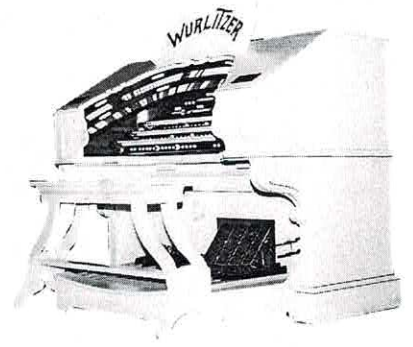


2/11 WurliTzer Theatre Pipe Organ  
Marrickville Town Hall

MARCH, 1995

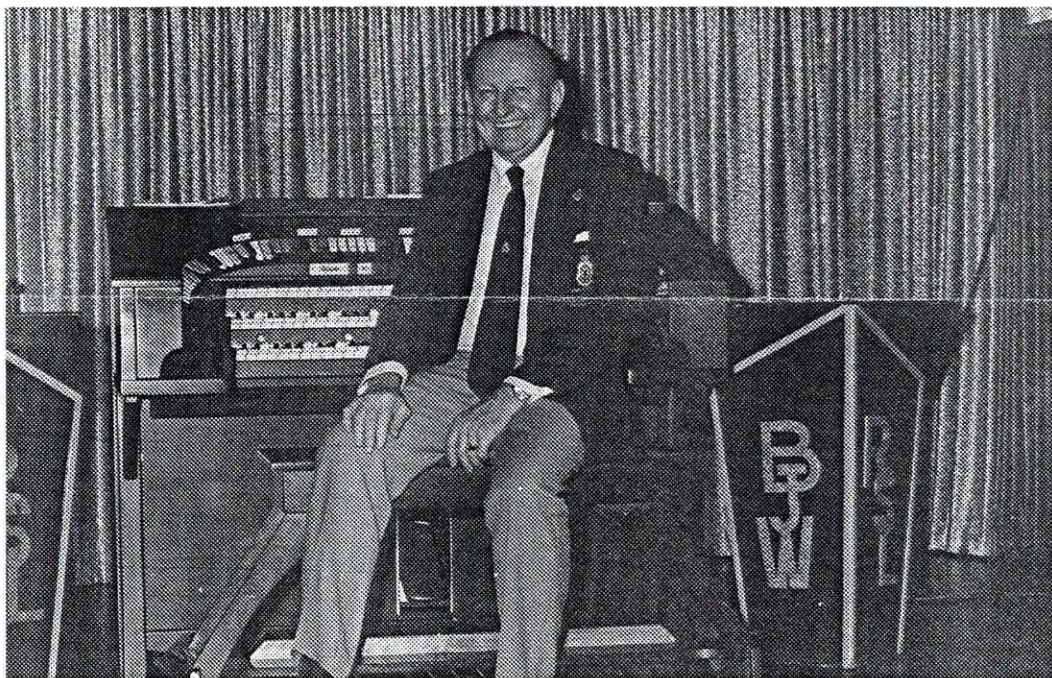
# TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ  
Orion Centre Campsie

# A Special Members' Afternoon

Our patron, **IAN DAVIES**, and friends  
at Bondi Junction - Waverley RSL Club



**Saturday, 25th March at 2.00 pm**

(see page 13)

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\$1.00



# TOSA NEWS

MARCH, 1995

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

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Mayor of Canterbury, Ald. John Gorrie

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## COMING EVENTS

### MARCH

Monday 6 at 7.30pm **Committee Meeting**  
Saturday 25 at 2.00pm **Ian Davies and friends**  
Bondi Junction-  
Waverley RSL Club  
Wednesday 29 at 7.30pm **Members' Playing Night**  
Orion Centre  
Campsie

### APRIL

Monday 3 at 7.30pm **Committee Meeting**  
Sunday 9 at 2.00pm **Hector Olivera Concert**  
Orion Centre  
Campsie

## Pipes Alive in '95

Friday 14th - Monday 17th April  
**National Convention Melbourne**

### MAY

Monday 1 at 7.30pm **Committee Meeting**  
Friday 19 at 8.00pm **Phil Kelsall's Blackpool**  
**Supper Dance Night**  
Orion Centre Campsie  
Sunday 21 at 2.00pm **Phil Kelsall Concert**  
Orion Centre Campsie  
Wednesday 31 at 8.00pm **Half Yearly**  
**General Meeting**  
Orion Centre Campsie



**REMEMBER TO TUNE IN TO**  
**2CBA-FM 103.2**

**EVERY MONDAY AT 9.00 pm.**  
For "*Theatre Organ Highlights*"  
Presented by Chris Styles



# From The President

Fellow members,

May I wish you all a rather belated happy new year and look forward to meeting as many of you as possible at our concerts this year.

Your committee has organised an exciting program of **Australian** and overseas artists for the 1995 season, including **Hector Olivera** and **Jonas Nordwall** from the USA, and **Phil Kelsall** and **Len Rawle** from England. **Australian** talent will include **John Atwell**, **Tony Fenelon** and (to be confirmed) **Ray Thornley**.

