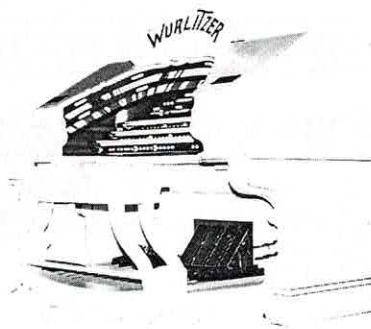
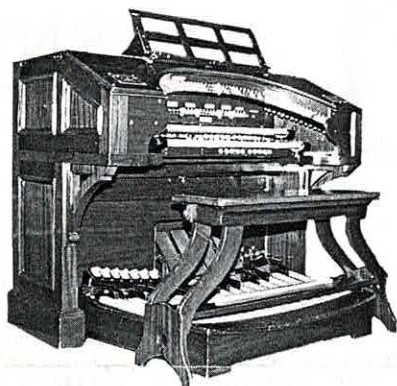


FEBRUARY, 1994

# TOSA

Marrickville Town Hall



Orion Centre Campsie

# NEWS

# CHRIS MCPHEE



**OVERALL WINNER OF ATOS' 1993**

**YOUNG ORGANISTS' INTERNATIONAL COMPETITION**

**SUNDAY, 27th FEBRUARY**

**ORION CENTRE, CAMPSIE**

Volume 33

Issue 2

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# TOSA NEWS

FEBRUARY, 1994

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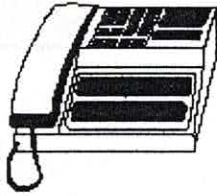
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## COMING EVENTS

### FEBRUARY

Monday 7 at 7.30 pm **Committee Meeting**

Sunday 27 at 2.00 pm **CHRIS McPHEE**

**CONCERT**

Orion Centre, Campsie

### MARCH

Monday 7 at 7.30 pm **Committee Meeting**

Sunday 27 at 2.00 pm **DAVID JOHNSTON**

**CONCERT**

Orion Centre, Campsie

### APRIL

## PERTH ENCORE '94

Friday 1 - Monday 4 **NATIONAL CONVENTION**

**PERTH, W.A.**

Monday 11 at 7.30 pm **Committee Meeting**

Sunday 24 at 2.00 pm **CLIFF BINGHAM**

**and**

**BILL SCHUMACHER**

**CONCERT**

Orion Centre, Campsie



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# Editorial

I hope 1994 has started well for everyone and, in particular, that none of our members or their friends were seriously affected by the bushfires in January. It was a very worrying time for nearly everyone.

We are expecting a big turn-out for the **Chris McPhee** concert on March 27th after his impressive **Sydney** debut at **Tony Fenelon's** Christmas concert. Everyone who heard him was impressed and everyone who met him was doubly impressed by his friendly, unassuming nature. I'm sure we will have a happy and exciting time at his concert next month, as it is always a pleasure to encourage new, young talent.

A warm welcome to our new Membership Secretary, **Walter Pearce**. We thank him for offering to help out and we also thank **Jeff Clark** for his sterling efforts in this vital position in recent years.

The committee has been seeking ways of involving more members in **TOSA** activities, especially concerts, and we would like to hear from people who may like to help out in any way - e.g. with preparation of the hall, setting up of equipment and ushering duties. If you feel you would like to help in some practical way would you please contact committee member, **Ross Adams**, on **639 6343** and register your interest. Being involved is often very rewarding and is usually a pleasurable experience for all concerned. Please help if you would like to get to know more of your fellow **TOSA** members.

The **Marrickville**, regularly-practising members are reminded that the organ console will be removed after the 10th February, thus rendering the organ unplayable, and so the practice sessions are suspended until further notice. The committee is trying to find ways of making the **Orion WurliTzer** more available, especially for those faithful few who have practised so regularly at **Marrickville** over the years. The main problems are that the **Orion** is heavily booked, and so it is harder to find free time for our practice sessions, which can even be cancelled by the Council at very short notice, and the fact that the organ is much, much harder to start up, involving security arrangements, unlocking various doors, computer connections, moving of the



console onto the hoist, etc, etc.

I know some members consider these very real problems to be weak excuses used to block members from using the **Orion** organ, but any thinking person who has seen the difficulties and risks involved cannot help but agree that, even with the best will in the world, general access to this organ is a very difficult, and perhaps even a dangerous, proposition. The committee feels strongly that nothing can be allowed to jeopardise the good relations **TOSA** currently has with the Council or to put at risk the Society's expensive investment in the **Campsie** organ by careless or unsupervised use of this facility.

On page 11 of this issue you will find an invitation to **TOSA** members to visit the new **Mechanical Museum** in **Alexandria**. This should be a most interesting outing if you have not seen this **Museum** before, as it has all sorts of mechanical, steam-driven and quaint old items on exhibition, and you will also be able to hear the big **Rodgers** electronic organ.

Best Wishes,  
**Colin Groves**

*Articles in this journal  
need not represent the  
views of the committee  
or the editor*

**The deadline for each  
edition of TOSA News is  
the 12th of the  
preceding month**

# From The President

We are now moving into our 1994 programme with some excellent artists appearing at the **Orion** organ in the coming months. With a line-up including **John Atwell**, **Chris McPhee**, **Tony Fenelon** and an overseas artist, **Chris Elliot**, not forgetting such local identities as **Bill Schumacher** and yours truly, I think we have a feast of wonderful theatre organ music ahead of us.

