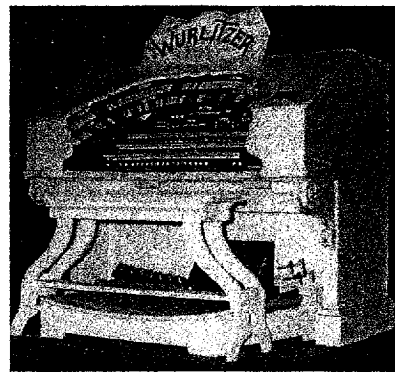


SEPTEMBER, 2002

TOSA



2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

Top US Theatre Organist

Traditional theatre organ sounds with Jesse Crawford and George Wright influences, plus as an additional bonus, a touch of jazz

Dan Bellomy



Joined by Sydney's Leading Jazz Drummer, *Laurie Bennett*, in selected numbers

Orion Centre Campsie

Sunday, 6th October, at 2pm

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Issue 8
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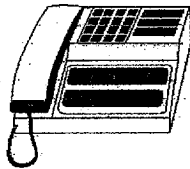
SEPTEMBER, 2002

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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TOSA NEWS Items, Advertisements - EDITOR
All numbers use the prefix 02

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COMING EVENTS

SEPTEMBER

Monday 2 at 7.30pm Committee Meeting
Thursday 12 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm
Thursday 26 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

OCTOBER

Sunday 6 at 2.00pm Dan Bellomy Concert
Orion Centre Campsie
Thursday 10 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm
Monday 14 at 7.30pm Committee Meeting
Thursday 24 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

NOVEMBER

Monday 4 at 7.30pm Committee Meeting
Thursday 14 at 1.30pm Members' Playing Day
Orion Centre Campsie
Phone 9716 0151 to confirm
Sunday 17 at 2.00pm Len Rawle Concert
Marrickville Town Hall
Saturday 23 at 2.00pm Annual General Meeting
Margaret's Music Room
Moxon Road, Punchbowl
Thursday 28 at 7.30pm Members' Playing Night
Marrickville Town Hall
Phone 9798 6742 to confirm

From The President

I'm writing a few days before the Chris Powell concert, and we appear to have solved the problem of access to the Marrickville Town Hall for tuning and practice, though it's going to involve some after-midnight work! We are all looking forward to the concert.

There was no Members' Playing Afternoon at the Orion in July or August due clashes with function preparations. Unfortunately we only get told the day before. Make sure to phone about the September Players' Afternoon, as the organ is presently out of service while work is being carried out, and it might still be that way. Always phone ahead - for both venues.

Saturday at the Orion, Neil and I managed to do some maintenance recently while a Chinese wedding was in preparation and then in progress upstairs. Quite interesting! Had to be very quiet - but we managed to have a brief look at proceedings from back-stage!

Please see the Nomination Form in this edition (page 10). Yes, its time for Committee Members and Officers to be elected. Note that nominations have to be in no later than 11th October. As far as I know, all are standing for re-election, but let's have everyone show an interest.

The fact that you received this *TOSA News* shows that your subscription has been processed and you are paid ahead. Did you receive your new Membership Card? If not, please tell me - phone 9716 0151.

There you are Mr Editor, I've left you some space this month.

Regards,
Walter Pearce



Editorial

It's that time of the year again - yes, it's time to nominate for the TOSA Committee positions. All those members with constructive ideas of how to improve our Society will rush to nominate, as this is the best way to bring new perspectives into the Society. The Nomination Form is on page 10. Please fill it in, cut it out, and send it off before the 11th October. (You have plenty of time to think it over!) If you want to keep your *TOSA News* magazine in one piece for posterity, as many do, you can always copy the form by hand, or photocopy it.

The Committee members (and the editor) have been encouraged by the amount of mail received on the topic of "associated artists, etc". It seems to have stirred up quite a bit of interest, and some people are obviously reading their *TOSA News* magazines. However, we feel the subject should be wound down for now. Page 7 has Allan Brooker's final word on the topic.

As editor, I am always pleased to publish the views of our members, since these ideas are often more interesting to NSW readers than the items that I find on the Internet or in interstate newsletters. (It also saves me a lot of time looking for items, too!)

At the last Committee meeting, it was decided to increase the price of any full-page, printed insert (supplied already printed, but which TOSA has to insert into the Magazine at postage time) to \$125.00. All other prices, including members' freebies remain the same as before.

However, for paid ads or inserts, TOSA now requests PAYMENT IN

ADVANCE. This means, of course, that it's cheaper for someone to have the advertisement (scanned or set-up) included on a normal page of the magazine, which can be printed and collated by our photocopying machine. It now becomes more expensive for advertisers to have TOSA do the labour-intensive manual insertion of the pre-printed material, and, of course, they would have already had to pay for the printing to be done elsewhere. (But, of course, they can supply a high-class, all-colour job, if that is what they wish us to publish.)

Thank you to all our contributors, but a special thank you to Ron Mosman for completing his first concert review for *TOSA News*. We have very few reviewers and it lightens everybody's load if the task can be shared. Any other volunteers?

Best Wishes,
Colin Groves

TOSA's AGM

Please note in your diary the date of our Annual General Meeting - Saturday, 23rd November. Also, if you wish to suggest a motion for that meeting's approval, you will need to send it to me, the editor, before the closing date of next month's *TOSA News* - i.e. 12th September, for publication in that issue.

Welcome To New Members

TOSA (NSW) is delighted to welcome the following new members to our ranks, and we wish them a long and happy stay with our Society :

Janette Chudleigh - Roseville
Bruce Laughton - Banks (ACT)
Jessie Murray - Drummoyne

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



NEWS FROM ALL OVER

AUCKLAND, NZ

Two Internet messages from James Duncan who is the concert manager for the Wurlitzer Organ Trust of Auckland which looks after the Wurlitzer in the Hollywood Theatre in a suburb of Auckland :

A CELEBRATION - 2002
WE'RE HAVING A PARTY
AND WOULD LOVE YOU TO
JOIN US !!