We began our 1995 concert series in the best possible way with a wonderful concert at the **Orion Centre** from **Chris McPhee**. The audience of 585 people witnessed a masterful display of musicianship from this talented 21 year old from **Adelaide**.

Your committee is delighted with the concert attendance figures over the past year, culminating in an all-time record of 746 people at the 1994 **Tony Fenelon** Christmas concert. These figures dramatically underline our policy of only presenting **Australia's** and the **WORLD's** best theatre organists. Our audiences are the envy of other **TOSA** divisions. Thank you sincerely for your support.

I trust that those of you who were at the **Chris McPhee** concert will have noticed some improvements in the **Orion WurliTzer**. In the preceding week, a new set of cymbals ("Paiste" brand) were installed to replace the rather ordinary original set. Whilst **WurliTzer** generally used quality tonal percussion units in their organs, non-tonals such as cymbals were often just so-so, hence the decision to up-grade these items.

**John Parker** also took the opportunity to do some reed regulation as well as some experimenting with weights and adjustments to the Tibia regulator and tremulant. Perhaps, more significantly, **John** swapped the Viol Celeste rank in the Main chamber with the Solo String Celeste, producing a more cohesive string chorus.

With the opening of the restored **Capitol Theatre**, our Society has enjoyed some unprecedented publicity,



due in no small way to the journalistic and promotional activities of Vice-President **John Shaw**, who wrote a press release about our ex-**Capitol WurliTzer** organ and sent it to the **Sydney Morning Herald**, who ran it in Column Eight, and the **Sunday Telegraph**, who followed up with an article and photograph in the 5th February edition. Radio **2GB** picked up on these items, resulting in an interview with yours truly on the 12th February edition of the **Ian Macrae** Sunday afternoon program. All of which is raising considerably the public profile of our Society.

Thank you also to those members who have personally expressed their support to both the committee and myself over the past months. It really does help us in our efforts to present the kind of programs that you show by your attendance that you are obviously enjoying.

Cliff Bingham,  
President

# Editorial

First of all, thank you to **Walter Pearce** who held the fort so ably while I was away, especially since a lot more changes to **TOSA News** were necessary than I had foreseen before I left.

We need to remind some of our members of the rule that no one except for **TOSA** officials are to go backstage before and after the concerts, and during the intervals. The artists need their time to prepare and relax, and this time is being seriously eroded by constant "friendly" visits. Please consider the artists and leave them undisturbed during these times, no matter how well you feel you know them. Similarly the balcony area is reserved exclusively for the sound and light operators who must not be disturbed by chattering "visitors".

Congratulations and best wishes are in order for that hard-working **TOSA** couple, who never miss a concert and are always involved in the coffee bar and the candy bar, **Edith** and **Frank Rohanec**. They celebrated their 50th wedding anniversary on 9/2/95. We wish many more happy years together.

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**

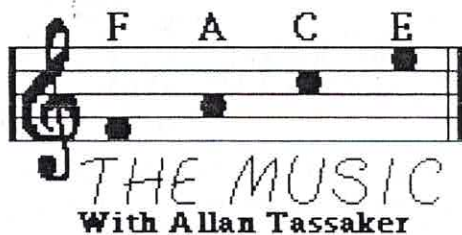
## WELCOME TO NEW MEMBERS

**TOSA** warmly welcomes the following new members and wishes them a long and happy association with our Society:

- Laurence J. Walker** - Eastwood
- Joseph O. Smith** - Gladesville
- Alexander Walker** - Steamboat, Nevada, USA
- Phyll O'Hanlon** - Potts Point
- Patricia Hansen** - Vacluse
- Madge Todd** - Bexley

- John Giacci** - Cronulla
- Jan and Yorick Lewis** - Katoomba
- Mary Hinchey** - Canterbury
- Audrey & Richard Nix** - Allambie Heights
- Ronald Aussel** - Mount Riverview
- Myrtle and Jack Tanner** - Birrong
- Marjory Cobb** - Canada Bay
- Edna Buchanan** - Bexley





Allan Tassaker says he was speaking on the phone to the chap who sold him his organ the other day. Allan proudly informed him that he is teaching himself to play with self-teaching music books.

The chap said, "That's all right, but make sure you do not practise your mistakes."

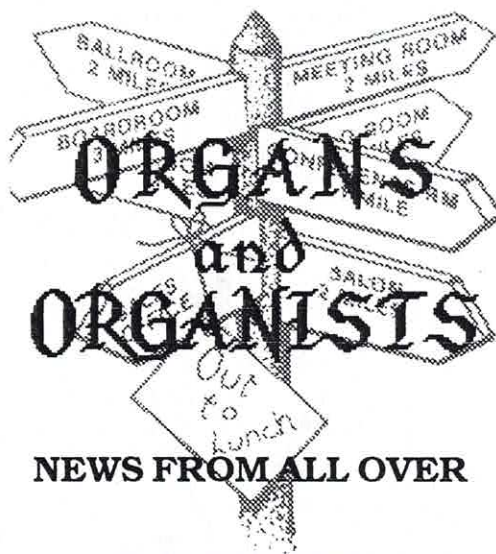
"Oh, don't worry," replied Allan. "If I'm going to make mistakes, I want to make perfect ones!"