Turning to more mundane things, it was decided at a recent committee meeting to use this column to keep our members informed of specific items of interest. This follows comments by some members suggesting that committee meetings were a "closed shop", with not enough forthcoming information. A large percentage of the meetings is occupied with the month-to-month running of the Society, dealing with the future concert arrangements, the purchase of a bubble-jet printer for our **TOSA News** editor and the re-employment of security guards for the **Orion** carpark, and similar items of a riveting nature.

However, when more significant matters arise, you may rest assured that you will be informed promptly. Such a matter involves the provision of practice time at the **Orion** organ because of the immanent non-availability of the **Marrickville** organ. Several committee members are involved in negotiations with council officers to help overcome the substantial logistical problems in obtaining hall access and in the extraction, raising and connecting of the organ console. Rest assured, your committee is genuinely attempting to overcome these obstacles so as to provide this service to members.

Another major item for discussion was the removal of the **Marrickville** console to **John Parker's** workshop for refurbishment in early February.

Finally I must sadly report the passing of **Noreen Hennessy** several weeks ago, after a serious stroke. A full tribute to this remarkable lady has been written by **Frank Ellis** and appears on page 12 of this issue.

Looking forward to seeing you at the **Orion**.

**Cliff Bingham**

# ORGANS and ORGANISTS

## NEWS FROM ALL OVER

### WEDDING BELLS & BABY BLISS

Members will no doubt recall in last year's May issue of TOSA News, the news of **Phil Kelsall's** impending marriage to fiancée, **Julie Peters**, on 15th May, 1993.

Organ builder, **John Parker**, has just received news from **Phil** and **Julie** that a "little" **Kelsall** is due in April, 1994. I am sure that all NSW Division members of TOSA who remember **Phil** and **Julie** from their visit for the **Sydney 1991 National Convention**, will join with us in extending our warmest congratulations and very best wishes to them both.

**John** (who is about to be married himself !!) has also provided this photo sent by the happy couple, taken after their wedding at **St Anne's Church, Great Eccleston**.



## WELCOME TO NEW MEMBERS

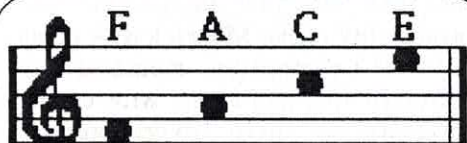
We give a warm welcome to the following new members and hope that they enjoy being part of our Society for many years to come:

**Leila Moore - Connells Point**  
**Roy Walkley - Goulburn**

## MARRICKVILLE ORGAN PRACTICE

This is to notify all members who currently practise at **Marrickville** that the organ will not be available for practice after **Thursday, 10th February, 1994**, until further notice. The instrument will be closed down so that work can commence on its refurbishment.

**Neil Palmer**



**THE MUSIC**  
With Allan Tassaker

**Allan Tassaker has decided to build his own organ!**

**So, what has he done?**  
**He has traded in his new automatic car in exchange for 2 older vehicles.**

**Why did he do that, you may well ask...?**

**"Well," said Allan, "I ended up with 2 nice manuals !!"**

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It is with sadness that TOSA notes the passing of faithful member **Joe Cosentino** on the 18th December, 1993.

**Joe** was a keen concert-goer and frequently borrowed tapes from our tape lending library

Sincere condolences to his wife and family.

# TONY FENELON'S CHRISTMAS 1993 CONCERT

Orion Centre, Sunday 12th December

A Report by Cliff Bingham

A packed house at the **Orion Centre**; **Tony Fenelon** at his sparking best AND the introduction of a dynamic, new theatre organ talent, **Chris McPhee**; all of the ingredients for a wonderful afternoon of music, and we were certainly not disappointed.

Bringing the console up with a Christmas song medley of *Santa Claus Is Coming To Town*, *White Christmas* and *Winter Wonderland*, **Tony** was enthusiastically received, and followed this selection with a swing version of *St Louis Blues*, featuring the organ's upright piano. *When I Grow Too Old To Dream* received the full ballad treatment with lots of Tibias, Voxes and Strings. A *Waltz* by **Robert Stoltz**, arranged by **Douglas Gambly**, closed off what proved to be **Tony's** final solo organ segment for the first half of the programme. The reason for this was that the TOSA Committee had invited young, 19 year old **Adelaide** organist, **Chris McPhee**, to give us all a preview of his forth-coming February '94 concert.

This reporter had heard **Chris** at the **1993 Easter Convention** and was amazed at the maturity and sheer musicianship of this very personable young man.

These first impressions of **Chris**

were confirmed in an excellent selection of numbers, including *The Bare Necessities* from *The Jungle Book*, **Gershwin's** *Soon, Oh Johnny Oh* and an authentic **Jesse Crawford** version of *A Broken Rosary*.

If that wasn't enough, **Tony** and **Chris** combined on piano and organ respectively to give us **Gershwin's** *Rialto Ripples*, the **John Farnham** song *Please Don't Ask Me* (with superbly sympathetic accompaniment from **Chris**) and finishing off the first half with Irving **Berlin's** *Play a Simple Melody*.

After a refreshing interval (many thanks to the numerous refreshment workers), **Tony** reappeared at the organ with *The Count of Luxembourg* and followed up with 2 numbers that were the concert's highlights for this writer - a very **Buddy Cole**-like *I'll Follow My Secret Heart* and a superbly rhythmic *Take Five* by **Dave Brubeck**.

