusal by members and with only two modifications they were adopted as the rules under which the society will become incorporated.

At the conclusion of the meeting and in response to a motion of thanks proposed by Frank Ellis to me for my work on the draft rules I was able to perform what to me was the most enjoyable part of the evenings work. It was my great delight and indeed a moment of considerable pleasure to be able to propose to the meeting that they confer the honour of LIFE MEMBERSHIP upon Frank Ellis. I was able to point out to the meeting that Frank had joined the society in 1962 and that since that time had almost continuously held a position being at various times editor, committee member and Vice-President. Jack Lawson seconded my motion and the membership approved the award by a standing ovation.

In presenting the LIFE MEMBERSHIP badge to Frank Ian Somerville congratulated him and thanked him for his service. And then the moment of all moments, Frank was stuck for words. I am sure that you will all agree - When have we ever seen our compere, Vice-President of so many years and friend to many - SPEECHLESS?

At the conclusion of the meeting we were again treated to supper by our great band of willing "HOSPITALITY ENGINEERS".

From my point of view I was heartened to see such unanimity and accord among members in attendance and I am sure that the 1986 Annual General Meeting set the stage for an interesting and rewarding year for all TOSA members.



Eob McMinn

Photo at left.
Ian Somerville congratulating
Frank Ellis on receiving life
membership in the Society.

THE WINTERGARDEN STORY

(By Gordon H. Berry)

(Continued from last month)

Wiring included in the spider webbed ceiling work, was hanging with wiring, electric light wires, coloured screw type bulbs, also the upper reflector ceiling high up in the roof. It was very dangerous work, the engineers and overseers were constantly supervising the workmen.

Kerns purchased from Greater Union Theatres Ltd. the old Majestic Theatre which became part of the Kern Corporation property holding in the area. In the theatres days of glory, it had sessions of silent pictures and vauderville shows.

It possessed an orchestrelle, which was a mechanical roll playing organ, and at a later date, a photoplayer organ, which consisted of two large cabinets, one on each side of the two manual photoplayer. Each side having a set of pipes in front. The instrument was suspected of being an American Robert Moreton Photoplayer. When in tune it sounded quite good. During the 1935 renovations, the organ was broken up and the flute pipes were stored on racks in the back of the Wintergarden theatre.

The one time Heindorf House, was also purchased by Kern, and it became part of the redevelopment proposal. The Kern project was named "The Wintergarden on the Mall". Finally, it became three floors of shopping complex and four floors of car parking area complete with hanging gardens.

At a much later date, Kern negotiated the acquisition of further properties. The much controversial 98 year old "Her Majesty's Theatre" which had been built of quarry rock taken from the Kangaroo Point quarry opposite the Botanic Gardens, by convict labour. Parts of the theatre's foundations were gradually subsiding. The pine woodwork was gradually cracking along the walls, ceiling and seams. The works foreman explained that eventually the whole theatre would have to come down. Kern's then purchased the "Bayards" department store building which adjoined the existing holdings.

The second stage of the site development is well on the way to completion. Where the theatre once was, is a massive

26 story high rise building soaring upwards. Seventeen stories are reserved for the hotel. It is to be called the Wintergarden Hilton on the Mall Hotel, a most fitting name which they refer to as the "Ultimate Address".

What was a dull gloomy street, overflowing with traffic, has now become a "goer" with seating accommodation, boxed trees, plants, ferns and restaurants, all of which have helped to bring the people back to the city heart.

Credit must be given to the building of the new Merrivale Railway bridge across the Brisbane River, and a fast high speed suburban stainless steel electric train service. The young people especially, enjoy the Mall on a Friday afternoon, school bags are left on the Mall corners. Some stay on till evening to be joined by their parents for the Friday late night shopping. On Saturdays, they attend the movie houses and also the matinee shows.

In the year of 1985, a new cultural complex was opened up. Consisting of a new art Gallery, an almost completed Museum, a Performing Arts Centre, where there is to be a new organ Klieis installed and used for concert work. A new Lyric Theatre for stage shows, ballet etc. A smaller theatre which is known as the "Cremorne" and named after John McCullum senior's riverside theatre originally located nearby.