## BUYING & SELLING

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Perfect Condition  
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## NEWS FROM ALL OVER

### THANK YOU

Reg Cant of Shoalhaven Heads recently supplied and fitted a new, larger electric motor for the vacuum pump on the WurliTzer piano connected to the Orion organ.

His efforts are greatly appreciated, especially as he travels so far to help and to attend TOSA functions.

### PARRAMATTA

Colin Adamson, deputy director of music, St John's Cathedral, Parramatta, will be presenting one of his lunchtime recitals on Wednesday, 8th March. This program, played on the historic Walker pipe organ will consist of a wide selection of musical styles, with the intent to appeal to all.

Off-street parking is available via Hunter Street. It is only a short stroll from Parramatta Railway Station.

All are welcome. Wednesday, 8th March from 12.30 to 1.10pm. St John's Cathedral, Church Street, Parramatta. For further information, phone : 683 3014

### CONCORD

Concord Uniting Church is holding an organ and piano concert on Sunday, 12th March. The artists are Wendy Hambly, and Sharon and John Weismantel.

The admission donation is \$7 or \$5, including afternoon tea, and the proceeds of the afternoon will go to the Ashfield Exodus Foundation.

The concert will be at Concord Uniting Church, corner of Concord and Wunda Roads at 2.30pm on Sunday, 12th March. For further information, phone : 809 1808.

## Membership Notes...

Over a dozen people joined TOSA at the Chris McPhee concert on 5th February. That's really good going for this time of year. If you or your friends would like to join I would suggest that you now wait until the beginning of April, then jump in quick and your membership will go right through until 30th June, 1996, for the price of 12 months.

At the last TOSA committee meeting the yearly fees were set as follows....

\$20 Full membership one person

\$12 Country/Interstate/Overseas

\$10 Pensioner

Plus 50% for spouse membership

This is an increase - but remember that membership fees have not increased for some years and are still remarkable value. If you have an old membership form, please update the fees! I have looked at the prices for TOSA in other states of Australia, and our prices are far cheaper and our concerts much better attended.

So be in it.....!!

Walter Pearce  
Membership Secretary

## FOR SALE

250 LP's  
in mint condition  
Played by some of the  
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at least 25 years  
Some only played once  
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of Beerwah, Queensland  
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# An Antipodean Adventure

Lawrence Whitfield

Lawrence recently accompanied Nicholas Martin on his triumphant theatre organ tour of Australia and New Zealand, where Nick's own lively brand of performance made a great impact wherever he went.

ON 15th JULY 1993 several months of discussions and making arrangements culminated in Nicholas Martin's travelling to Australia and New Zealand for his first concert tour 'down under'. His girl-friend was unable to go with him and so I went along to keep him company, and to see these countries and their organ scene.

What a journey! It was 11 hours just to the first stop, Bangkok, where we had to change planes with another seven hours ahead of us. I'm lucky; I can sleep just about anywhere, anytime, but Nick can't, which makes long flights incredibly boring.

Eventually we landed at Perth on Friday afternoon. Jeff Knaggs and his wife Joy made us welcome at their lovely home, and we had a lazy evening mostly watching video recordings of concerts they had made at the A.T.O.S. Chicago convention.

## The Karrinyup Wurlitzer

Next day we were taken to the Karrinyup Centre where John Fuhrmann and Ray Clements have installed their 3/17 Wurlitzer. Originally a 2/12 from the Metro Theatre, Perth, this will be about 3/19 when complete. The chambers are on both sides of the stage, and the console slides out of an alcove on the right. The hall normally seats 385 but there had been so many bookings

that borrowed seats had been placed on the stage, increasing the capacity to about 420. Nick was delighted with the organ; he liked its sound and 'feel' and it suited his style well.