Christmas was well represented in the second half as well, with a medley of old favourites including *Good Christian Men Rejoice*, *The Holy City*, *Adeste Fidelis*, *Jingle Bells* and *We Wish You a Merry Christmas*

**Tony's** final offering on the organ was the *Toccata in F* by **Widor**, a real

finger-buster. While the performance wasn't entirely free of "glitches", the vigour and dynamics required by this piece were well maintained, and the registrations were excellent.

**Chris** returned to the console with *I Want to be Like You*, an emotive *Nightingale Sang In Berkeley Square* and a wonderful arrangement of music from **Disney's Aladdin**.

**Tony** returned to the piano and joined **Chris** in a duet of the *Sandpaper Ballet* by **Leroy Anderson**.

A solo piano selection from **Tony**, which included snippets from *Warsaw Concerto*, *So In Love*, *Polonaise* and the popular **Tchaikowsky Piano Concerto**, proved particularly popular with the audience.

Two duets, *Wind Beneath My Wings* and *Temptation Rag* concluded the programme. Prolonged applause produced the encore *Swanee*.

To sum up : a superbly varied programme; **Tony** at his imaginative best; the premiere of a fine new talent, **Chris McPhee**; great lighting ( in spite of 2 "recalcitrant" spotlights - thanks **Miles** and **John**); and a **Wurlitzer** in excellent voice - thanks **J.P.**

The end result - a very satisfied audience.



*Tony Fenelon  
and  
Chris McPhee  
at the console of the  
Orion Centre's  
Wurlitzer*

# ORGAN MOVEMENTS

by TRACEY LAMALETIE

Saturday, 4th December

My much enjoyed Saturdays off work from David Jones did not really prepare me for what was in store for the move of the **Christie** organ just recently purchased by **TOSA NSW**.

My fiancé **John Parker** had been roped in by **Robert Gliddon** to formulate a "special plan" for moving the organ from **Craig Robson's** warehouse in **Alexandria** to the **Orion Centre** and **Marrickville Town Hall**, to put it into storage. I don't believe there was any "special plan" - but it all seemed to happen without too much trouble.

A motley crew arrived at 8am (some not getting there till closer to 9.30!!) and started pulling bits of organ around the warehouse, before finally realising that **Ross Adams** had not actually arrived with the large truck in which to move it. A huge pile of pieces of "organ" was assembled at the front door of **Craig's** building in the hope that at least someone on the crew would know what was actually what!

I managed to divert attention with the aid of a video camera... all organ "packers" love to see themselves on camera, and on this occasion we had plenty of "real work": Everyone who had been limping, staggering, crawling or relaxing was "furiously busy" whenever I had the camera on. We even had an injury !!!! - very spectacular, we even waited till the blood flowed a bit more before doing the action replay in slow motion !!!! Thank goodness, **Bill Schumacher** only had to play the piano that night, and not an organ with pedals - I can't think how his severed leg would have managed!

The blood looked authentic, and the crew all laughed - we had a **GREAT** time... really! (Poor **Bill**, we were concerned..... we needed the help !!)

Everything ran smoothly at the **Alexandria** end, with **Ross Adams'** truck tightly packed for the first trip. **Paul Luci's** ute was also packed with pieces of organ building frame and the Bass Bourdon pipes. These were transported to **Marrickville Town Hall** for storage above the organ chambers.

There were frequent stops for photos with **TOSA's** resident photographer, **Barry Tooker**, knocking off many

shots as the morning progressed. One thrilling shot (which I doubt will be seen in the magazine) showed all of the team posing with a selection of different organ parts, one of which, held by **Bill Schumacher** - an 8' long Diapason pipe, was pointed towards the "nether regions" of someone who was bending over packing a case with pipes. (*You're right, Tracey - TOSA News was only given the "cleaned up" version - Ed.*)

**Craig** has recently purchased a large **Rodgers** electronic organ, and from time to time we were entertained by President **Cliff Bingham** and **Bill Schumacher** at the keys - maybe when work got too tough !!!!!!! Still.... the music was fun and it got everybody back into the spirit of the job.

**Ross Adams'** truck left first on its roundabout trip to the **Orion**, having to off-load first at **Marrickville Town Hall**. We loaded the station wagon with percussion instruments (which drove us crazy all the way to **Campsie** !!!!), and set off in convoy, led by **Rob Gliddon** with **Cliff Bingham**, **John Parker** and myself following.

We made a "beeline" for the **Orion**, where we had to prepare the basement for the organ's arrival. The **Canterbury Theatre Guild** gave us every help possible - **Warren Barnard**, the stage manager, being very helpful when it came to bringing the organ console and relays in through the front door, and down on the hoist to the basement.

Through all this I was trying to keep a video record, but shouts from the "gang" for more tea and coffee saw me leave the camera (missing plenty of "good Bits") to do the "essential woman's work"!!!!

It was a very hot day and all the guys were suitably dressed for hard work. I must say though that I have never seen such an assortment of **legs** (all different !!) in all my life: **Bill Schumacher** would have to get the award for the day - with the "MOST DRAMATIC LEG (singular)". Nobody matched his limp!!!, or the authentic "make-up".

President **Cliff**, **John** and I were left at the **Orion** while the truck returned to **Alexandria** for the second load. Our job was to "pack" all the off-

loaded bellows, chests and pipes into the basement room. Everything had been taken out of the truck and stacked in the under-stage corridors of the **Orion**.