Hollywood Theatre,
Avondale, Auckland

Saturday and Sunday, 9th & 10th
November - *Wurlitzer Weekend*
with Neil Jensen and NZ Artists

To celebrate 20 years of music making at the Hollywood Theatre by our vintage 1926 Wurlitzer pipe organ, The Wurlitzer Organ Trust of Auckland will be presenting a concert spectacular to celebrate this milestone in Auckland's musical entertainment scene.

* Saturday 9th November at 7.30pm

Neil presents his "*Andrew Lloyd Webber Song Book*" joined by NZ Opera Factory soloist - Emma Sloman, plus Neil accompanies the screening of the Lon Chaney 1925 silent movie "*Phantom of the Opera*".

* Sunday 10th November at 2.00pm

Neil teams up once again with The 1932 Jazz Orchestra for that great "*Organ & Dance Band*" combination.

If you would like to join us for the festivities, please e-mail me on <tremsoff@xtra.co.nz>, and we will endeavour to find some accommodation for you, or recommend something close by and reasonable.

For the benefit of anyone visiting who would like to tickle the ivories of the Hollywood Wurlitzer, an "Open Console" session can be arranged for Monday, 11th November.

A Brief History of the 3/12 WURLITZER PIPE ORGAN of the HOLLYWOOD THEATRE

Original organ Model F 2/8
Wurlitzer, shipped October 15, 1926
to the Regent Theatre, Auckland,
NZ - OPUS 1475

1927 - 1944 = Regent Theatre
(Premiered by Eddie Horton)
1944-1969=Hutt Valley High School
1969 - 1978 = Lindsay Anderson
1978 - 1993 = Les Stenersen
(installed Hollywood Theatre -
premier concert 1982)
1993 - now = Wurlitzer Organ Trust
of Auckland (Hollywood Theatre)

Piano attachment added 1982 -
Wurlitzer Model 135B Piano/
Console organ shipped 1927 to the
Cozy Theatre, Masterton.

1998 Refurbishment

(a) Tonal Resources Solid State Relay
and Console combination action
(b) 3 Manual Console ex-Model 235;
3/11 Wurlitzer, shipped January 25,
1926 to Loews Theatre, Norfolk,
Virginia, USA - OPUS 1256.
(Purchased by the Trust in 1997
through Mr Russ Evans in Seattle
and restored by J. W. Parker, Sydney)
(c) Additional non-Wurlitzer
pipework ex-Robert Morton, and
George Croft, NZ. (Original 2 manual
console ex-OPUS 1475 sent to Mr
Michael Woolf, Wellington, in
1998.)

The Twelve Ranks

Tuba Horn; English Horn (*Crofts*);
Tibia; Tromba (*Crofts*); Solo String
(*Robert Morton*); Concert Flute;
Kinura (*Robert Morton*); Violin; Vox
Humana; Violin Celeste; Clarinet;
Diapason

Percussions

Glockenspiel/Orchestral Bells; Master;
Xylophone (re-iterate); Sleigh Bells;
Chrysoglott; Marimba Harp
(*Christie*); Toy Counter + Effects

Unenclosed

Xylophone (single tap); Tower Chimes
(*Church & Carillon Bell Co.*,
England - ex-Auckland Town Hall
Organ); Cathedral Chimes; Piano

Then came the bad news :

Friday, 9th August, 2002

AUCKLAND IN MOURNING

Theatre organ enthusiasts are reeling from the news of the passing away of founding member of the Wurlitzer Organ Trust of Auckland and owner of the Hollywood Theatre - home to the 3/12 Wurlitzer pipe organ.

Jan Grefstad passed away this morning at 6am in Auckland Hospital. He suffered a fatal heart attack. He was undergoing chemotherapy for lymph gland cancer. This apparently had no bearing on the attack.

Many of you are organists who have performed concerts on the Hollywood Wurlitzer, and I'm sure now join me in extending our deepest sympathy to Jan's surviving family - his dear nephew and niece, Mark and Amanda.

At this stage, it is too early to ascertain the future of the organ and the Trust at the Hollywood, but once we have met with Mark at a later stage, I will advise you. I think it best to say, all concert engagements will stand until otherwise notified.

I'm completely gutted just now

James Duncan - Concert coordinator Wurlitzer Organ Trust of Auckland.

Friday, 2nd August

Neil Palmer received this fax from TOSA member Reg Cant :

Just a note to advise that Bert Myers passed away in his sleep Wednesday, 31st July, from pneumonia, at Nowra District Hospital.

Bert was one of a group of theatre organists who played the suburban theatres. He played at the Burwood Palatial, Hurstville, Kogarah, Enfield, Parramatta Roxy, New Zealand.

He was a first-class teacher of piano and organ, and taught me (Reg) for over 7 years. His wife, brothers and sisters survive him.

Neil comments: "I advised Frank Ellis and Frank recalls Bert Myers also played at Strathfield. In New Zealand he appeared at the Civic, Auckland."

Neil Palmer

A Brief History of the Organ in Australia

Adapted from an article by John Maidment

Australia was first settled in 1788 and shortly afterwards a few small pipe organs were brought to Australia by British emigrants. It was not until the 1820s, however, that the first commissioned church organs arrived, built by the London firm of John Gray for churches in Sydney and Hobart.

In the following two decades, a number of mainly small instruments arrived, a notable exception being the 1840 Bevington for St Mary's Cathedral, Sydney, complete with 32ft pedal stop and case designed by Pugin, alas later destroyed by fire.

From the 1850s onwards large numbers of British organs were sent out to Australia in the tide of high British emigration and the wealth which accrued as a result of the gold rushes.

The earliest attempts at organ-building in Australia were made at Sydney in 1840 when Johnson & Kinloch built a new two-manual organ for St Matthew's, Windsor, these builders later individually completing further instruments for clients in New South Wales.

There were also isolated examples of local organ-building in Adelaide, by Samuel Marshall, and in Melbourne, by Peter Hurlstone; in the latter city, James Moyle was engaged in organ-building during the 1850s together with Henry Smith.