The original Cremorne was an open air theatre with garden type seats placed on a tan bark floor. It was owned and operated by John McCallum Senior, whose slogan was "where the stars are". During the early thirties at the height of the depression, the old Cremorne was demolished and a modern single floor Cremorne theatre was built. It was the last word in concept. When the new Cremorne was built, Metro Goldwin Mayor became the new lessees. The theatre had a sign on the top of a long building, "Cremorne", and over-printed in neon tubing signs which said, "Theatre of the Stars", and stars over-printed the signs. The reflections on the river were breathtaking and on a summer evening, a high powered search-light scanned the sky. At a later date, M.G.M. built a new theatre in Albert Street. It was built in Italian modern architecture and the Cremorne staff moved over to new Metro when it opened.

Since then, Greater Union Theatres have rebuilt it as a three cinema complex known as the Albert Cinema Complex. The Cremorne then became a live theatre once again and it did excellent business during the war years. It was a boom to the servicemen. In the post war period, the theatre was used for local productions. Finally, the theatre was leased to film rental exhibitors and late one evening in 1953, the whole theatre, stage and all, went up in a blaze of glory, ironically right beside the Brisbane River. Excessive storage of films and heat was attributed to be the cause of the fire.

In the new complex, it is good to see that young people have access to these new facilities in the entertainment. The Lyric theatre has taken the place of the 98 year old Her Majesty's Theatre in Queen street, as a venue for the the main stage productions. The Cultural Centre is placed overlooking the Brisbane River with easy access to the buses and the Melbourne Street Railway Station.

In our generation, we had much the same type of entertainment, but in a different environment. Except we miss the bonus of stage, screen, theatre organ and orchestra presentations whilst being at the movies.

END

RADIO PROGRAMME

"THEATRE ORGAN HIGHLIGHTS"

(By Russell Robertson)

The programme "Theatre Organ Highlights" which is heard from 2CBA on Monday nights is now an established weekly feature. The idea for such a programme had been suggested by Robert Gliddon to the Committee and after some discussion, it had been agreed that the possibilities should be explored. Frank Ellis supported the idea strongly, and when he became Publicity Officer in 1984 he quickly began to investigate means by which it might be achieved. But, getting radio time is not easy. The Commercial Stations want payment for time and their rates are high. There was, however, an alternative, Non-Commercial or Community Radio.

These stations vary greatly, but one was seen as a real possibility. It is on the air every day, its transmission

covers a wide area, it has a large audience, and theatre organ music is compatible with its general programming. It is station 2CBA FM. He wrote to Vernon Turner, the station Managing Director introducing himself as the Publicity Officer for T.O.S.A., and also he gave him an invitation to the next concert as a guest of the Society. In a few days time Frank received a telephone call from Vernon Turner who thanked him for the invitation, but regretted that earlier commitments prevented him from accepting. During their conversation the subject of a Theatre Organ programme came up and after some discussion, arrangements were made for Frank to go to 2CBA for a special meeting to examine the feasibility of such a programme.

The meeting was satisfactory for all. Vernon Turner needed something suitable to take over from Eric Jupp's "Magic of Music" which was soon to finish, and he believed that a programme of theatre organ music would be an appropriate replacement. "Theatre Organ Highlights" was allocated to the nine p.m. time slot and Frank agreed to arrange and present the programme.

The agreement requires the programme to be recorded in advance. Frank reported at the station on Thursday, 30th August 1984 for the first recording session.

This could have been unnerving and shattering, but Alan Burton, the recording engineer and Vernon Turner, appreciating his lack of experience helped with suggestions and advice and the recording session was quite successful.

The first programme was heard on Monday the 15th October 1984, and with nine separate items it was quite a busy thirty minutes. It consisted of the following:- "Mack The Knife" by Vic Hammett, "Sentimental Journey" by Eric Lord, "I Guess I'll Have To Change My Plan" by Tiny James, "I'll Get By" by Eric Lord, "Butterflies In The Rain" by William Davies, "Dambusters March" by Noel Briggs, "Body and Soul" by Tiny James, "Get Me To The Church On Time" by Willam Davies, and "Cabaret" by Vic Hammett. It was well received and Frank was gratified that once again there was a session of theatre organ music on radio. The programmes need a lot of preparation time. He commences by listening

to about eight L.P. records (each about 30 - 35 minutes). The quality of the recording is checked, each of the tracks is timed and they are assessed for their suitability for the programme. At the end a preliminary selection is made, a playing order determined and a provisional script is prepared.