Well.... I have never heard 2 people "gasbag" about organs so much - I may as well have not been there! Here's 2 guys, heaving very heavy chests, regulators and pipes through passageways, down steps, around corners - and all the while "talking shop"!!!!.... I thought they would have had enough by then (3.30pm)!!!!.... but no, we heard every "old" organ joke, some as old as their combined ages put together (boring!!!!) - I didn't even bother to put the camera on, it was so "old".

By 5pm the truck had returned with the balance of the job. Removal into the **Orion** was a little less strenuous this time, with everyone knowing the end was near! There was time for an "emergency" dash to the local to "wet everyone's thirst" and by 8.30pm we were outside the **Centre** counting our blessings!.....

**TOSA** had acquired a **Christie** organ.....

Special thanks will have to go to those who helped.: **Neil Palmer**, **Barry Tooker**, **Bill Schumacher**, **Cliff Bingham**, **Paul Luci**, **Nick Lang**, **Robert Gliddon**, and special thanks to **Craig Robson**, who although he had sold the organ to **TOSA**, was there to work really hard to help us remove it.

I really enjoyed filming "most" of it on video, and with any luck **TOSA** members will see a condensed version, perhaps at a Club Night, and you too can share in the involvement of the day.

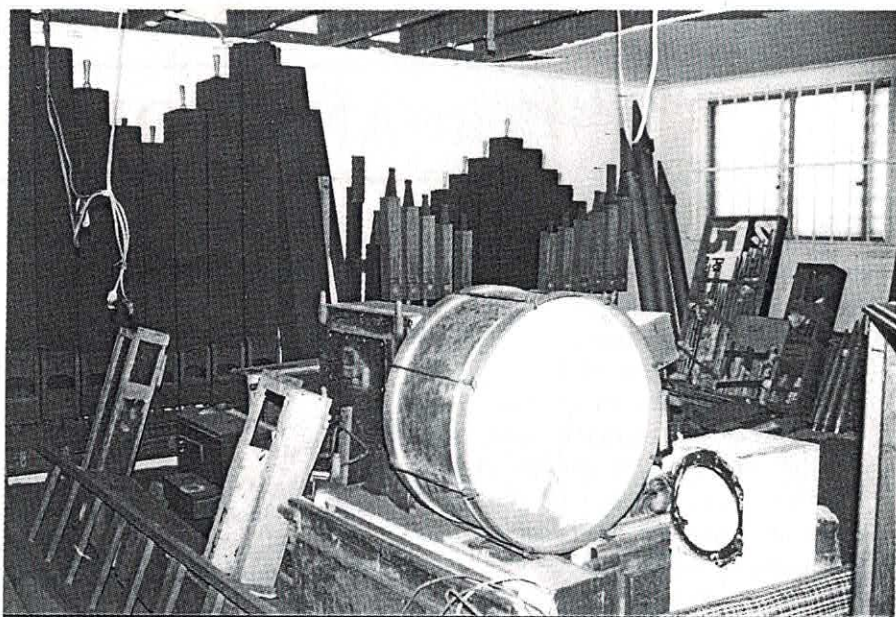
It was great to see "the gang" all working for a common goal and although we were totally exhausted at the end of the day - I ran out of coffee!!! - the guys had achieved a major milestone in the continued aims of the Society.

.....Now I can get back to a normal weekend, working at David Jones!!!

*The next page (page 7) has some candid shots taken during the course of this moving day.*

# MOVING-DAZE OR GETTING "ORGAN"-ISED

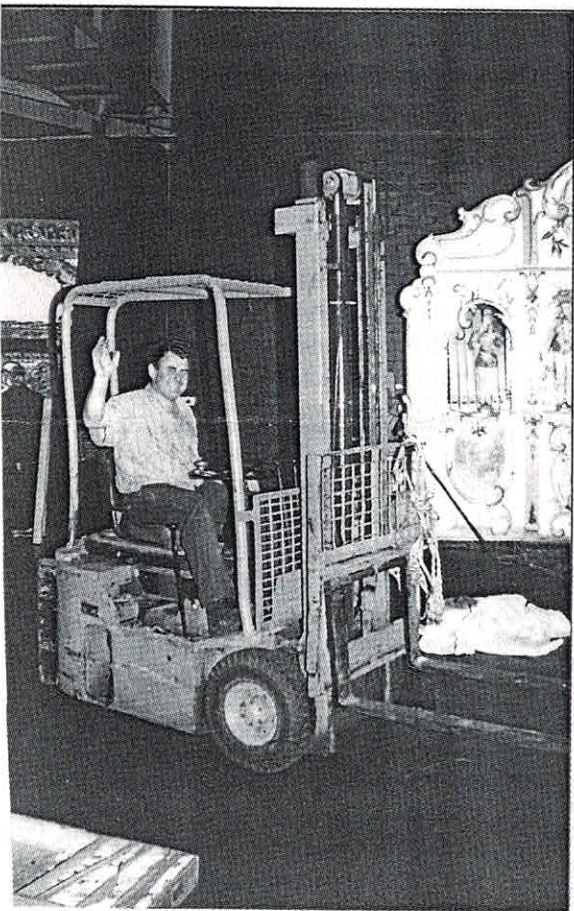
Photos taken by *Barry Tooker* and kindly screened for copying by *Network Graphics*, showing the removal of TOSA's newly-purchased *Christie* organ from *Craig Robson's Antique Music Museum* in *Alexandria* on the 4th December, 1993.