In the Barossa Valley region of South Australia, several German expatriates built small instruments based upon German models. These included Carl Krüger (1802-1871) and Daniel Heinrich Lemke (c.1832-1897). Krüger had come from Cottbus, in Germany in 1848, while Lemke had emigrated from Grabowa Hauland, Posen, in 1855.

Their instruments were mainly small positives, considered to show the influence of Gottfried Silbermann. Later Johann W. Wolff built organs in South Australia, while Ernst Ladegast (1853-1937), son of noted German organ-builder J.F. Ladegast, emigrated in 1883 to Sydney where he worked for several firms.

From the 1860s the indigenous organ-building industry gained momentum at

the hands of George Fincham (1828-1910). Developments mainly took place in Victoria, where a tariff gave protection to the craft; elsewhere in Australia the industry was slow to develop.

Fincham was apprenticed to the leading London organ-builder Henry Bevington in 1842 and later worked as a foreman with J.C. Bishop in London before emigrating to Melbourne in 1852. Building and equipping a new factory in Richmond, his first instrument was completed in 1862.

From small beginnings, the firm prospered and by the end of the century had built almost 150 new organs for churches and public halls in four Australian states and New Zealand. Initially adopting mechanical action, the firm developed a new system of tubular-pneumatic action which was used for many instruments from the late 1880s onwards.

During the boom period of the 1880s, the firm built no less than 57 instruments, but only 26 were built in the following decade owing to the depression. These were characterised by the use of spotted metal pipework, low wind pressures, generally complete choruses and multi-towered cases.

In Sydney, C.J. Jackson and William Davidson were prominent from the end of the 1860s and Charles Richardson (son of a prominent English builder) from the 1880s onwards. Most of their output was in the form of smaller instruments, largely with mechanical actions.

In Brisbane, Benjamin Whitehouse jr completed his first organ in 1888 while Fincham & Hobday established in Adelaide in 1881, building 11 organs there; the business was taken over by J.E. Dodd in 1894. Meanwhile, in Victoria, Fincham received competition from Alfred Fuller and William Anderson in the 1880s and 1890s.

In Western Australia, the gifted amateur builder R.C. Clifton built a few organs at the turn of the century.

By the end of the 19th century, Australia possessed some of the finest contemporary examples of the organ-

builder's craft to be found anywhere in the world. All of the illustrious English organ-builders of the period were represented by instruments in Australia, including J.W. Walker & Sons (54 instruments) and Hill & Son (34 instruments), together with many regional builders from Birmingham, Bristol, Huddersfield, Hull and Manchester. These instruments largely went to New South Wales in the absence of a strong local organ-building industry, where many survive unscathed and are now of international significance.

Principal imports included the Town Hall organs at Adelaide, Melbourne and Sydney, all built by Hill & Son and the latter the largest in the world at the time of its construction. Major church organs included the Hill instruments at St Andrew's Cathedral, Sydney and Sts Peter & Paul's Cathedral, Goulburn, the T.C. Lewis at St Paul's Cathedral, Melbourne and the Forster & Andrews at St Saviour's Cathedral, Goulburn.

A number of organs arrived from continental Europe, the largest coming from such firms as Merklin-Schütze, of Brussels, E.F. Walcker, of Lugwigsburg, R.A. Randebrock, of Paderborn, and Theodore Puget, of Toulouse. A number of lesser-known German firms are also represented by work in Australia.

In the early 20th century, major exports continued, including major examples from the English firms of Hill & Son, Norman & Beard and Bishop & Son, culminating in the 1929 organ for Melbourne Town Hall, from Hill, Norman & Beard and the Henry Willis & Sons rebuilding of the Brisbane City Hall organ (1927-1929).

From around 1917, the American firm of *Wurlitzer* also began to export cinema organs to all of the Australian states, some of four-manuals and more than 20 ranks while a few Aeolian player organs were imported for the homes of wealthy private owners.

A number of new names entered the organ-building scene in New South Wales and Victoria early in the twentieth century, including G.C. Griffin, C.W. Leggo, W.L. Roberts and F. Taylor, all building instruments

of symphonic design and mainly with tubular-pneumatic actions.

However, the most important builder of symphonic organs was the Adelaide builder Josiah Eustace Dodd (1856-1952) who quickly forged a new and progressive organ-building style which was widely sought after by clients in five Australian states and New Zealand. Later, the English firm of HILL, NORMAN & BEARD opened a factory in Melbourne in 1927, the firm completing more than 800 contracts until its closure in 1974. The firm was the first in Australia to adopt electro-pneumatic action as its standard, many of which were built upon the extension principle.

While the interwar depression saw fewer new organs built, the postwar period resulted in an organ-building boom, with many firms working to maximum capacity, building instruments with electric actions. These included Hill, Norman & Beard, George Fincham & Sons, Laurie Pipe Organs (all in Melbourne), J.E. Dodd & Sons Gunstar Organ Works (in Adelaide) and Whitehouse Bros. (in Brisbane).

However, with a growing interest in the classical organ and the belated arrival of the principles of the orgelbewegung in Australia in the 1960s, firms including Sharp, Pogson and Fincham began building mechanical action instruments of classical inspiration, later joined by Smenge in the 1980s.

Ronald Sharp (b.1929) was the first to build modern mechanical action instruments in Australia, these exhibiting an original synthesis of tonal design and construction. His work culminated in the building of the largest mechanical action instrument in the world, at the Sydney Opera House, opened in 1979.

The Sydney builder Roger Pogson (b.1932) followed soon afterwards, his instruments exhibiting an original approach to design and solidity of construction. Later, Knud Smenge (b.1937) began building organs in Melbourne in the early 1980s following experience in Denmark with Marcussen & Son and Bruno Christensen & Son, for whom he was head voicer. His new instruments, numbering 40, have a strong, articulate sound and exhibit outstanding craftsmanship.

