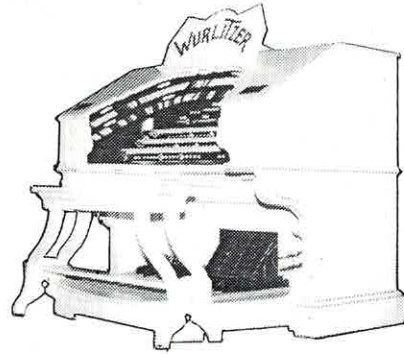
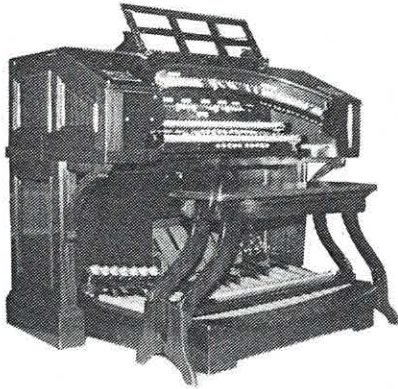


Marrickville Town Hall

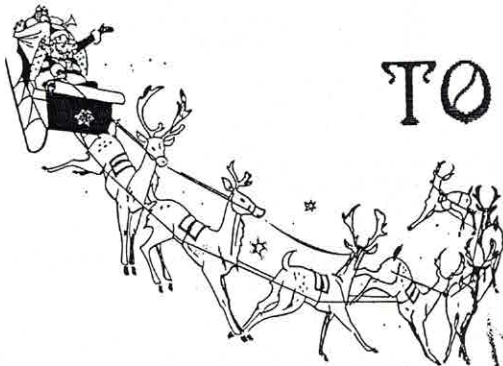


Orion Centre Campsie

# NEWS



A MERRY CHRISTMAS  
AND A HAPPY AND  
PROSPEROUS  
1991  
TO ALL OUR MEMBERS



1991  
HIGHLIGHT  
OPENING CONCERT

Sunday 24th February  
at 2pm

BOOKING FORM  
ENCLOSED

Will feature Highly Acclaimed Organist  
**JOHN ATWELL**  
at the Orion Centre Wurlitzer  
Beamish Street, CAMPSIE

# TOSA NEWS

DECEMBER 1990

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

### DIRECTORY

#### PATRONS:

Ian Davies  
&  
Mayor of Canterbury, Ald. John Gorrie

#### PRESIDENT:

Jack Lawson (569 3775)

#### VICE PRESIDENTS:

Frank Ellis (649 7011)  
John Shaw (759 5825)  
or (047 57 3077)

#### SECRETARY:

Mrs. Jean Taylor (579 5191)

#### ASSISTANT SECRETARY:

Chris Stiles Home (798 7547)  
Work (959 2424)

#### TREASURER:

Bob Gilmour Home (489 3131)  
Work (241 1568)

#### ASSISTANT TREASURER:

Bill Schumacher (985 7318)

#### MEMBERSHIP SECRETARY:

Ian Somerville (476 4991)

#### MINUTE SECRETARY:

To be appointed

#### COMMITTEE:

Peter Harding (629 2257)  
Mrs. Pearl Lawson (569 3775)  
Neil Palmer (798 6742)  
John Parker Home (570 8471)  
Work (758 2580)  
M/s Mary Stewart (51 5045)  
Craig Stibbard (360 4126)

#### PRACTICE CONVENOR:

Bob Staunton (607 8925)

#### RESEARCH & ARCHIVES:

Ian Cameron (048 411 616)

#### TOSA NEWS EDITOR:

Vacant - To be appointed

#### TOSA PRINTER:

Peter Bidencope (44 2728)

#### CONCERT TAPE HIRING:

Neil Palmer (798 6742)

#### TICKET SECRETARY (Concert Bookings)

Ed. Wharton (546 7231)

#### ARTIST LIAISON OFFICER:

Bill Schumacher  
8 Wharf Rd., Brooklyn 2253  
Phone 985 7318

#### PHOTOGRAPHY:

Kevin Rowland  
Barry Tooker

#### CONCERT RECORDINGS:

Bill Schumacher

#### PROMOTIONS OFFICER:

Kevin Rowland

Please address all correspondence to:

The Secretary  
TOSA (NSW Division) Inc.  
P O Box 87  
MARRICKVILLE NSW 2204

### COMING EVENTS

#### DECEMBER

Mon. 3 at 7.30pm COMMITTEE MEETING  
Sun. 9 at 2.00pm TONY FENELON  
in Concert at Orion  
Centre, CAMPSIE.