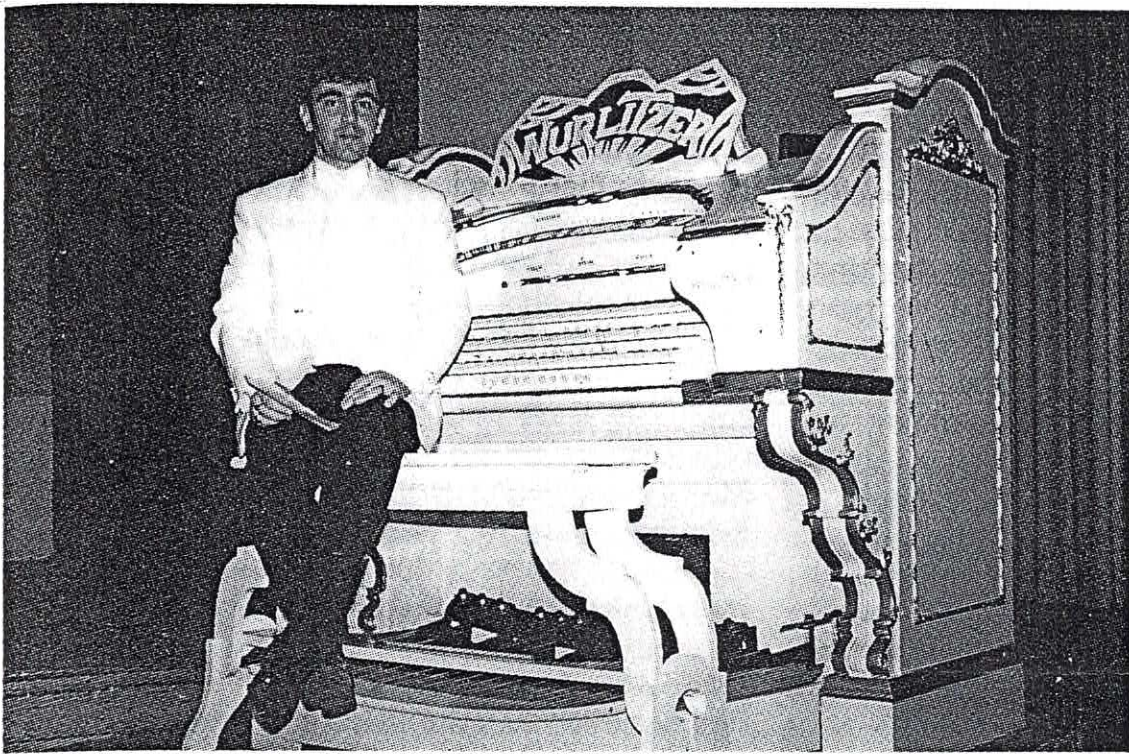
## A Capacity Audience

The Sunday was another fine, sunny day but despite that the audience poured in to fill the hall to capacity. The lights dimmed and the concert got under way; it was a typical Nicholas Martin programme featuring marches, a Strauss concert waltz, popular favourites of all sorts from the last 60 years. The audience rapidly took Nick to their hearts and seemed surprised and flattered when he asked, "What do you think of the show so far?" They were quite bemused when he explained that over here the traditional response is "Rubbish!", but they were quick to join in, amidst peals of laughter.

The end came all too soon and a large part of the audience rose to its feet to give Nick a well-deserved standing ovation — the first they'd ever seen there!

Shortly after six o'clock on the Monday morning we set off for our flight to Hobart, Tasmania. Many international artists do not go there as it has only a small society unable to pay high fees, but Nick particularly wished to visit the city. The organ there was originally the Model F Wurlitzer in Madame Tussaud's Cinema, London, which was damaged in World War II. With an English-made English horn and a three-manual (coupler) console it was later installed in the Palace Ballroom, Blackpool, for about 10 years. Then it was





*Nicholas at the 3/8 Wurlitzer of the Collegiate School, Hobart, Tasmania*

removed and went to Yeovil Theatre Organ Club and finally to Hobart — having lost its English horn somewhere along the way. This was the only one of the Blackpool Wurlitzers that Nick had never seen — it had gone long before his two-year residency at the Tower Ballroom. The organ is now in the hall of a girls' school, with a full 3 manual console, and they are raising funds to replace the English Horn rank.

#### **Errol Flynn Territory**

The second reason for Nick's keenness to visit Hobart was his enthusiasm for Errol Flynn films; Errol was born there and Nick wanted to see all the landmarks connected with him.

We spent one very pleasant afternoon visiting a wildlife park where we fed the kangaroos and wallabies — what lovely soft, silky fur they have, just like a cat's! — and viewed many other creatures.

Next day it was back to work for Nick with an interview on local radio in the afternoon and the concert in the evening.

The audience numbered about 230, the largest that they'd ever had since the official opening nine years ago. Again Nick had them yelling "Rubbish" as avidly as any British audience (Tas-

mania seems to be a very 'British' place, and they're proud of it); again he was given a standing ovation.

On the Friday we were on our travels again, to Adelaide. We were met by concert convenor Graham Pitman, who lodged us in a motel to spend a relaxing evening over a meal

followed by resting and watching television. I'm sorry to say that Australian television is much like American with about 10 minutes of advertisements every 5 or 6 minutes!

#### **The Capri Theatre**

Next day Graham collected us and took us to the Capri Theatre which is owned by the South Australia Division of T.O.S.A., and where they have installed their magnificent 4/24 mostly-Wurlitzer. It is planned to be 4/29 when complete and is in two glass-fronted chambers, one on either side of the stage with the shutters above the windows; the percussions are unenclosed. Everyone has different views but I personally don't like, and can't see the logic behind, unenclosed percussions; they are inflexible, having no expression control, and are often overpowering.