Other firms have continued to carry out restoration and rebuilding work. The restorations carried out by the Sydney

firms of Mark Fisher, Peter D.G. Jewkes, Pitchford & Garside and Roger Pogson have received international acclaim. The latter firm restored the Sydney Town Hall organ (1972-1982) which must rate as the most extensive of its type ever carried out. These restorations have been characterised by meticulous respect for original style and construction, retaining original winding systems, actions, materials and cone tuning.

The facade pipes of many organs have been carefully re-stencilled. The conservation of historic organs in Australia has been supported and promoted by the Organ Historical Trust of Australia (founded 1977).

The Melbourne firm of Australian Pipe Organs has specialised in pipemaking for the trade since the 1980s while firms such as S.J. Laurie have manufactured electrical components, some of which have been exported.

In the late 1950s, the export of organs to Australia resumed with the arrival of Australia's first modern mechanical action instruments from the E.F. Walcker firm. At this time also, the English firm of J.W. Walker & Sons carried out considerable work in Australia.

The first major European export to Australia of the period was the large von Beckerath instrument (1972) for the Great Hall of the University of Sydney. This was later followed by a string of important concert instruments including the Rieger organ for the Festival Theatre, Adelaide (1979), the Casavant organ for Elder Hall, University of Adelaide (1979), the Ahrend organ for Robert Blackwood Hall, Monash University (1980), the Casavant organ for the Melbourne Concert Hall (1982), the Klais organ for the Brisbane Performing Arts Centre (1987) and the Walker organ for the Adelaide Town Hall (1990).

Notable church organs of the 1990s include the Kenneth Jones organ at Trinity College Chapel, University of Melbourne (1998) and the Rieger organ at The Scots' Church, Melbourne (1999).

Preservation of the Heritage

Later in the twentieth century, this wonderful heritage has been substantially eroded through destruction and insensitive

rebuilding. None of the four major Melbourne 19th century concert organs survive, while very little of the major work of George Fincham remains intact. In the 1950s and 1960s, the introduction of electric actions and tonal modifications, often in an alien style, resulted in the irretrievable alteration of numerous historic instruments, thus losing their tonal integrity and jeopardising their mechanical longevity.

Many instruments remain, however, and in the past two decades more than 100 organs throughout the country have received meticulous restorations, often removing later accretions and reconstructing missing components to high standards of authenticity.

Australia's heritage of historic organs has been documented thoroughly by OHTA. The instruments have been listed through the *Gazetteer of Pipe Organs in Australia*, while many have received a full historical and technical documentation. A number have been classified by the National Trust of Australia (Victoria) or protected through registration with the Heritage Office, New South Wales or Heritage Victoria.

Australia's heritage of historic organs, of world importance, is indeed a fragile one. Through support of OHTA, this heritage can be monitored and protected for the appreciation of posterity.

* *John Maidment is chairman of the Organ Historical Trust of Australia, editor of OHTA News, and widely known as an organ consultant, writer and historian.*

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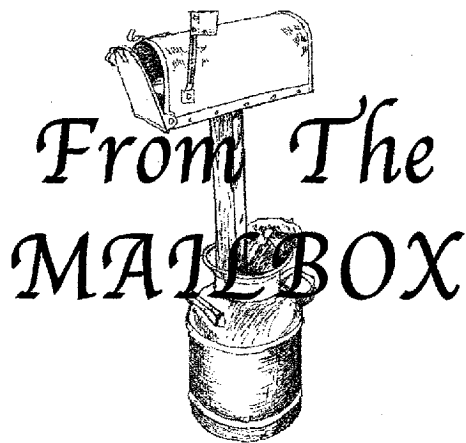
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Graeme Rushworth, 'A century plus of Fincham organs', *OHTA News*, xix, 2 (Apr 1995) 10-21.

11th August, 2002



thoughts on theatre organ presentation and I make no apology for that, but the Tony Fenelons and Simon Gledhills of this world, to name just a couple of top class organists, prove that the Theatre Organ presented in its own right, can attract a good audience. We just have to try harder to promote the young artists coming along, if this wonderful instrument is to survive.

Yours faithfully,
Allan Brooker

"The Virtual Radiogram"

Ian McIver of Brisbane writes :

I am pleased to announce that after many months of preparation The Virtual Radiogram is up and running today.

It can be accessed from my Home Page: <http://theatreorgans.com/southerncross/index.htm>

In The Virtual Radiogram you will be able to study and enjoy theatre organ recordings from the very first records of 1924 up to the first theatre organ LP-specific sessions in 1952.

No longer will you have to wonder how original installations sounded when left by their builders.

And what a range of builders you can check out: *Wurlitzer, Robert Morton, Kimball, Christie, Kilgen, Compton, Howell, Welte, Midmer-Cosh, Barton, Warren, Estey, Cöller, Hill Norman & Beard, Balcom & Vaughn, Aeolian, Aeolian-Skinner.*

There's all three Roxy organs - yes, even the big 5/34, possibly the only recording ever made of it, Jesse Crawford and Eddie Dunstedter opening radio studio organs in 1936 and 1937, very early archive material by George Wright and Buddy Cole, live broadcasts from Tooting by Stuart Barrie (with audience present) and far more goodies than you will want to waste time reading about.

So, without the need to have a box of needles handy, nor to tweak your cat's whisker, you can enjoy many hours of glorious monophony in breathtaking lo-fi, as you wallow in the halcyon Golden Age of the Theatre Pipe Organ.

Please be my guest and enjoy.

Ian McIver

I would like to thank all those correspondents who have taken the time to put pen to paper in regard to the "support artist" philosophy at theatre organ concerts.

Firstly, I would like to assure Ron Ivin that I fully support any modern improvements to the theatre pipe organ such as computer-generated operation, all of which enhance the organ's capabilities. Secondly, I would also like to assure him that I would never, ever dissuade any of my friends from attending a TOSA function just because, in the rare instance, I do not care to go. I will still do my ring-around as I usual before each concert and order their tickets for them. However, even though there was no support act associated with Neil Jensen's concert, I could only muster one other person beside myself, which is very disappointing for me. My usual guests seemed to be put-off by the "add-ons" at recent concerts.