- 1991 -

#### JANUARY

Mon. 7 at 7.30pm COMMITTEE MEETING

#### FEBRUARY

Mon. 4 at 7.30pm COMMITTEE MEETING

Sun. 24 at 2.00pm JOHN ATWELL  
in Concert at Orion  
Centre, CAMPSIE.

#### MARCH

Mon. 4 at 7.30pm COMMITTEE MEETING

Fri. 29 - Mon. 4 April

#### T.O.S.A. Easter Convention

Fri. 29	at 4.00pm	Registration time for TOSA Easter Convention Marrickville Town Hall
	6.00pm	Buffet Dinner
	8.00pm	Official Opening
Sat. 30	at 10.00am	Sydney Opera House
	11.00am	Lunch-Train-Concert (Epping)
	8.00pm	SIMON GLEDHILL in Concert at Orion Centre
	11.00pm	Stage Supper - Meet Artists
Sun. 31	at 10.30am	EARLY BIRDS CATCH the WurliTzer (Open Console) Marrickville Town Hall
	11.30am	Luncheon at Orpheum
	1.00pm	Organ, Dance Band & Me Concert - Orpheum, Cremorne
	3.30pm	Concert at Mosman Baptist Church - Cliff Bingham.
	7.30pm	Convention Dinner - 'Meet me at the Tower' with Phil Kelsall at Orion Centre. With Dancing to the WurliTzer

#### APRIL

Mon. 1 at 9.30am SYDNEY HARBOUR CRUISE  
(Circular Quay)  
2.30pm Time for Farewells  
Marrickville Town Hall

Sun. 7 at 2.00pm Phil Kelsall in Concert  
Venue to be confirmed.

Mon. 8 at 7.30pm COMMITTEE MEETING

#### REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -  
For "Theatre Organ Highlights"

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

# TOSA NEWS

DECEMBER 1990

## FROM YOUR PATRON

Once again Yuletide is upon us and the festive season is in full swing. The joys of Christmas never seem to diminish with the passage of the years, especially for the children.

It seems that T.O.S.A. (N.S.W. Division) have had a very successful year with great Organ Concerts by top musicians, both local and overseas; some of our own being equally as good as any of the imported ones.

I am greatly impressed with the young talent we have keeping the great traditions of the Theatre Organ alive for future generations to enjoy.

The two Concerts I gave at Marrickville were a great thrill for me and always bring great memories back of that golden era of the Mighty WurliTzer.

My wife and I join in wishing all members of T.O.S.A. and your families a very Merry Christmas and a happy New Year, 1991 and also my God give peace to the world and may world leaders avoid war at all costs if possible.

Ian M. Davies J.P.

Patron

## *Editorial*

*As we approach Christmas, with all its meaning and traditional messages of goodwill, our thoughts also turn towards the New Year and the coming Convention as well as other challenges and changes which await us. There will also be opportunities for those with the foresight to recognise them and of course, the ever present and on-going responsibilities we all encounter.*

*When T.O.S.A. was formed back in 1960, most organs had ceased to be used in their theatres and who then could possibly have imagined there would be any future awaiting these once great instruments. But there was imagination, hope, and above all, a willingness by dedicated individuals to strive and bring some organs back to entertain the public once again.*

*There have been some great achievements throughout Australia on the Theatre Organ scene since then, with at least ten theatre organs being brought back into service as a result of T.O.S.A.'s activities, throughout all states and in the A.C.T. In addition at least another 18 organs are being operated commercially or privately and a few more are still to come into operation. No mean feat in 30 years!*

*Notwithstanding difficult times and ever rising costs, let us hope your interest and support will continue into the future. To this end we especially look forward to the energetic enthusiasm and imaginative creativity of our younger members, together with support from all our members - especially by way of improved attendances at concerts, indeed we seek your full support in whatever way you are able. Only by united and co-ordinated efforts will we be able to look forward to continuing achievements in our shared field of common interest.*

*My Best Wishes for Christmas and a Happy, Peaceful and Successful New Year to you all.*

Peter Bidencope  
(Retiring Editor)

## END OF YEAR MESSAGE FROM THE PRESIDENT

As 1990 draws to a close, let me, in a few words, try to summarise the year and its events.