The console is large and ornately decorated and is on a slow lift centre-stage; it was originally the slave console of the 4/21 Wurlitzer of the State Theatre, Melbourne. The pipework has come from several sources and even includes some Christie ranks. It is intended to replace these with Wurlitzer or reproduction Wurlitzer ones. While we were there the theatre was



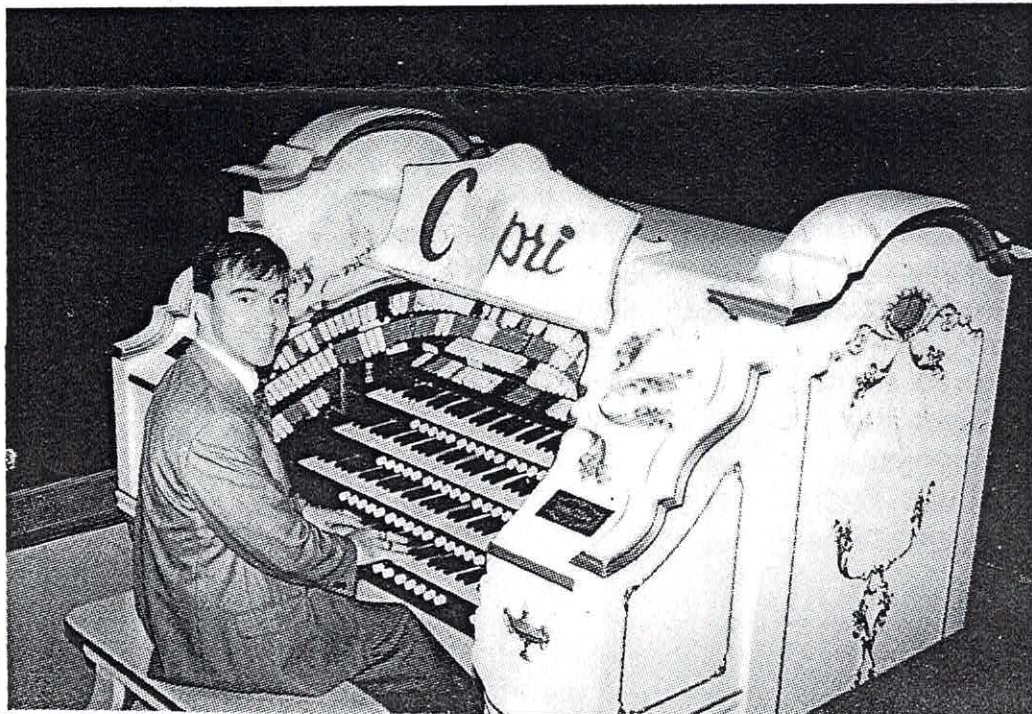
showing 'Jurassic Park', and it was expected that the profits would pay for the completion of the organ. It has a comprehensive Devtronix computer system for the organ control. The organ looks splendid and sounds impressive — as indeed it should, having had Walt Strony there directing the voicing for several weeks. It is a credit to all those who have worked on it.

At the concert the audience of over 400 was enthusiastic, but there was no standing ovation this time! Influenced by the voicing of the organ, Nick played less of a Blackpool-style programme, and included more concert items and slower numbers with rather more American styling.

### **On to Sydney and Beyond**

On the Monday we flew on to Sydney to be greeted by John Parker and Steve McDonald. John is a very accomplished organ builder, and Steve, a past President of the New South Wales division of T.O.S.A., was to be our host in Sydney. We collected a rental car, and set off to drive to Leeton, some 360 miles inland. We had chosen to drive rather than fly so as to see something of the country, and it was well worth it. It made us realise how vast the place is, and how sparsely populated away from the strip around the coast.

*At the Capri Theatre, Adelaide, 4/24 Wurlitzer  
(All photos by the author).*



We found our way to the Roxy Theatre where Nick was to play for a supper dance/concert on an electronic Wurlitzer. About 65 people were present that night and they made up in enthusiasm what they lacked in numbers. Everyone had a thoroughly enjoyable time and the audience was reluctant to let Nick go at the end. Many people left vowing to write to the local newspaper praising the event.

Returning to Sydney next day we had hoped to travel the scenic route through the Blue Mountains; sadly the road was closed by flooding and we had to return by the motorway.

Steve McDonald is restoring a 2/10 Wurlitzer, ex- Savoy Theatre, Hurstville, Sydney, to install in his house. The console has pride of place in his lounge and will look magnificent; it has been carefully stripped down and expertly French-polished to match the grand piano on the other side of the room. Steve clearly shares my opinion that while the traditional white-and-gold consoles look great in theatres and ballrooms they look out-of-place in a domestic environment. Unfortunately some of the original ranks are missing, and Steve has had to find substitutes. John Parker has agreed to do the tonal finishing so it should sound as good as

it looks, despite its mixed origins.