The most exacting part of the preparation is the timing of the programme. The station has set maximum and minimum levels and the programme must not go beyond these limits. If the preliminary arrangement timing is outside the limits then one or some of the recordings will be replaced so as to get the desired timing. The record changes will also mean changes to the script too.

When he is satisfied he has the programme he wants, he will type out the final script and then type up the Station Running Sheets which are submitted to the Performing Rights Association. Finally he will telephone 2CBA to make an appointment for the recording session.

At the recording session, Frank and Alan Burton first go through the script together and then Alan checks the programme recording sheet and the records. When they have finished, Alan adjusts the equipment in the control room, and Frank goes next door into Studio A, ready to begin the programme.

The signature music starts and at the correct moment, Alan signals Frank to commence his introduction. Halfway through it, Alan's voice comes over a speaker to tell Frank that it is being cancelled. The microphone position was unsatisfactory. Alan repositions it, they make a trial and he is satisfied.

The programme starts again and goes through without any problems. At the end, Alan checks the timing. Exactly thirty minutes.

In the break before the next programme starts, I join Frank in studio A. The walls, ceiling and floor are all completely soundproofed. There is no echo and our voices sound strange. Conversation soon lapses.

A signal from Alan, and the next programme starts. Near the end, there is a very fine recording of a theatre orchestra with an organ. When it finishes, there was an excited response from Frank, "that was really great - look, let's have another from that same L.P., let's see . . . yes . . . we'll have this one".

What the listeners will hear will sound like real live spontaneous radio, but I'm standing behind him and I can see that it is all in the script. It is planned radio, but it sounds great.

The next programme is to be taken from an organ recital at Marrickville Town Hall. Concerts are by far the more difficult programmes to record. This is brought about by the different conditions required for concert and radio presentation.

At a concert, the introduction to each item is usually longer and often there can be a short delay while the organist sets the stop tabs before beginning to play. By contrast the thirty minute programme is very compact and has a low ratio of commentary to music. Transferring a concert to radio means that the introductions must be shortened, the silences removed and the applause abbreviated.

Frank has checked a copy of the concert tape (copied from the master 10" reel on to 7" by Ron Wilson) several times before arriving at the station and he has already decided what cuts are to be made. He records the introduction in the usual way, and then joins Alan in the control room where by means of editing, they will reduce the length of the introductions and eliminate the silences. When they have finished editing, they still have to record the conclusion, which may have to be reduced so as to keep the whole programme within the time span.

Later I hear the playback. It sounds quite normal. No one would suspect that there had been any editing.

A few months later, I was with Frank at another recording session. We were in studio A and he had just finished the programme introduction when Alan's voice came over the speaker to say there had been some "tape squeal", and that they would have to start all over again. Alan corrected the recording equipment and then signalled Frank to start again. When he had finished, Alan's voice again came over the speaker, "Frank, on my marking scale, I give you ten marks for the way you read the introduction" "ten out of ten", asked Frank hopefully. No No, ten out of a hundred" replied Alan and then switched off before making any reply. There were no more problems and no more comments and the recording finished within the time limits.

No 108

Compact Disc - George Wright

WORKING COPY

TOSA PROGRAMME RECORDING SHEET

	ARTIST	VENUE	DATE	RUNNING TIME		TIME
				Start	Stop	COUNTER
ITEM	COMPOSER					
A	Red Hot And Blue Selection	X Cole Porter	9-30			George Wright
B	Nobody Does It Better	X ?	3-45			
C	Saint Louis Blues	X W.C. Handy	6-07			
D	May Be A Little Yellow Pinka Dot Bitchin'	? ?	3-53			
E	El Comandante	X ?	4-49			
F	Rock + Roll Walk	X ?	2-43			
G	Holiday For Strings	✓ David Rose	2-49		1	
H	Codice Of Noodles	✓ Jimmy Vanney	3-38			
I	I Love You	✓ Cole Porter	4-47		2	2-49
J	Carioca	✓ Vincent Youmans	2-18		3	
K	Blue Moon	✓ Rodgers + Hart	3-31		4	4-47
L	Kitten On The Keys	✓ Des Confrey	2-38		5	2-18
M	The Blue Dove	✓ George Wright	3-02		6	3-31
N	Secret Love	✓ ? Sammy Fain / Webster	5-24		7	2-38
						3-02
						5.24
Use only items ticked ✓						
Total time of compact disc is			58-54			
Items 1-7 time is			24-29			
Theme and Announcements not to exceed			5-31			
						G 2-49
						I 4-47
						J 2-18
						K 3-31
						L 2-38
						M 3-02
						N 5.24
						24-29

COMMENTS

Above: Frank's working copy.