*The Christie in storage before the removal team started*



*John Parker, Robert Gliddon, Bill Schumacher, Paul Luci, Cliff Bingham, Neil Palmer at work in Craig Robson's warehouse*



*Craig Robson on forklift*



*Shifting heavy Christie relays*

## The ANN HOLMES Story

Famous New Zealand theatre organist, **Ann Holmes**, was born in **Australia**, and when quite a young girl was taken by her parents on a holiday trip to **England**. One of the highlights of her trip was a visit to **Blackpool**, where she heard **Reginald Dixon** at the **WurliTzer** organ of the **Blackpool Tower**. This "wonder of wonders" made an indelible impression on her young mind, which she never forgot. When she eventually returned to **Australia** she began studying the piano under well-known teacher, **Lottie Dearne** at the **Sydney State Conservatorium of Music**. At the end of her studies she had achieved a standard which indicated she should embark on a career as a concert pianist. Her teacher in fact urged her towards this goal and her parents endorsed Miss Dearne's good advice.

However, a dream begun in **Blackpool** some years previously, now came into focus and she had to choose between the career of Concert Pianist or Theatre Organist. The dream easily won and she threw herself fully into the task of mastering the "awe-inspiring" theatre organ. Her teachers were 2 of the "great" names in **Australian** theatre organ, **Knight Barnett** and **Nicholas Robins**. With her sound musical background, **Ann Holmes** made rapid progress under her 2 masters of the theatre organ technique. At the age of 18 years she became the youngest theatre organist in **Australia** when she took up residency at the **Roxy Theatre, Parramatta**. This lovely house, with its Spanish décor, had a sweet-toned 3 manual **Christie** organ installed and **Ann** remained there for about 6 months, after which all organists were rotated to another theatre in the circuit for a similar period. During **Ann's** stay with the circuit, she appeared at the following theatres after her season at the **Roxy**: **Civic Theatre, Auburn (WurliTzer), Astra Theatre, Parramatta (Christie), Savoy Theatre, Enfield (Christie), Strathfield Cinema (Christie), Savoy Theatre, Hurstville (WurliTzer)** and the **Palatial Theatre, Burwood (Christie)**. She also appeared at the

console of the **Christie** at the independent **Victory Theatre at Kogarah**.

Famous theatre organists appearing at other theatres in the circuit at the same time as **Ann** were: **Denis Palmistra, Knight Barnett, Nicholas Robins, Jean Penhall, Ray Chaffer, Ruby Coulson, Bert Myers, Jim Williams** and **Charles Tuckwell**, so she was indeed in illustrious company.

In 1947 she accepted a 12 month contract to appear at the **Civic Theatre, Auckland in New Zealand**. This house had a 3 manual **WurliTzer**, which was considered by many to be one of the most interesting installations in the **Southern Hemisphere**, due to its brilliant percussions—which were unenclosed. At the end of her contract she returned to **Sydney**, but she was soon recalled to the **Civic Theatre's WurliTzer** for a return season. However, this second visit to **New Zealand** was to change her life completely, for after 9 months she retired from theatre organ to marry an **Auckland** businessman, **Mr Steve Shalfoon**, and so **New Zealand** became her new and permanent home.

One of the highlights of her days at the **Civic WurliTzer in Auckland** was when the **Returned Soldiers Association** took over the theatre for a spectacular welcome to **Field-Marshal Montgomery**. Six thousand ex-servicemen packed the theatre and the **Wintergarden** beneath it, as **Ann** led them in a great singalong of songs from both world wars. It was an inspiring and unforgettable moment as she brought the great console to the top after its 38' ride up from the deep pit. The tremendous applause and the warm appreciative remarks from the **Field-Marshal** are things **Ann** would never forget - a cherished memory.

After her marriage she did not resume her theatre organ playing, but having a **Gulbransen "plug-in"** at home she kept herself in top form. She made many broadcasts over **New Zealand** radio from the console of her **Gulbransen** and always received many fan letters from listeners. When **New Zealand TOSA** member, **Eddie Aiken**,

purchased the **WurliTzer** organ from the **Embassy Theatre, Wellington**, and installed it in a workshop on his property **Ann Holmes** played recitals on the instrument and also did a number of broadcasts from the "workshop **WurliTzer**". Later on, when **Mr Aiken** and a band of dedicated helpers re-installed the organ in the auditorium of the **Tokoroa High School**, she played the opening recital to a packed house of enthusiastic organ lovers. This was on the 14th October, 1967. She visited **Sydney** in December, 1967, staying over into the New Year and gave a splendid recital for the **NSW Division of TOSA**. She was given an enthusiastic reception for her brilliant playing of the 3 manual **Thomas** electronic theatre organ, which had been especially installed in the **Wesley Auditorium**. Whilst in **Sydney**, **Miss Holmes** joined the **NSW Division of TOSA** and there is no doubt she spread "the Gospel according to **WurliTzer**" when she returned to **New Zealand**.

Asked which had been her favourite theatre and organ, **Ann** took the question a stage further by including her favourite audiences as well. She said that her favourite theatre had been the **Roxy**, her favourite organ - the **Savoy at Hurstville**, and the most appreciative audiences had been at the **Strathfield Cinema**, where audiences just loved the organ interludes.