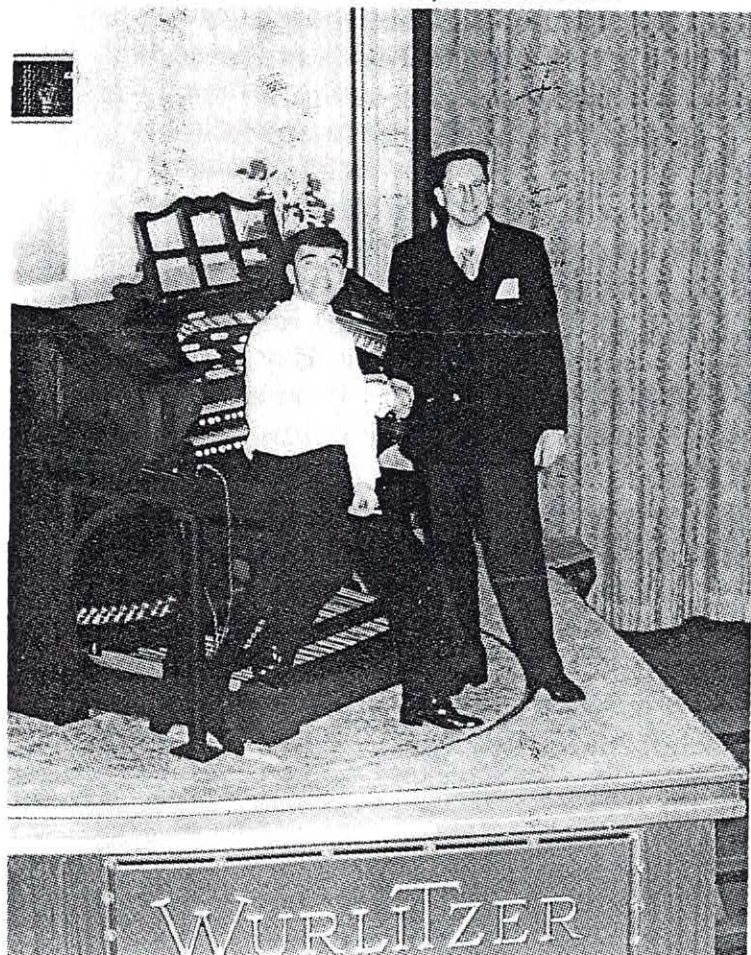
### **The Orion Centre**

John took us to the Orion Centre at Campsie (a suburb of Sydney) next day to see its splendid 3/17 Wurlitzer. The Centre is a ballroom/concert hall/conference centre owned by the civic authorities and it has a well-equipped stage with comprehensive lighting.



The organ was installed as a 3/15 in the Capitol Theatre, Sydney, in 1928. It fell into disuse and was sold to the New South Wales Division of T.O.S.A. in 1972; it was then stored for 16 years until a new home was found. Agreement was reached with the authorities at Campsie, and the organ was installed under the stage in the Orion Centre, with the addition of two ranks and a Devtronix computer system, and was opened in October 1988. The installation team was led by John Parker and his voicing and tonal finishing achieves a happy balance between British and American. It was Nick's favourite organ of the whole tour; very similar to his Wurlitzer at Turner's, it had all the sounds and facilities that he wanted, it 'felt' right and even the building and acoustics seemed just right for his music.

On Friday night Nick played for a dance, at which we were pleased to meet the well-known Australian theatre organist Margaret Hall and her husband Robert. We had been concerned that a recent shooting of a teenager *Hollywood Theatre, Auckland, New Zealand, 2/12 Wurlitzer, with James Duncan*



outside after a disco might have adversely affected the attendance; happily this was not so and almost 300 people danced, ate and drank the night away. With Nick's music, sympathetic lighting, and a roomful of happy dancers it was almost like being back at Blackpool Tower, and about 85% stayed until the end at 1.00 a.m.

Sunday was concert day again and a near-capacity audience of over 500 crowded into the Orion Centre. Nick presented probably the best concert of the tour, inspired by his affinity with the organ; the audience responded with thunderous applause and an unprecedented level of recording-buying.

Finally it was over and we were whisked away to dinner with the T.O.S.A. Committee, and had a very pleasant evening.

We then actually had 3 days free for relaxation and sightseeing before the next stage of our tour.

I was able to visit the impressive Town Hall and see the equally impressive 5-manual Hill organ, which was the largest in the world when it was opened by W.T. Best in 1890; I believe it is still the largest in the southern hemisphere and it contains the only real 64ft stop south of the equator. Regrettably I couldn't hear the organ as there was a festival in progress in the Town Hall.

#### **New Zealand**

All too soon it was Thursday and time to move on to New Zealand. We landed in Auckland to be met by James Duncan, who had organised the New Zealand end of the tour, and two other dedicated enthusiasts, Carol and Peter Nicholson.

Next morning James arrived to take us to the Hollywood Theatre in Avondale. Originally a 1926 Model F Wurlitzer in the Regent Theatre, Auckland, the organ here is now a 2/12 which was installed by John Parker. The cinema is struggling to survive against competition from a new multiplex



nearby, and the owner of the organ wants to sell it; the Wurlitzer Organ Trust of Auckland has been formed to try and buy it and keep it where it is — or in a new home if the theatre closes. The chambers are situated on the stage and the console is on a turntable lift to the left of the proscenium; the platform to which it rises is almost at balcony level! The upright piano is on a similar platform on the right, and the unenclosed xylophone stands on stage immediately behind the screen, through which it is clearly visible when illuminated.

Some of Nick's arrangements needed a little more work to adapt them to the 2-manual console, but the result sounded good and he was satisfied.

### Radio Publicity

On the Saturday evening we made our way to Radio 1ZB where Nick was to appear in a 'phone-in chat show, and on learning of my background in the organ world the presenter roped me in also. This show proved to be great publicity, as we found next day.