2CBA-FM

WEEK / / to / /

MUSIC TAPE SHEET

2CBA FM TAPE NO.

PROGRAMME No.	TITLE	Composer/Arranger	Artist(s)	Record Label, Code & Catalogue No.	S or A	Type of Rec.	Dure'n M S	AUST'N MUSIC TIMES PLAYED IN WEEK		PLEASE DO NOT USE THIS COLUMN
								Day	Total	
THEME MUSIC	THE GOOD OLD BAD OLD DAYS	NEWLEY-BRISUSSE	WILLIAM DAVIES	AXIS 6188	A					
1.	HOLIDAY FOR STRINGS	DAVID ROSE	GEORGE WRIGHT	COMPACT DISC. DIDX 438	A		2.49			
2.	I LOVE YOU	COLE PORTER	GEORGE WRIGHT	" "	A		4.47			
3.	CARIOCA	VINCENT YUMANS	GEORGE WRIGHT	" "	A		2.18			
4.	BLUE MOON	RODGERS & HART	GEORGE WRIGHT	" "	A		3.31			
5.	KITTEN ON THE KEYS	DES. CONFREY	GEORGE WRIGHT	" "	A		2.38			
6.	THE BLUE DOVE	GEORGE WRIGHT	GEORGE WRIGHT	" "	A		3.02			
7.	SECRET LOVE	FAIN-WEBSTER	GEORGE WRIGHT	" "	A		5.24			
							24.29			

Recorded 14 Oct '86
Broadcast 24 Nov '86

Type of Aust. Rec. - C Aust Comp PA Aust. Perf/Aust PO Aust. Perf/OS CPA Aust Comp & Perf/Aust CPO Aust Comp & Perf/OS

Above: Running sheet as presented to the station. (To help in the publication of the above forms, they have been reduced 50%).

The following programme to be recorded at this session was Theatre Organ Highlights No 108. Ron Wilson had brought along his compact disc to be used in this programme. It is the first theatre organ recording made on a compact disc and it features George Wright. The quality of the recording is superior to the best L.P. records and there is almost an hour of music on a metal disc about 100mm in diameter. For me the best track is St. Louis Blues". This is George Wright at his best.

When we were leaving 2CBA, I asked Frank if he still enjoyed doing the programme. He said that after two years, it still gave him as much pleasure as when he started. However, the work is quite considerable. Between nine and ten hours is required to make thirty minutes of radio, but when the result is good, you don't mind the time given to it. It not only uses up time, it also uses up music. In two years it needed 764 items consisting of 515 tracks of organ records and 264 items from 24 Marrickville Concerts.

Theatre Organ Highlights is helping to maintain the interest of many people in organ music, and it is also drawing in many who did not have the opportunity to experience it when it was a regular

feature in many of our theatres. What is also important is that it is making many people aware of the existence of T.O.S.A.. Many, myself included, came to know of the Society through this radio programme.

One part of the programme which is always the same, but which never becomes tiresome is the Theme or Signature Music. I wonder how many have recognised it as "The Good Old Bad Old Days" which is from an English stage show of the same name. The organist is William Davies and the organ is the three manual Wurlitzer in the Granada Theatre Kingston-on-Thames, London. It has the Big Organ Sound which was typical of the Wurlitzers in the Granada circuit.

SET THE RECORD STRAIGHT

The pipe organ concert held at the residence of John Atkinson, where Neil Jensen played, was not a TOSA function and TOSA did not in any way benefit from the function.

In order that TOSA members might hear another theatre pipe organ, this journal made available the space to advertise the concert and permitted the organisers to distribute advertising at a recent TOSA concert.

DIRECT FROM THE USA.

LANCE LUCE IN CONCERT
MARRICKVILLE TOWN HALL
1st February 1987 at 2.00pm.

The New York Times said it best.....
"STUNNING PERFORMER DEBUTS AT
RADIO CITY MUSIC HALL...."