We again had the talents of English organist Robert Wolfe both in dance situation and concert format. Both these events resulted in full houses. Then we offered some new talent at the 'New Faces' concert in April, later the same month that Dynamic Duo - Tony Fenelon and John Atwell - this time on our original organ at Marrickville. Our patron Ian Davies played Marrickville in May, then we had Margaret Hall and David Drury at the Orion. They entertained us with the rebuilt ex Capitol WurliTzer in June.

July brought us the magic of Walt Strony, whose talents we had previously savoured.

In September the society played host to a lady known to most organ lovers in Sydney, none other than Noreen Hennessy, who was the resident organist at the Prince Edward Theatre for 19½ years. This concert was played by Bill Schumacher and Cliff Bingham on the Marrickville organ, which just happens to be the organ that Noreen played. It was a delight to have this lady with us as our guest of honour, but unfortunately Noreen is confined to a wheel chair and cannot play. But Noreen was delighted to hear her old organ again and commented to me how marvellous it sounded and it was a tribute to Neil Palmer who maintains it.

The year will finish with our Christmas concert at the Orion with none other than everybody's favourite, Tony Fenelon.

By the time you read this, the A.G.M. will be over and you will all be aware that I am your president for the next year, with most of the same committee there to assist me. To those who are no longer on committee, my thanks for your support during the past year, and to the new members a warm welcome.

Members young and old - new and long standing  
I now make this appeal to you to support your society by attending more concerts, the reason for this is twofold.

Firstly, when a concert is arranged, a large amount of cost is involved - hire of hall, tuning of organ, cost of lighting, hire of public address system, Artists fees, Artists travel expenses. All these amount to big money, and can only be recouped by you the members attending the concert/s. Secondly; it must be very disheartening for an artist to come up, or out, only to find a very small audience in the hall after the many hours of practice that has been put into preparing a program for you.

I would like to point out that N.S.W. have possibly the lowest membership fees in Australia and to keep them so we need your support. It would be a shame, if through lack of support, we were not able to any longer offer the best artists available on what are reported to be the two best instruments in Australia.

May I, on behalf of the committee, my wife and myself wish each and every one of you a Very Merry Christmas and a Happy and Prosperous New Year.

I look forward to seeing you all in the New Year.

**DON'T FORGET TO BOOK FOR THE CONVENTION**

Jack Lawson - President

# TOSA NEWS

DECEMBER 1990

## THANKS TO THREE MEMBERS FOR A GREAT EFFORT

We would especially like to thank Mrs G.Hardy, Russell Smith and Ritchie Willis for their excellent effort in selling tickets for the forthcoming Tony Fenelon concert.

Mrs Hardy and Russell Smith have sold 37 tickets between them, whilst Ritchie Willis has managed to sell 62 - that's a GREAT effort!

We also understand Russell's efforts are not confined to selling tickets - he has also enrolled several new members as well and he is keen always to enrol young members.

Our sincere thanks to all three of you.

## TOSA NEWS EDITOR RETIRES

This is my last issue of TOSA NEWS and as yet I am unable to advise you who your new Editor will be. However, once appointed, he (or she) will receive my full support and co-operation. Every effort will be made to maintain overall continuity.

When taking over as Editor, in June '89, I was in the midst of renovations at home. However these are still incomplete. There has also been a new, and very pleasurable, experience for me during the last 10 months, namely becoming a grandparent on three separate occasions.

In an endeavour to bring my home renovations to completion, as well as to attend to the various other demands on my time, I recently decided not to stand for re-election to committee and to stand down as Editor for TOSA NEWS. However I have volunteered to continue printing TOSA NEWS and other T.O.S.A. items.

During my time as Editor I have received the most helpful support of many members, some providing written reports of concerts, others providing articles for publication. There have also been some instances where a whole series of articles have been provided. Barry Tooker and Kevin Rowland have, between them, kept me well provided with photographs of T.O.S.A. activities and recently we are indebted to Network Graphics for the free-of-charge supply of screened photographs ready for printing. This has saved us quite a considerable outlay. My gratitude to you all!