At the Hollywood the visiting organist plays two concerts, on Sunday afternoon and Wednesday evening. At least partly as a result of the previous evening's radio programme this show was literally a 'full house' with more than 370 in the audience — a record for a concert at this venue. Many booked up to come again on the Wednesday — that's enthusiasm! Word of Sunday's show spread, and the Wednesday attendance numbered about 280 — 200 more than usual, another record. Recognising that many had also attended on the Sunday, Nick presented a completely different programme which was equally well received. I heard that one party had made the 8-hour drive from Wellington, and a coach-load had come from Tauranga, 3 hours away.

Next day was my day for departure. My 'plane was held up for 2 hours

on the runway at Auckland by freezing fog; this meant that apart from a 2-hour break changing flights at Sydney I was in an aeroplane for about 32 hours from boarding at Auckland to landing at Heathrow — horrific!

At Paraparaumu, near Wellington, the organ is a 1929-vintage Wurlitzer 3/16 from the Civic Theatre, Auckland, opened in 1983 in a 450-seat theatre attached to Sir Len Southward's Transport Museum. This was another attraction for Nick, cars (especially fast ones!) being one of his main interests. This museum has a vast collection of classic and vintage cars and some motor cycles, bicycles, rickshaws, traction engines, model trains and even one or two aircraft! The organ is virtually unaltered from its theatre days and is situated in chambers on either side of the auditorium. The console is on a turntable lift on the left, similar to that in the theatre — but, thankfully, the organist no longer feels the need of a parachute; in the theatre there was a 30-foot drop from the top of the lift to the stalls floor! Now finished in white and gold it looks superb.

On the Sunday afternoon the audience responded as enthusiastically as all its predecessors to Nick's music and personality.

And so the tour came to an end. On the Monday Nick was homeward bound, arriving at Heathrow early on Tuesday morning to be greeted by the welcome face of his girl-friend and the not-so-welcome news that his house had been burgled on the Sunday night.

It had been a long absence but a tremendous trip and adventure which had won him many more friends, followers and admirers at every venue at which he had played. The whole tour can only be summed up as a complete triumph which has served to enhance still further the international reputation of our roving musical ambassador, Nicholas Martin. ●



# ❖❖FLASH❖❖

*Melbournians and Friends  
to Unwind at Easter*

**WHERE? HOW? WHY? WHEN?**

at  
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in'95

*TOSA (Vic)'s 95 Easter Convention...Says It All!!  
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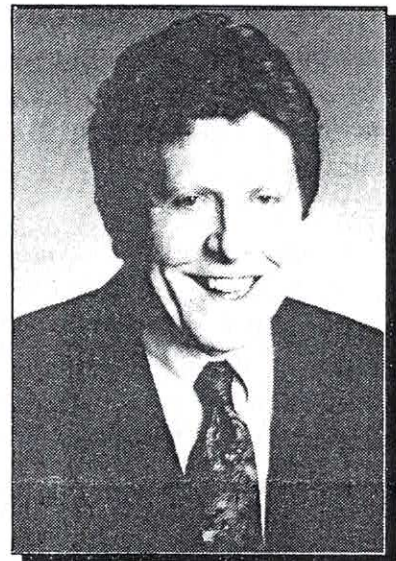
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...JOHN SENG...*

*2 Main Meals*

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\$220 if booked by 28th Feb*



*John Seng*

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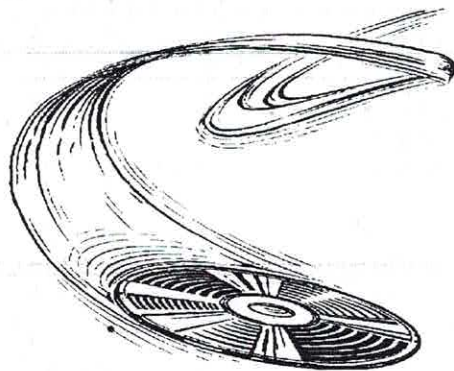
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*A Presentation of the Theatre Organ Society Of Australia (Vic. Div) Inc.*





# Record Bar News

by Neil Palmer

## TWO NEW COMPACT DISC RELEASES BY "THE LIVING LEGEND"

### GEORGE WRIGHT

#### GEORGE WRIGHT AT THE FOX, VOL.2

The long awaited second volume of George playing the famous Fox Theatre Wurlitzer. Selections include - *Sabre Dance*, *Song of the Wanderer*, *Toot Toot Tootsie*, *Just a Memory*, *You're The Cream in my Coffee*, *"Showboat" Suite*, plus more.

#### THE ART OF GEORGE WRIGHT, VOL.1

This new recording, made on the Hollywood Philharmonic Organ, is truly a showcase for the artistry and enduring quality of the music of George Wright. Selections include - *Valencia*, *Skylark*, *Muskrat Ramble*, *Where or When*, *Petite Fleur*, *Stardust*, *Spanish Eyes*, plus more.

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N.B. Not available from our  
TOSA Record Bar.

We are sorry to  
announce the death of a  
longtime TOSA member,  
**Mrs Vi Hagtharp**,  
on 27th January, 1995  
(after a long illness)

Vi was the mother and  
mother-in-law to Joy and  
John Harrison, and  
grandmother to Andrea  
and Stephen Harrison. Vi  
will be sadly missed by her  
many friends

## THANK YOU

### Norma Smith

would like to thank TOSA  
NSW Div. for the beautiful  
flowers that were sent to  
her for Doug's funeral.