Mr. Lance Luce is a rare and marvelous talent who has recently appeared upon the theatre organ world. His stepping stone was the capture of the Yamaha National Electone Festival senior division trophy in 1978.

Having previously won the regional division contests twice, Lance was ready for what followed this victory. First, he was to become a staff artist for Yamaha International, next, the protege of the world renowned theatre organist, Mr. Lee Erwin. During this time, he appeared at National American Theatre Organ Society conventions and on the concert stages of Chicago, New York, Rochester, Carnegie Hall Cinema, Etc.

Now Lance was ready for the most coveted howard seat in the country . . .Head staff organist for the reopening of the famed Radio City Music Hall Entertainment Centre. . . New York City . . at the age of nineteen!

Recently, Lance has been named to the position of musical director and head staff organist at Pied Piper Pizza Peddler near his native Detroit, Michigan, where he is in the planning stages of a recording and extended concert tour.

Lance, at the age of twenty one, with local and national concerts, published arrangements, radio and television exposure, and a unique blend of artistry and delightful professionalism, he is ready!

HOYTS THEATRES LTD
 100, GOSWELL ROAD, LONDON

The Regent

—at the Civic Centre—Near Town Hall



A New Theatre Brings the New Entertainment

WITH the coming of the Regent, the palatial houses of entertainment familiar to Broadway and Piccadilly, will become familiar to Sydney also.

And with this mighty theatre—this wondrous Shrine of the Silent Art—comes the *new entertainment*. Hoyts Theatres Ltd., who control the destiny of the Regent—and ninety other theatres in addition—will first present to Sydney this new type of entertainment which combines the high Art of the Screen and the finest craftsmanship of the Stage.

Byron Bidwell, a famed producer, has come from the stupendous Paramount Theatre, New York, to take care of Regent Presentation.

The Regent announces that the opening attraction will be Metro-Goldwyn-Mayer's

Flesh & the Devil

with JOHN GILBERT and GRETA GARBO

A photoplay of magnitude—a worthy opening attraction for a theatre so fine.

The entertainment will also include

Regent Symphony Orchestra
 Under the Baton of SIGNOR KOST

Roy Devaney
 (from the Tower Theatre, Los Angeles)
 at the Console of the Wurlitzer

And a marvellous stage presentation, details of which will be announced later



GALA CHARITY OPENING

Friday Evening, March 9
 (Entire proceeds to Metropolitan Hospital)

BOX PLANS

Box plans for GALA CHARITY OPENING, Friday, March 9, are now on sale at Pallage. Box plan for SATURDAY, March 10 (matinee and evening) will open on Monday next at Pallage and Regent Theatre.

PREFERENTIAL BOOKING

Applications for Preferential Booking for Saturday, March 10 and all other opening performances for the ensuing 12 months may now be made at Pallage.



The Regent will be a revelation to you

LADIES AND GENTLEMEN

I welcome you all on behalf of my family to this preview concert by Neil Jensen on the 3/15 Wurlitzer Pipe Organ.

Elsewhere in this little historical information sheet Ian Hanson has paid tribute to those people who helped with the installation and regulation of this instrument and I want to reiterate that gratitude.

Some months ago Neil Jensen suggested some improvements which could be carried out on the organ and asked me when I would start the work. At that time I told him 'not for a while yet because of lack of funds,' Neil's reaction to that in his usual optimistic manner was 'that's no problem John, I'll do a concert, and we can apply the funds for use on the organ.' So that's how we came to today.

The debt of gratitude I owe to Neil is only matched by that to all you people who overwhelmed us with requests for reservations. To the point where we have had to present two concerts to accommodate the numbers. We thank you for your support.

We extend to you the hospitality of our home and trust you enjoy the programme today,

John Atkinson

THE ATKINSON RESIDENCE ORGAN

by Ian Hanson

Twenty five years of silence has now ended for the magnificent organ installed here in the Atkinson family's home.

Some of the History of this organ and the Theatre are here recorded.

Sydney's Regent Theatre opened on Friday March 9, 1928 with Greta Garbo in "Flesh and the Devil" an old silent epic. One critic wrote at the time that the theatre and music were more enjoyable than the film.