Those who met **Ann** were charmed by her friendly and natural personality, and her willingness to chat with all who wanted to talk to her. Enormously talented, with a dazzlingly fast technique and a flair for showmanship, she had the unassuming nature of a friendly next-door neighbour, with whom you could talk for hours.

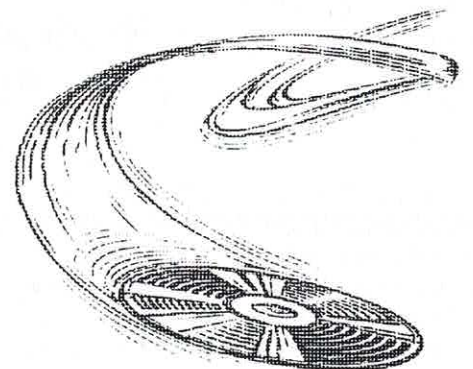
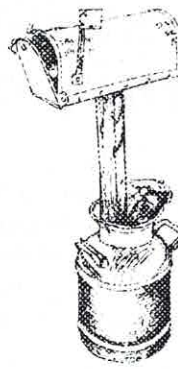
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# From The MAILBOX



*A very welcome letter of praise from Sybil Willard of Macquarie Fields :*

29/12/93

"Oh boy, what can you say about Sunday, 12th December, '93's **Christmas Concert** - not only did we get the great talent of **Tony Fenelon**, but a special bonus in the appearance, not once but twice, of young **Chris McPhee**. Thank you for this wonderful opportunity, - it made you very proud to be an Aussie in the audience at the **City of Canterbury's Campsie Orion Centre**, and be amongst the floor-stamping, hand-clapping audience.

Then, not only solo appearances, to have duets into the bargain - out of this world!

Could I ask, was this taped as was the concert by **Nicholas Martin**? If so, I'm sure they'll sell very well.

Thanks **TOSA** for your wonderful presentations - always enjoyable, but Sunday, 12th was the "**Jewel in the Crown**", don't you agree?

An avid new **TOSA** member,  
**Sybil Willard**"

*Thank you, Sybil, for taking the trouble to let us know how you liked the concert - it makes all the work seem worthwhile when the committee can feel that their efforts are appreciated.*

*Unfortunately, no recording, audio or video, is available of the concert. Recording depends on the wishes of the artists involved and, at the moment, TOSA NSW regrettably does not even have the permission of **Tony Fenelon** to lend out copies of the audio-taped version of the concerts, let alone release a commercial video! This is, of course, a great pity, as these recordings would give untold pleasure to the purchasers and also promote the cause of theatre organs to a wider audience.*

*In answer to your other enquiry, I could not be the person you met before, as I wasn't a Legacy boy, and I wasn't born until just after the period you mentioned.*

Editor

*From Max Allen of Tinonee comes news of a Manning Organ Society :*

14/1/94

"Once upon a time.... Well not really!

In April, 1993, after having attended a meeting of an **Organ Society** on the **South Coast**, at the invitation of **Bert Chamberlain**, a member of **TOSA**, I felt that such a group could be replicated where I live, in the **Manning (Taree area)**.

I felt the only way to promote this was to approach our local newspaper and I was fortunate indeed to speak to the Editor, **Peter Hay**, and put forward my (not original) idea to him. I feel sure that without **Peter's** support it could not have succeeded. The result was an editorial in our paper, and the rest is history.

Our first meeting was held on the second Tuesday in May, 1993, with 7 members, and by Christmas our membership had risen to 15. We have had to close our books as all our meetings are held on a rotating basis, every second Tuesday afternoon, at different members' homes, and that number of players makes a capacity event.

We are now embarking on forming a second group which would meet one evening per month.

Perhaps there are **TOSA** members in areas where there is no such group, who could also use this "not original" idea.

**Max Allen**"

*It is always good to hear from members who live a long way from our main centre of activities.*

*If anyone would like to contact Max about his groups or for advice on forming a similar group you can contact him at 16 **Burdett Street, Tinonee, 2430**, or on (065) 531 431.*

Editor

## Record Bar News

by Neil Palmer

**W U R L I T Z E R WONDERLAND** - Keith Tomlin and John Barnett play the **Wurlitzer Pipe Organ** and Electronic organ with Rhythm Accompaniment at the **Motorcycle Museum, Birmingham, England**. Tracks include : *California Here I Come, Five Foot Two, When You're Smiling, Rhinestone Cowboy, American Patrol, Little Brown Jug, Don't Sit Under the Apple Tree, Chattanooga Choo Choo, Always*, plus more.

\*\*\*\*\*

**W U R L I T Z E R WONDERLAND, VOL 2** The same artists and venue as above. Tracks include : *Around the World, Pal of My Cradle Days, Edelweiss, Are You Lonesome Tonight?, When I Grow Too Old to Dream, Don't Dilly Dally, Raining in My Heart, Rock Around the Clock, What'll I Do?*, plus more.

\*\*\*\*\*

Available at on CD for \$27.00 each at **TOSA Concerts**, or by Mail Order from :

**TOSA (NSW Division) Inc.**  
**304 Parramatta Rd**  
**ASHFIELD NSW 2131**

\*\*\*\*\*

Allow \$2.80 Postage per item. All cheques and money orders **MUST** be payable to "**TOSA (NSW Division)**".