As one of three friends that come all the way down from the northern side of the Central Coast, said to me some time back, "I hardly think it is an enjoyable event to be in Marrickville Town Hall on a cold winter's day, strumming my fingers waiting for some unwanted support act to get off so I can hear the organ."

John Shaw mentions the various acts put on by Willoughby Town Hall and the Cremorne Orpheum. That is exactly why I don't care to go there these days, and I certainly have better things to do than to stay home contemplating my navel!

I certainly do remember vividly, that Noreen Henessy sang along with some of her own programme and my recollections were that she had a fine voice. My father took me along to the Prince Edward Theatre many times but I'm afraid I probably did not have very firm opinions on such matters way back then.

Re the piano-organ combination, remember that the piano is an integral part of the Orion *Wurlitzer's* specification and blends in perfectly in appropriate musical pieces. The Fenelon/Atwell duo events usually demonstrate pieces that have good synergy, but I have to admit I'm always glad when they return to the solo organ.

Perhaps I am old fashioned in my

FOR SALE

Roland A.T. 90R

(November 1997)

As New

(Deceased Estate)

Price : \$20,000 ono

Phone : 0243 692 010

or 0421 228 508

Members' Playing Afternoons, Evenings

A reminder that the Committee has tried to establish permanent times but that these can be cancelled at short notice if either venue receives a paying booking for our Thursday.

Unless otherwise stated, the Campsie afternoons are held on the second Thursday of each month at 1.30pm, and the Marrickville evenings are on the fourth Thursday at 7.30pm.

To be sure that there is no last minute cancellation at the Orion, please ring Walter on 9716 0151, and similarly for Marrickville, please ring Neil on 9798 6742.

Colin Adamson's Residence Organ

Long-time TOSA member and organist, Colin Adamson, has sent details of his fabulous, home-built organ, and included photos, specifications and a diagrammatic representation of his pride and joy. He writes :

For those of you who don't know me, I have been a TOSA member for, I think, maybe 15 years. Although I have a huge love of the theatre pipe organ, I find it almost impossible to make it to the recitals due to heavy church involvement on Sundays.

I have performed at Marrickville in 1990 at a new faces concert as well as on the *Christie* at Epping Baptist. I have performed on the Selwyn Theatre organ for about 11 years.

Thank you for your continued support of my recitals at St John's Cathedral, Parramatta (see column 3), and to Colin Groves for what must

be a very time-consuming job.

I hope you don't mind me passing on this bit of my home organ trivia (below, and page 9). A number of people have told me that I should pass on the details of my organ that I have put together/built with paddle pop sticks, wire string and a lot of innovation.

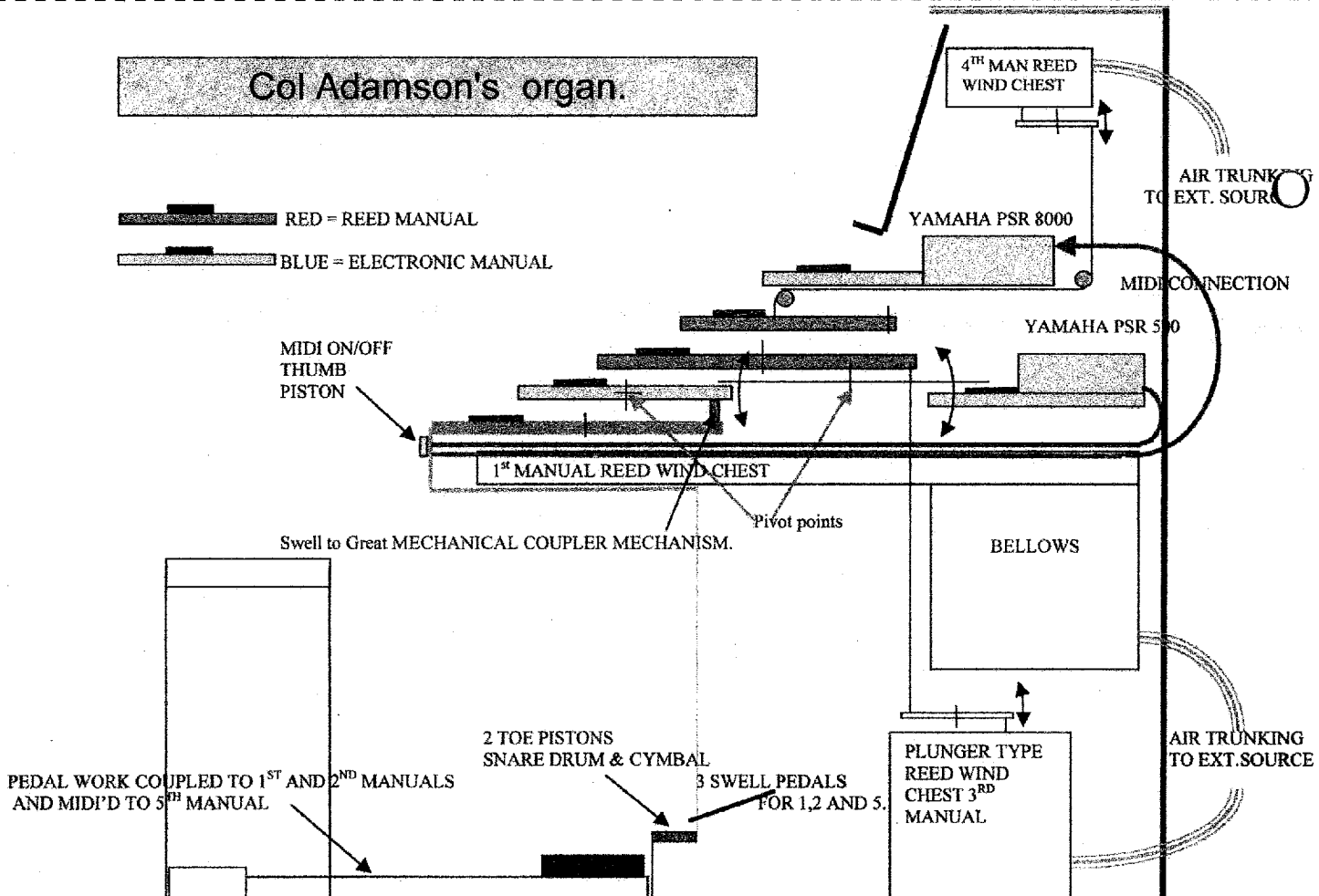
It is a 5 manual combination reed and electronic instrument that I have put together myself from other instruments. It combines 100 year old wind instruments as well as the latest in digital/ MIDI compatible technology and is able to play any genre of music with authentic voicing. The theatre organ sounds

of this old girl are very satisfying.