She also wishes to  
thank her many friends  
who sent flowers and  
messages of sympathy  
during this time. It was  
much appreciated.

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# A Report on Chris McPhee's Concert at the Fabulous Orion Wurlitzer

by Ron Ivin

Sunday, 5th February, 1995, stayed fine, at least until the concert concluded, but afterwards we were "treated" to a couple of boisterous thunder storms. Everyone in the packed auditorium seemed to be delighted with the new seating, settling back in comfort to hear president **Cliff Bingham's** opening remarks and his introduction of **Chris McPhee**. As the organ rose from its all too constant resting place, some of us who had not had the pleasure of meeting **Chris** before were taken aback by two features - his youthfulness and his vibrant personality.

The march, *Fire Drill* set the mood for an enjoyable afternoon of fine organ music. *Fire Drill* seemed to be unfamiliar to many, which made me wonder whether it might be **Chris's** own composition. Maybe he can set us straight.

His next title, *I Don't Want to Set the World on Fire*, was topical owing to the hot atmosphere outside. What a splendid selection to display the full tonal abilities of the **Orion Wurlitzer**, with **Chris** giving it a **Jesse Crawford** feel! It was interesting to hear the little-known verse.

I would not have thought that the popular **John Farnham** song, *Please Don't Ask Me*, could be played with such haunting tones. This contrasted with the light and ever-popular *Woody Woodpecker Song* which followed. Those fortunate enough to be in the front few rows were able to appreciate the socks which **Chris** had recently purchased here. **Sydney** has everything!

**Lyn Larsen** is famous in organ circles and **Chris** chose **Lyn's** well-known number, *There's a Place in My Heart for You*. Magnificent use was made of the Tibia voices.

I just love to hear novelties on the "Wurly" and **Chris** put the percussion and piano to excellent use in his rendition of *Rag Doll*. I don't think **Cole Porter** ever composed anything unsuitable for theatre organ. Even we amateurs can make a fair attempt at a **Porter** tune. *Easy to Love* was the song chosen by **Chris** this time. His

comments on **Cole Porter's** untimely mishap were enlightening.

*Let's Get Away from it All* added more brightness to the already varied programme and indeed **Chris** had been "getting away from it all" for the last week, busy making a new CD on the **Orion** organ. We will be looking forward to its release later this year. Buy up! (You can send me the commission, thanks **Chris**!)

**Elton John** had to have a mention here but *The Last Song* was not from *The Lion King* and not too well known by us "oldies". **Cole Porter** appeared again in a beautiful rendition of *In an Old-Fashioned Garden*. I would like to know where to get the music. To take us up to interval we were treated to a medley from *Annie*. Those with short legs were glad to touch the floor for a spell before returning for more enjoyment>

**Chris's** first piece, *We Need a Little Christmas* was to echo his popular sentiment that it should be Christmas all year round. *Chelsea*, a **Fats Waller** composition was in rather a different style from that of *Alligator Crawl* and *Honeysuckle Rose*.

It seems that every organist has to have a "bash" at **Sigmund Romberg's** *Serenade*, and **Chris's** version certainly did it justice, change of key and all. Very game!

This lad likes to shock us with abrupt contrasts - *I'm Forever Blowing Bubbles*, no less.

Yes, that seemed like the ghost of **Jesse Crawford** playing *Broken Rosary* at the **Empire Theatre** in **Leicester Square** around 1933. Well done, **Chris**!

From *Carousel* came *If I Loved You* (**Rodgers**). This created nostalgia for many of us. How did you like the little stardust (gliss) effects?

On the programme given to me by **Chris**, his next number was listed as *Mir Bir Bis Ducuane*, which actually appears to be *Danke Schoen* by **Bert Kampert**. (In my humble opinion, it was a 40's classic called *Bei Mir Bist*

*Du Schoen* - Ed.) There was certainly no confusion about the playing, which was enjoyed, especially the improvisation.

As a boy I was fascinated by **Knight Barnett's** playing at the **Roxy Theatre, Parramatta**, and **Chris** revived those memories with his playing of **Knight's** "scorings" of *When Day is Done*, also with shades of **Jesse Crawford**, except for the up-tempo end.

*The March of the Cards* from *Alice in Wonderland* is an intricate piece. It is just as well the "Wurly" has a Chrysoglott stop. It is a great enhancement for many a piece.

Although *Schindler's List* is not one of my personal favourites, I have to say that **Chris's** arrangement made it a "tear jerker".

However **Chris's** finale, *Slaughter on Tenth Avenue* was definitely an audience favourite. This last offering of **Chris's** splendid musical afternoon was preceded by his personal thanks to the many involved in making his visit to **Sydney** memorable.

His unusual encore was a brace of four abbreviated tunes, *Show Me the Way to go Home*, *Goodnight Sweetheart*, *Thanks for the Memory* and *Wish Me Luck as You Wave Me Goodbye*.

To sum up - just BRILLIANT!

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