The next issue of TOSA NEWS is anticipated to be available in February 1991.

Peter Bidencope

## WELCOME TO NEW MEMBERS

Several new members have joined the Society recently and we would like to welcome them to our ranks, they are:

Eric Denham (of Wollongong - old member rejoining), Brian Firman, Miss Sue Gardiner (of Kempsey), Edward Harper (of Blaxland), Kenneth Humphries, June Sherwood, Stanley Wright (of Valley Heights) & Mrs Ruth Wright.

## CONVENTION BOOKING DISCOUNT FINAL REMINDER

Don't forget to send in your booking/s without delay as the discount for early bookings will not be obtainable after 31st December.

## REGENT AUCTION

Sunday 7th October saw a capacity crowd gathered in Sydney Showground's Carousel Tavern to witness the Auction of the contents of the Regent Theatre. Most of the foyer's furniture and fittings went under the hammer, including such items as giltwood and marble tables, marble busts, Louis XVI style sofa and armchairs, giltwood framed mirrors, oil paintings, Box Office fittings, two murals from the upstairs foyer, wall bracket light fittings, chandeliers, including the two that previously hung over the side boxes in the Auditorium. The controversial demolition of the Regent still in people's minds and publicity probably helped to attract such a large crowd, however, this was not an Auction for the occasional souvenir collector, this was BIG MONEY! One pair of Egyptian styled Art Deco wall lights went for \$4000 and a pair of French Art Nouveau bronze figures on wooden pedestals fetched \$25000.

During its life-span, the Regent had been associated with two WurliTzer pipe organs. The first installed was a 2 manual 8 rank instrument, however, this proved to be of inadequate size for the large Auditorium. It was removed and sent to the Plaza Theatre, Melbourne where it was installed and four extra ranks of pipes added. It was eventually purchased by T.O.S.A. (S.A. Division) during the late 1960's and installed in Pulteney Grammar School, Adelaide.

The second instrument was a 3 manual 15 rank organ originally destined for the Capitol Theatre, Perth, but re-directed to Sydney for the Regent Theatre. The organ remained in the Regent until early 1960's when it was purchased. The instrument is now restored and playing in a private residence in Hurstville.

Neil Palmer

## FOR SALE

ORGAN : CONN CAPRICE DELUXE MODEL 466  
Show Chords, Leslie Speaker, Head Phone Jack,  
44 Note Keyboards, O.F.C. Extra Player, Phantom  
Base, Automatic Rhythm.  
Nice Instrument. Best Offer. Phone (047) 84 1558.

LESLIE 700 TONE CABINET, 2 channel solid  
state model, decorator style walnut cabinet.

Home use only - excellent condition, suit  
Thomas Leslie Models, possibly adapt to other  
brands. \$700 O.N.O.

CONTACT: Cliff Bingham 708 6566  
During business hours.

ALLEN Model 423 "Music Scene" Digital Computer  
Organ with 3 tone cabinets including gyrophonic  
projector and card library.

\$11,000 or near offer.

CONTACT: Cliff Bingham during business hours  
on 708 6566

# TOSA NEWS

DECEMBER 1990

LETTERS TO THE EDITOR

Dear Sir,

## Transport Required

As I am a member of the TOSA, and with the loss of my sight I am unable to attend any of the TOSA Concerts.

Would there be at any time, any member in the North Rocks area able to take me and my wife to a concert and return us home.

This would be very much appreciated. Our phone number is 683 4273 (after 6-00pm).

P.S. We would be willing to pay any expenses incurred.

F.W. (or L.W.) Lehane

EDITOR'S NOTE: How about it Members?  
Can anyone please help?

\*\*\*\*\*

Dear Peter,

I thought the attached could perhaps be of interest to your readers.

I often think it's nice to know what our artists do sometimes in other places.

Yours sincerely

Doug Smith (Gold Coast)

He'll be seeing us at the Convention too!

EDITOR'S NOTE:

Thanks Doug for your article which is featured below.

## CLIFF BINGHAM IN QUEENSLAND

By Doug Smith

The end of October saw Cliff Bingham spending a busy few days entertaining Queenslanders at three different venues.