Seated at the console of the first Wurlitzer was American, Roy Devaney from the Tower Theatre, Los Angeles, Devaney was the replacement organist for Samuel Mensch, also an American. The Wurlitzer at that time consisted of only 2 manuals and 8 ranks of pipes.

It was considered by many to be inadequate for such a large theatre (seating capacity in 1928 was 2,300). Something needed to be done to rectify the situation especially as Union Theatres were well on the way to completion of their "Atmospheric" Capitol in Haymarket, and installing a much larger Wurlitzer.

Hoyts decided in late 1928 to replace the small organ with an instrument of equal proportions to that installed at the "Capitol". In 1927 the gigantic "Capitol" Theatre in Perth opened and provision made for the installation of a large Wurlitzer organ. The planned instrument was dispatched from the USA in 1928 but the organ, of 3 manuals and 15 ranks of pipes was redirected to Sydney and was officially opened by American, Wallace Kotter. The first performance was given on March 11, 1929.

The new Wurlitzer became a popular instrument, despite the cessation of silent films. Radio broadcasts and the ever-popular intermission music as well as special organ interludes assured patrons of high standards of musical presentation being maintained and backed by a twenty piece orchestra.

The early organists at the Regent theatre were all Americans. Wallace Kotter was replaced by Eddie Ford who had played the giant Kimball organ of the famous Roxy theatre, New York. Other early organists that appeared were Leslie V. Harvey and Eddie Fitch. The latter being the first organist at Sydney's Plaza theatre.

Commencing from March 21st 1931 Owen Holland became the Regent's longest service organist. He was also the first Australian to play in an official capacity on the organ. Holland's sojourn at the Regent lasted for fourteen years. Stan Cummins followed and he remained at the post until 1958. The last organist was Reubert Hayes and on Saturday 29th May, 1960 the Wurlitzer was heard for the last time in the Regent Theatre.

A decision in 1963 saw Hoyt's sell the Wurlitzer to organ builder Ron Sharpe, Who intended to salvage only some of the pipe work and incorporate this into the new Sydney Opera House Organ! Plans to build a new organ for the opera house changed and the Regent Wurlitzer was once

again up for sale. In 1967 it was announced that John Atkinson had purchased the Wurlitzer.

At this time parts of the organ were still inside the Regent Theatre. The 12 large 32' organ pipes had to be removed from a precarious position in the ceiling, and the relays and switches together with their cables were another large item still in situ. The last parts of the Regent Wurlitzer were moved in 1968 to John's home at Hurstville, where it was reunited with the rest of the organ which had been in storage with Ron Sharpe.

As the years passed, John and a few friends, myself included, painstakingly releathered and restored the whole organ, even though an eventual home seemed light years away.

Finally, it was decided to take the plunge and build a special home in which a large lounge/dining room would be included with provision for organ chambers. After nine months of work the organ was basically installed. On Sunday October 27, 1985 after 18 years hard work and 25 years of silence the first sounds of the lush Regent Wurlitzer were heard once more, during a thank you party for the workers.

The work done by John and his family together with a small band of helpers has been dedicated, incessant and the high standard can be seen today with the quality of sound which the instrument produces. This alone is a testament to those who's work and effort have brought it to this stage.

Those people the Atkinsons lovingly and gratefully thanks include, Steve McDonald, Ted Hokin, Alan Tranter, Mark Gabriel, Terry Lloyd, Brian Stoneman, Neil Jensen, Alan Misdale, Neil Palmer, Brian Doggerell, David Sacre, Greg Christoforou, Eric Martindale, Les Jacups, Michael Crowhurst and Vaughan Style. These people have all contributed their field of expertise and in some instances the work seemed to never end (take my experience with pneumatic motors inside manual chests for instance). In recent months the organ has undergone countless hours of regulation work by Alan Tranter and John together with Neil Jensen's assistance and the results are truly a magnificent sound.

And so today we are listening to a preview organ concert by Neil Jensen on an organ in a studio (22ft x 48ft) where every last degree of timbre and pipe quality can be heard by all listeners. You will probably never be as close to the pipes of an organ during a concert in any other venue.

The studio setting also means you will probably never be as close to an organist as you are to Neil today to see at first hand the work and effort that he puts into his music.

May I wish you all my best regards in the hope you will enjoy the handiwork of the few dedicated people who have brought this organ to it's present high standard in a unique installation.