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# Review of NICHOLAS MARTIN'S "IN THE MOOD" Video

by Steve McDonald

It is with pleasure that I have been afforded the opportunity to preview, and to review, this first visual recording of the very memorable and extremely well-received public performances by **Nicholas Martin**, in **Sydney** during August, 1993, for the **New South Wales Division of TOSA**, on the 3/17 **WurliTzer** theatre organ in the **Orion Centre, Campsie**.

Generally reviews of concerts and recordings have tended to be either a technical or musical critique which dissects the performance, the performer, or the music played. In this case, however, it is not my intention to venture into these areas. Instead, I propose to comment on the content purely as a devotee of the Theatre Organ, and an appreciative patron at the event.

There is only one comparison to be made of a video presentation such as this from an **English** organist, and that is with **Phil Kelsall's** production at the **Tower Ballroom, Blackpool**. Interestingly, both **Nick Martin** and **Phil Kelsall** learned their trade in a very unique and novel situation, presenting the theatre organ to a discerning **British** public on the world-famous **Reginald Dixon WurliTzer** organ, in the **Tower Ballroom, Blackpool**. The "**Blackpool style**", developed and made famous by **Dixon** and generally unfamiliar to most Australian audiences, is extremely popular with **English** audiences. The ballroom organist, with considerable imagination and the aid of some additional couplers, can create an entirely different sound to that with which we **Australians** have become accustomed. Combine that with the right technique, the discipline to maintain strict dance tempo, good presentation and personality plus, and you finish up with a superlative production. This truly is the style of **Nicholas Martin**.

In concert and ballroom situations, **Nick Martin** presents as a true professional, capable of creating the best of moods, and getting the most out of the situation - both from the audience and from the instrument. "**In The Mood**" is a great way to relive (if you were there) or enjoy for the first time

(if you weren't) some of the best popular, and a smidgen of classical, music which resulted in some of the finest entertainment ever presented to **Sydney** theatre organ audiences.

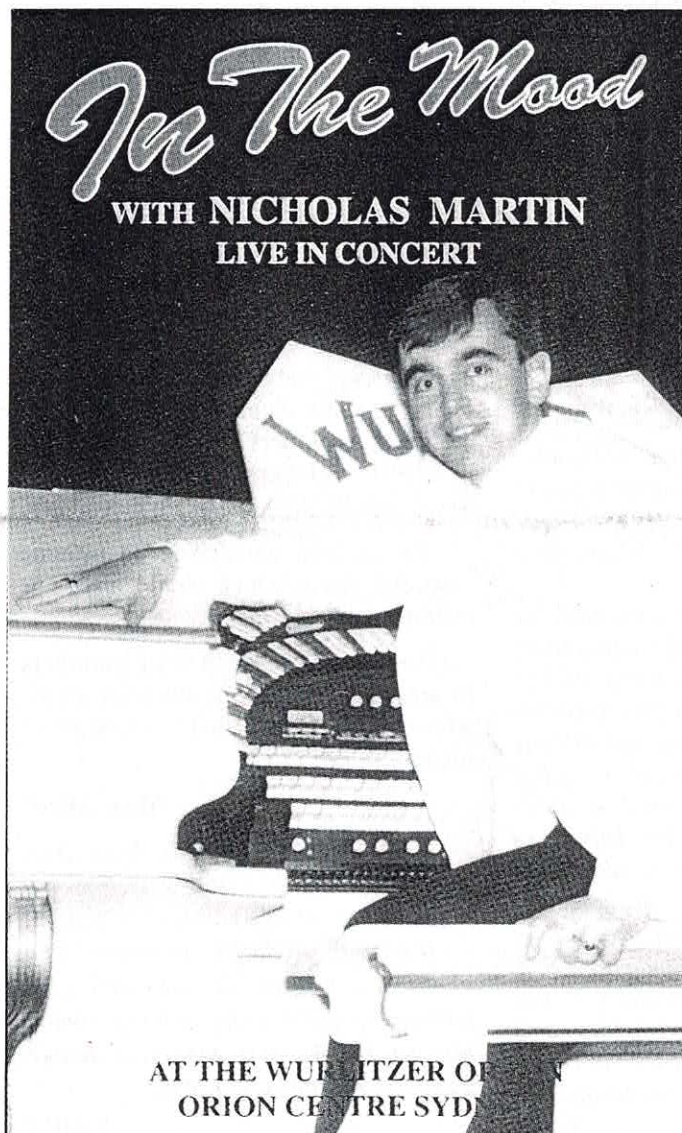
The video traces, in the first half, some of the highlights from the **Concert** and then phases into a commentary, in the form of a verbal tour through the organ, explaining how some of the effects and different sounds are achieved. We then move on to the popular **Blackpool Dance Night**, which held the audience spellbound for hours, and even into the small hours after midnight.

**Nick** played all sorts of requests from the tangos to the foxtrots, and they loved it. The lighting played an

integral part in the presentation and was expertly executed by **Miles Perry**. This added yet another dimension to the production and it was of the truly high standard which has become an important and accepted part of the presentations at the **Orion**.

This video is the brainchild of **John Parker, Margaret Hall** and **Margaret's** husband, **Robert Nelson**, and was carefully produced by them. I believe that this form of recording will become a benchmark in which other **Australian** organists will present themselves - I hope so anyway. All deserve accolades for having the imagination to give us the opportunity to relive visually the memory of a wonderful time at the **Orion**.

## NICHOLAS MARTIN VIDEO



More copies of this excellent VHS video are now available from TOSA's **Record Bar** at the next concert or by mail from the above address.