The first two were in Churches at Nambour and Southport, where Cliff played a well chosen program of light classics and liturgical music on the lovely pipe-assisted Rogers Church Organs. These instruments speak with a rich clarity of tone and Cliff's presentation in both instances was a delight to hear and was well received by the very selective audiences.

No doubt they had never heard their church organ sound like 'that' before and were very impressed indeed.

The third concert was for the T.O.S.A. Gold Coast Division on their resident 650 Conn in the Senior Citizens Hall at Burleigh Heads on Sunday 28th.

This attracted a good attendance with visitors from Brisbane and many parts of the Gold Coast Strip.

Cliff included a wide selection of favourites, "Strike up the Band", a "42nd Street" selection, "Mona Lisa", "Radetsky March" plus excerpts from "Man of La Mancha" - then Eric Coates' "Covent Garden" & "Knightsbridge" Marches as well as a host of popular pieces, well known to us all. The concert was a huge success and was much appreciated by all present.

Cliff had been getting a taste of top Gold Coast hospitality from his hosts, (Gold Coast Secretary, Bev Black & husband Norm) and seemed a trifle reluctant to have to leave. All we say is, very enjoyable Cliff, please come back again soon!

## THE ART DECO SOCIETY OF N.S.W.

Some members may be interested to learn that an Art Deco Society has been formed in Sydney. Its principles are to:-

- \* Provide a milieu for people interested in the Art Deco movement, to share this interest and further develop their knowledge of the style.
- \* Build public awareness & appreciation of its various aspects, i.e. architecture, furniture, & objects d'art.
- \* Ensure the preservation of Australia's Art Deco architectural heritage.

It is a non-profit organisation, which will sponsor lectures, discovery walks, publications, film screenings and cataloguing of noteworthy Art Deco buildings.

Anyone interested should contact that society direct.

Phone (02) 419 4259 or Hon. Sec. Ph.(02) 869 2235

or write to:

The Hon. Secretary  
The Art Deco Society  
2 Selwyn Street  
Artarmon NSW 2064



## THE ORGAN LITERATURE FOUNDATION CATALOGUE "Y"

This new catalogue lists 745 books, 167 of which are new items. Of the 462 theatre organ records, 55 are newly listed. In the band organs-music box section, 36 new items have been added for a total of 177 items. The largest increase is in the miscellaneous classical records division... of the 2,863 listed, 399 are new to this catalogue. The recently added section of organ music has increased by 82 items for a total of 341. New items will be added.

The Organ Literature Foundation was established 41 years ago and is the largest supplier of organ books, recordings etc. in the world and offers the most diversified stock that can be found anywhere. Virtually 100% of all items "in-print" are in stock at all times.

The new Catalogue "Y" is available for loan to members by contacting the TOSA LIBRARIAN

OR

Catalogues can be purchased by contacting the Organ Literature Foundation, c/- Henry Karl Baker & Son, 45 Norfolk Road, BRAINTREE, MA (USA) 02184-5915. To contact them by phone, dial (0011 1 617) 848 1388.

### PRICES:

The new Catalogue "Y" is available for \$US3 or 5 international reply coupons sea-mail; \$US4 or 9 coupons for air-mail and is refundable with the first order received.

### 'TRIVIA'

For those interested.

In the 20th November issue of Bulletin Magazine on page 62 an article re the current 'Gulf Conflict' begins "The music blaring from the White House Wurlitzer last week was all martial...."

Does any member know whether it is a theatre pipe organ, classical organ, electronic organ or juke box? It would be interesting to know.

\*\*\*\*\*

Reginald appears to have been a popular name for theatre organists. Two Reginalds were almost household names; but there were at least three others. Can you name them all and does any member know if there were more than FIVE?

# TOSA NEWS

DECEMBER 1990

## 1991 ATOS CONVENTION IN SAN FRANCISCO

For any members who may be interested in attending, the ATOS Convention will be held from 5th to 9th July, 1991 and a summary of events is as follows:

The NOR-CAL Theatre Organ Society is hosting the 1991 American Theatre Organ Society Annual Convention featuring five days of concerts and activities in the San Francisco Bay Area.