Thanks again for your support.

Kind regards,
Colin Adamson

Free Organ Recital
Colin Adamson
 St John's Anglican Cathedral, Parramatta
 (between Church & Hunter Streets)
Wednesday, 25th September
12.30 - 1.10pm
All Welcome



General Specifications of Col Adamson's Organ

- * 5 x 61 note manuals.
- * 3 reed organ (Estey) with separate wind chests.
- * 2 electronic- mechanically coupled to lowest reed manual and joined via MIDI (Yamaha PSR 500 and PSR 8000).
 - * 32 note concave radiating pedal board.
 - * 3 "swell" pedals.
- * 2 fully programmable percussion toe pistons. Sustain pedal for piano.
 - * One MIDI connect/disconnect piston.
- * In-built/ onboard mixing console for all voices and rhythms.
 - * Organ pipes for train whistle.
 - * Wind supplied by vacuum pump.
- * Electronic voicing provided by three amplifiers and 5 different sets of speakers.

VOICING

Over 860 individual voices ranging from a rumbling 64 foot pedal organ stop to 1 inch pipe organ tones. Sampling capability as well as customised voices and rhythms available.

100's of vibrato parameters.

General listing

Pianos, electric pianos, organs, accordions, guitars, strings, trumpets, brass, sax's, flutes, choirs, chimes inc. carillon, tubular bells, and church bell (over the full 61 notes and pedals), Synth's, percussion inc timpani on the pedal for orchestral presets.

Yamaha's XG sounds which include non MIDI sounds such as oriental/ eastern instruments, an array of orchestral instruments as well as novelty sounds such as rain, thunder, train, bird whistle, explosions, gunfire and jetplane.

Reed stops range from 16 foot to 2 foot.

Each voice can be modified and customised via the in-built/ on-board mixing console.

Keyboard split options (individually set for all pre-set sounds).

PRESETS

One mechanical preset for manual 1.

20 fully programmable presets for manual 2. (4 banks of 5). 2 right hand and 2 left split sounds

128 fully programmable presets for manual 5. (16 banks of 8). 3 right and one left split sound. Modified by the mixing console.

AUTO ACCOMPANIMENT (RHYTHM)

214 preset styles organised into 13 groups.

240 finger pads for additional percussion/ accompaniment.

All rhythms can be modified by the onboard mixing console.

MIDI

16 track MIDI song recorder.

MIDI playback.

3 1/2 inch floppy disk drive.

ONBOARD MICROPHONE

Microphone input including real time voice harmonisation with over 20 different harmonisation parameter options, eg. barber shop, men's/women's choir, country, etc.

Talk setting with digital effect parameter, e.g. girl, mouse, man's voice, etc.



THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW Division) Inc

NOMINATION FOR OFFICE & COMMITTEE For the year 2002 to 2003

Positions to be filled: President
Vice-Presidents (two)
Secretary
Treasurer
Committee persons (six)

- Notes:
1. In accordance with the Society's Constitution/Rules all persons nominated must be financial members of at least 6 months standing.
 2. A person may be nominated for more than one office or position. In the event of a ballot the election of office bearers and committee persons will take place in the order set out above. A person elected by that procedure thereupon ceases to be eligible for consideration for election to any of the subsequently listed offices or position.
 3. If you wish to nominate a person for more than one office or position please photocopy the nomination form and submit a separate nomination for each desired office or position.
 4. Completed Nomination Forms must reach the Returning Officer no later than 5pm on Friday 11th October 2002.
 5. Nomination forms should be addressed to:

THE RETURNING OFFICER,
85 Duffy Avenue
Thornleigh NSW 2121

-----Please cut here-----

NOMINATION FORM

I nominate -----

To the office or position of -----

Nominator - Name: ----- Signature: -----

Secunder - Name: ----- Signature: -----

I, -----, accept the nomination

for the office or position of -----

Signature: ----- Date: -----

Current office bearers or committee members who are standing for re-election will have this fact noted on the ballot paper. Nominees - particularly the new ones - have the option of making themselves known (below) in no more than 25 words :

THE AMBASSADOR PROJECT

SALFORD, UK.

The eminent architect John Knight FRIBA.FIAR designed the Ambassador Cinema, a beautiful building with its terra cotta façade. The Mayor of Salford Councillor A.H.Collins opened it in a blaze of publicity on Christmas Eve 1928.

John Knight was famous for his cinema designs and The Ambassador is the finest example of his work. Designed to accommodate over 2000 cinema goers it was the first of his 'super' cinemas to be built outside London. Knight was known for his knowledge and love for modernist art and this was reflected in his cinema designs. As the 1928 souvenir program shows, no expense was spared in the building's construction and decoration. The Ambassador is the only remaining example of Knight's cinema designs to survive in the United Kingdom.

The cinema started life as a silent cinema and as such had a large theatre organ known as the "Rex Gloria". The stage was designed to accommodate live variety shows as well as silver screen entertainment. The cinema also had an orchestra and at least one regular accompanist who went on to achieve worldwide fame as *Ena Sharples* in Granada Television's *Coronation Street* - Violet Carson.

History was made in the cinema in March 1930 when the Gaumont film company shot a "talking picture" in a "silent" cinema. The film was of Manchester University Students Orchestra, the "Varsity Vamps".