Cost is only **\$25.00**, plus **\$3.90** postage. The tape is entitled :

**"IN THE MOOD"**

and features **Nicholas** playing our **Orion WurliTzer** at last year's **Blackpool Dance Night** and at his **Sunday afternoon concert**.

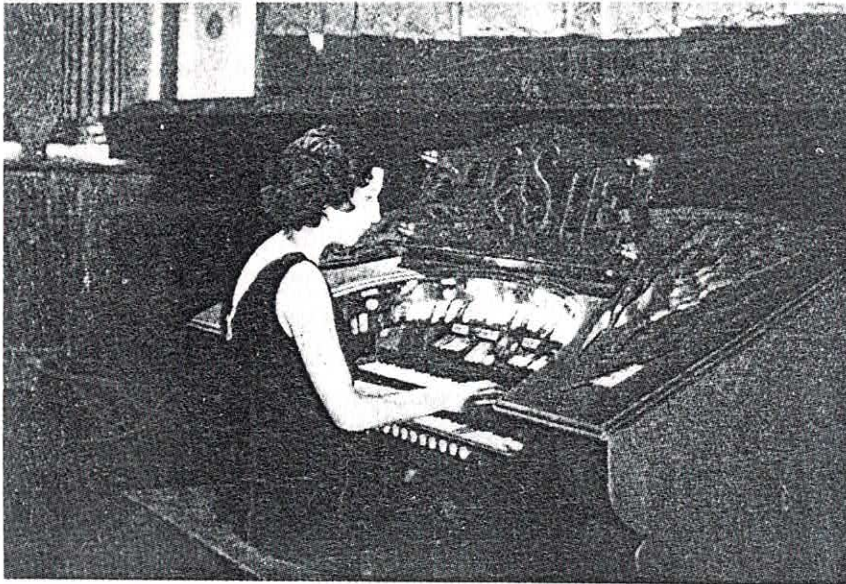
# AN INVITATION TO TOSA MEMBERS

On Saturday, 26th February, the **Service City Mechanical Restoration Museum** is having an open day and all members of **TOSA**, and their friends, are invited to inspect this new installation. This where TOSA's recently-acquired **Christie** was to be found before the moving day mentioned on pages 6 and 7 of this issue.

At the conclusion of the tour there will be an organ concert, played on the **Rodgers "Century" Theatre Organ** - a really fabulous, top-of-the-range electronic theatre organ.

The address is : **338 Botany Road, Alexandria**, which is on the **309** bus route from **Redfern Station**. On the day you will be able to recognise the **Museum** by the vintage cars parked out front. Meeting time at the **Museum** is 4.00pm and entry will be free.

Come along and enjoy a tour of this new attraction with its many historical wonders from the past and a mini-concert by a mystery organist!



## TWO HISTORICAL PHOTOGRAPHS

These two ladies are playing TOSA's latest acquisition, the **Christie organ**, in its original location - the **Kings Theatre, Gordon**. On the left, pictured at the console in 1938 is **Valda Kersey** and below is **Muriel Jeavons**

## FOR SALE

**Rodgers "Olympic"**

**Theatre Organ**

**(Equivalent to a  
3/10 pipe organ)**

**3 manual Walnut  
console with matching  
speaker cabinets**

**Price : \$17, 000**

**Contact : Nicholas Lang  
at Service City**

**on 319 6666  
or on (018) 20 3713**



# NOREEN HENNESSY - Obituary

It is with deepest regret and sorrow that I have to tell you of the passing of **Noreen Hennessy**, that great and gracious lady, who for nineteen and a half years was the featured organist of the beautiful **Prince Edward Theatre** in Castlereagh Street, Sydney.

**Noreen** was a resident of the **Bethany Nursing Home** in **Eastwood**, and on Thursday, 6th January she suffered a massive stroke. Her friend, **Merle Webb**, who brought **Noreen** to **Marrickville Town Hall** on the occasion of a concert at which we had **Noreen** as a guest of honour, was notified by the Nursing Home of **Noreen's** condition, and she left her

home at **Terrigal** immediately to be with her.

Due to the **NSW** bushfires which closed the highways to the north, **Merle** was not able to return to her home, and was trapped in **Sydney** for about a week. She was with **Noreen** at the end, which came on Tuesday, 11th January at 1pm.

It was a coincidence that my Profile article on **Noreen's** career appeared in last December's **TOSA News**. I visited her just a few days before Christmas, and she told me how pleased she was with the Profile and asked me if I could bring her an extra copy on my first visit after Christmas. Sadly, Fate decided she was not to receive it.

**Noreen** was a born musician - brilliantly talented from the age

of 3 years, as anyone reading her **TOSA News Profile** would be quick to realise. Her memories of her days in the theatre were very sharp and vivid, and she loved to talk of those days.

Each time I visited her, she always asked what was happening in the **NSW Division of TOSA**, and who would be playing our next concert - in fact, the Society fascinated her completely.

All **TOSA** members will be saddened at her passing, and I, personally, will miss my regular visits to this great lady.

Au revoir, **Noreen**

**Frank Ellis**  
Vice-President

*On 23rd September, 1990, TOSA presented a concert in the Marrickville Town Hall which was a tribute to Noreen Hennessy, featuring music that Noreen had played on the Marrickville Wurlitzer when it was still installed in the Prince Edward Theatre. The organists were Bill Schumacher and Cliff Bingham, who are seen in this photo with concert compere, Frank Ellis, and Noreen*