PARAMOUNT THEATRE, OAKLAND - This breathtaking, fully restored deluxe 3000 seat theatre has a four manual, 26 rank WurliTzer theatre organ. The two concerts being presented at this theatre feature Jim Riggs and Lew Williams.

BERKELEY COMMUNITY THEATRE, BERKELEY - This immense 3,500 seat performing arts theatre has a newly installed 4 manual, 33 rank WurliTzer. The four concerts being presented at this theatre feature Tom Hazleton, Walter Strony, Kevin King & Mark Aston with the Young Artists Competition.

CASTRO THEATRE, SAN FRANCISCO - This is the most elaborate of San Francisco's neighbourhood theatres and seats 1640. It has installed, a 4 manual, 21 rank WurliTzer. The two concerts being presented at this location will feature Simon Gledhill and Clark Wilson.

STANFORD THEATRE, PALO ALTO - This recently fully restored 1200 seat theatre has a newly installed 3 manual, 21 rank WurliTzer and the concert there will feature Dennis James.

GRACE EPISCOPAL CATHEDRAL, SAN FRANCISCO - This magnificent Gothic Church has a 4 manual, 123 rank Aeolian-Skinner Organ and the concert at this venue will feature Dr. Fenstermaker.

CONVENTION HOTEL - The magnificent St. Francis on Union Square - Here there will be seminars, electronic organ demonstrations and mini-concerts, as well as a record and music souvenir shop. The convention will close with a banquet.

THE AFTERGLOW, 10th JULY, 1991 - After the Convention the Afterglow presents a scenic boat ride up San Francisco and San Pablo Bays to Vallejo to Marine World, Africa, USA with a boat return to San Francisco in the evening.

### NOTE:

The concert, featuring Tom Hazleton at Berkeley Community Theatre will be open to the public and tickets may be purchased at the door. The remainder of the convention is available only to American Theatre Organ Society Members. Membership dues to ATOS are \$US25-00/year per family. You will receive six issues of Theatre Organ Magazine with full details about the convention and the organs and artists of the convention.

If any members are interested in joining ATOS you should contact:

Mr Doug Fisk  
ATOS Membership  
P O Box 417490  
SACRAMENTO CALIF 95841  
UNITED STATES

### POSSIBLE TOSA TOUR TO U.S.

Some TOSA members may be interested in attending the ATOS Convention next July and joining with others to participate in a group tour. In addition to the Convention, an itinerary could be worked out to include some other theatre organ installations as well as for some sightseeing of famous places.

If you are interested contact:

Chris Stiles  
by phone WORK (02) 959 2424  
HOME (02) 798 7547

## ORION WURLITZER GAINS PIANO - - - - - !!!!!

Next month will see the introduction of the new upright piano as the Orion WurliTzer's latest acquisition. This will effectively complete the organ's specification and audiences will at last hear the WurliTzer as it was intended after restoration.

NSW Division is indeed fortunate to have been able to take advantage of this "once in a lifetime" chance to obtain an instrument such as this piano - manufactured by WurliTzer in 1925. It was originally built to include a second keyboard and pedal board and controlled an instrument of 5 ranks of pipes, similar to Photo-players built around the same time. Of course the second set of keys and pedals are long gone, but we have an upright piano equal to that of a 6' 2" grand - such is the length of the strings.

Since arrival from the USA, the piano has undergone considerable work by Sydney organ builder John Parker. Sadly the piano suffered damage during transit between America and Sydney, but this has all been repaired in a most professional manner and the piano has shown no ill effects what-so-ever.

The pneumatic "playing" mechanism within the piano, enabling it to play 'remotely' from the organ console has undergone complete restoration in John Parker's workshop, with numerous alterations and modifications to ensure prompt and responsive performance.

Some parts from the original "Capitol" upright piano have been restored and included in the new instrument. Items such as casework and electric 'exhaust' action have been altered, refurbished and fitted to suit the new instrument. A dark polish has been chosen for the final colour scheme with the possibility that the piano may one day become part of the Marrickville WurliTzer - if we are in a position to purchase a grand piano for the Orion to replace it.

The work on the Orion upright piano has cost in the vicinity of \$3,800. This has been donated to the Society by John Parker.