"Talkies" were introduced to the Cinema on Monday 11th April 1930 when the film "Innocents In Paris" starring Maurice Chevalier was shown.

With the outbreak of WWII in 1939, the cinema was closed for a short time but was quickly reopened to encourage people to keep off the streets during the blackout. The Ambassador Restaurant was also the venue for many wartime wedding receptions. In 1940 a landmine exploded in Castlaway, just behind the cinema. Not much structural damage was sustained but sadly the Rex Gloria organ was damaged and was eventually removed for scrap in 1951. After the war, the cinema became the leading picture house in Salford once more.

Cinema-Scope was introduced in 1954, showing epics such as *The Robe* and *Quo Vadis*.

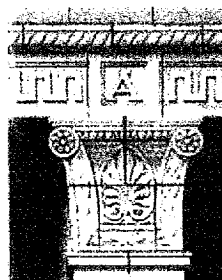
The first sign that all was not well came in July 1961 when Sunday bingo was introduced. The Ambassador was acquired by Mecca Ltd. And was reopened in April 1965 as a Mecca Casino and Bingo Hall. Ironically none other than Violet Carson who had played the piano at the old cinema for 7 years opened the new venue. Mecca moved out in 1995 and the cinema was put on the market.

In 2000 a prospective purchaser, Kelly Homes, submitted an outline planning application to demolish the building in order to build flats.

The Claremont Community Association, horrified that anyone could dream of demolishing such a fine building, mounted a successful campaign to have the planning application refused and the building listed. In October 2000 The Ambassador was designated a *Grade 2 listed building* status by the Secretary of State, describing it as a building of significant social and architectural heritage. Subsequently the planning application was withdrawn. This confirmed the group's belief that the Ambassador Cinema was worth restoring and developing into a "community" asset.

By December 2000 a Steering Group called THE AMBASSADOR PROJECT had been formed with the aim to purchase, restore, rehabilitate and reopen the Ambassador Cinema as a thriving multi-media centre. This centre would be dedicated to serving the performing arts, entertainment, media, information technology and educational needs of Claremont, Langworthy and surrounding areas of the City of Salford.

For more information, history and images etc. visit <http://www.ambassadorproject.homestead.com>



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-
- From the Autumn
- 2002 Newsletter
- of The Art
- Deco Society
-

The Ambassador is in imminent danger of being reduced to rubble and lost forever. To help with donations or sponsorship email ambassador_project@hotmail.com

A Report on Neil Jensen's Concert

Orion Centre Campsie *by Ron Mosman* Sunday, 14th July, 2002

One of the most pleasurable things I can think of to do on a wintry Sunday afternoon (in public, anyway) is to hear a wonderful musical instrument being played by a real master.

That's how it was on Sunday July 14, when Neil Jensen occupied the bench of our *Wurlitzer* at the Orion Centre to give us a wonderful afternoon of entertainment. Neil played at his best, with a lot of feeling, subtlety and expression. Sheer joy to hear. If you weren't there, you really should have been! (You may kick yourself now!) And this is the truth, folks: we try very hard to put on good entertainment for you at every concert, but if you don't come to them, we lose money. And no money, no more concerts! That will be it, finito!

From the first note of *The Eyes Of The World* as Neil brought up the console, to the final chord of his encore number, *Covent Garden* from the suite *London* written by Eric Coates, as the console went down, we were treated to a smorgasbord of great music.

Neil's second offering brought back the memory of those wonderful wing-dancing stunts in the 1933 movie *Flying Down To Rio* with score by Vincent Youmans: Title song, *I Am Music*, *Orchids In The Moonlight* and *The Carioca*.

Then followed a very moody *Deep Purple*. Lots of feeling! Next came a moving rendition of *You* segued into *This Heart Of Mine* and then came the *Waltz* from the ballet *Swan Lake* by Tchaikovsky. Very beautiful

registrations, faithful to the orchestral score. Next up, in a lively mode, *Something's Gotta Give* which was followed by a medley of songs from Cole Porter's wonderful 1948 musical *Kiss Me Kate*.

To finish the first half, Neil then played the *Knightsbridge March* from the *London* suite by Eric Coates, considered by many to be his best work but certainly his best-known. Beautiful!

After interval and a little light-hearted banter, Neil again brought up the console with a very expressive rendering of *Slaughter On Tenth Avenue* and then followed a medley, introduced by Neil as "*Astaire Changes Partners*" - all well-remembered songs from Fred's movies - *I Won't Dance*, *Night And Day*, *Bojangles Of Harlem*, *Shoes With Wings On*, *The Continental*, *The Waltz In Swingtime*, *I've Got You Under My Skin* and reprise of *I Won't Dance*.

Following that trip down memory lane, something very different: a very blue *Blue Prelude*. Another medley then. "*Irving Berlin On Parade*" is how Neil introduced it. *There's No Business Like Show Business*, *Stepping Out With My Baby*, *Change Partners*, *Cheek To Cheek*, *How Deep Is The Ocean* and reprise of *...Show Business*. A few more memories of Fred in there. And Ethel Merman, of course!

That was followed by one of Cole Porter's lesser-known numbers: the moody, atmospheric *I Concentrate On You*.

"This one's for Margaret!" said Neil. To which Margaret (Hall) replied "Please explain?" Neil still hasn't made it clear why he dedicated his playing of Rossini's *Overture to The Thieving Magpie* to Margaret, but he played it so well! Most difficult for a keyboard, with numerous multiple notes, as it is of course an orchestral score. Neil handled it masterfully, and our *Wurlitzer* being an orchestral organ is just perfect for playing this kind of music.

Well, except for the aforementioned (mandatory) encore, the concert was over. What a treat it was! Neil has been playing Theatre Organ for almost 30 years, and he just gets better and better. We'll have to get him to play for us again in the not-too-distant future, so for those who missed out this time: We will see you then, won't we?

If you are going to the Festival in Adelaide next Easter, Neil will be playing a concert then, and promises it will be something to remember! I hope I can make it there, as the entire Festival should be memorable.

A footnote for any of you who want phrase-by-phrase analysis of every number: sorry, not from me! Too much to note down (in darkness) while I'm enjoying the music, and too much to write afterwards! My advice is BE THERE! Make your own notes about how the artist plays, etc., if that's what you need. Listen to recordings a lot, and if you play the organ don't copy other artists but just develop your own style. You'll be rewarded in the end.

OUR NEXT ARTIST :

DAN BELLOMY

Dan Bellomy is a native of Houston, Texas, where he began playing the organ at age eight. He began his professional career at age eleven.

Dan was active in radio and television work from a very young age, having made his television debut at age eleven on KTRK-TV in Houston.

In the years following, he has made many solo appearances and has served as musical director and writer for several television programs. He has had his own television program, "The Music You Remember" on Metropolitan Boston area cable television systems. The

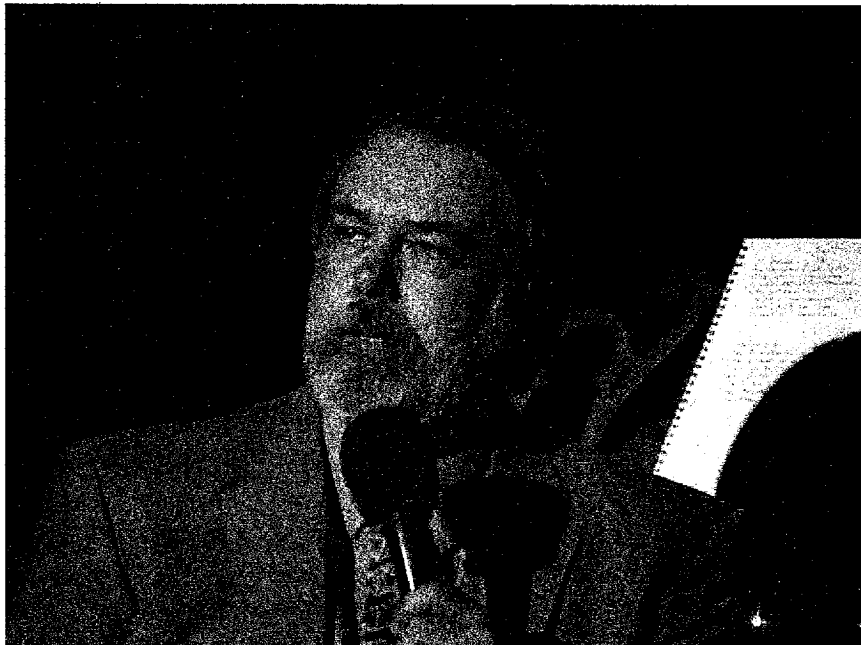
show was nominated for Best Local Cable Origination Program by the Massachusetts Cable Television Commission.

Dan has been chief announcer for KMHD-FM in Portland, Oregon — Oregon's only full time-full spectrum jazz radio station.

Dan has also served as

Musical Director for "The Sunday Show" which aired weekly on KNBC-TV, Los Angeles, California.

Dan Bellomy was the first resident organist for the famed Casa Manana Theatre in Fort Worth, Texas, where he provided pre-show entertainment from the *Mighty WurliTzer*



Theatre Pipe Organ.

In addition to extensive concert touring in the United States, Dan has concertized Internationally in such exotic places as Australia, Europe, Hong Kong, Singapore, Malaysia, Indonesia, Taiwan and Canada. Dan has been a featured artist at several Regional

and International Conventions of the American Theatre Organ Society.

Dan Bellomy has served as record and concert critic and feature writer for the International music magazines "Keyboard World" and "The Console". He has also contributed feature material to "Theatre Organ", the journal of the American Theatre Organ Society. He now does freelance writing for several publications. Dan Bellomy is now serving his first term as a member of the National Board of Directors for the American Theatre Organ Society.

Dan has recorded eleven albums including the latest "Fulton Blue"

recorded on the 4/14 *Robert Morton* in Warnors Theatre, Fresno, and "The Zurich Sessions" containing swinging jazz recorded in Zurich, Switzerland, on a fabulous *Hammond B-3* and including Brian Wilson on percussion!

Dan currently lives in the Boston, Massachusetts, area.

Orion Centre Campsie

Sunday, 6th October, at 2pm

BOOKING FORM

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

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

DAN BELLOMY CONCERT
ORION CENTRE CAMPSIE
Sunday, 6th October, 2002, at 2.00pm

Phone Enquiries & Bookings:

Mrs Kath Harding : (02) 9629 2257

Please send me:

- | | | |
|---|---------------|-------|
| ___ Members' tickets @ \$15.00 | Total \$ | _____ |
| ___ Non-member Pensioner tickets @ \$16.50 | Total \$ | _____ |
| ___ Non-member tickets @ \$18-00 | Total \$ | _____ |
| ___ Child (unaccompanied) @ \$5.50 | Total \$ | _____ |
| | Full Total \$ | _____ |
| ___ Children accompanied by a paying adult - FREE
(but you should request a reserved seat for them) | | |
| I enclose a Cheque [] or Money Order [] | | |
| payable to "TOSA (NSW Div.)" for \$ _____ | | |

OR

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

No.: _____ Expiry date: ____ / ____

Signed : _____

PLEASE INCLUDE A STAMPED, SELF-ADDRESSED
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Please indicate your preferred seating location _____

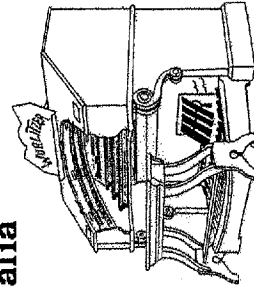
TOSA NEWS

SEPTEMBER, 2002

Theatre Organ Society of Australia
(NSW Division) Inc.

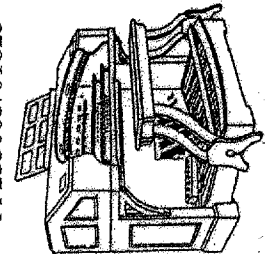
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