LOCAL TOSA MEMBER  
IN DEMAND AUSTRALIA WIDE



Society Member & former resident organist for Mecca Theatres, Margaret Hall, is enjoying increased popularity playing concerts around Australia.

Over the past 12 months, Margaret has performed for T.O.S.A. Divisions in Sydney, Melbourne, Canberra, & Adelaide as well as for Stirling Theatre Organ Productions in Perth. Margaret was enthusiastically received at these venues and return engagements are already being planned for next year.

# TOSA NEWS

DECEMBER 1990

BEV HARRISON & CLINTON WHITE

at the Orion Centre

Sunday 28th October 1990.



Once again a dissapointingly small audience attended the Orion to hear the National Capital's popular duo on this pleasant summer afternoon. As Prof. Julius Sumner Miller frequently remarked "Why is this so?" and indeed your committee would like to know why YOU did not attend, as without your support the Society cannot continue to function.

Our two Artists obviously had put much preparation into their program and dressed in clothing compatible with the era in which the music had been composed. Clinton presented himself as an Al Capone henchman and Bev wore some stunning frocks which had been stored in a trunk under the family home and forgotten for about 40 years.

The program opened with the Organ and Piano duet 'New York, New York' followed by 'Sleepy Shores' and 'Blaze Away'. Clinton then played the Theme of a T.V. series "Route 66" and presented rather a jazzy arrangement. A rarely heard number 'Time in a Bottle' by American Jim Crowsey followed and really caught the attention of the audience.

Some excellent arrangements of well known T.V. themes followed which is an area of music not often heard. This was a major feature of the program as the artists had purposely included

many compositions that were new on theatre organ, to their Sydney audience. The theme from 'Murder She Wrote' closed the first half.

The second half commenced with two lovely tunes 'All Creatures Great and Small' & 'Waltzing Bugle Boy'. The melancholy number 'Sometimes When We Touch', followed and Bev, dressed in an elegant frock, surprised the audience by revealing it was 55 years old. This was only the second time that Bev had played on a WurliTzer Pipe Organ (Canberra has a Compton) and despite a few nerves, soon captured the audience with her personality & style.

A highlight of the second half was Clinton's own composition called 'Scamp' (which he informed us had been prompted by his little daughter - an occasional scalliwag). I hope that Clinton will play this number again as it is a delightful piece presented well with a subtle key modulation which in all is a credit to the composer. It is to be hoped that Clinton does not give up composing.

'Have a Nice Day' and 'Exodus' closed the program and the audience warmly responded and were treated to an encore of the popular composition made famous by Richard Clayderman - 'Ballade for Adeline'.

Report by John Shaw



BEV DRESSED IN HER (GENUINE) 1920's CREATION

DECEMBER 1990

Clinton White &amp; Bev Harrison Concert - Continued



STICK 'EM UP  
IT'S ALL IN  
GOOD FUN!

### TOWARDS BETTER ORGAN PLAYING

Number 11 by John Martin

This is the last of this series, so I will summarise the main points I have been trying to make. First, practice scales and arpeggios regularly to gain or maintain the flexibility in your fingers. Second, study each piece carefully and look for Bass pedal lines or sequences, counter-melodies and harmonies in the right hand. This won't become spontaneous for a long time, so don't be disappointed if your first playing of a new piece leaves a little to be desired. Third, try and find an interesting beginning and a suitable ending for your piece. If you have a number of small melodies - old-time songs etc., link a number of them together to be played in one bracket. Play in as many different styles as possible - open Harmony, block chords, single note melody and two or three part chords in the right hand. Try transposing some of your simple pieces into another key and then play the original piece, and a link to get into the new key and then play the transposed version. Experiment with the different sounds - not only in registration but also in the placement of notes.

The actual placement of notes is one of the most significant parts of playing. For instance take a simple C major Chord - C, E, G, and C octave. It is rather bland; Now add the Sixth - the A. already you have a richer sound. Now add the D. The result is an apparent discord. But play around with the octave in which you play the D. Played an octave higher (as the highest note of the chord where it now becomes the ninth) it sounds quite different. Now try lowering the D and the A into the octave below the lowest note of your chord (and drop them out of the original chord). Now you have a completely different sound - one which is much beloved of Hammond Organ players.

A great source of such ideas are the many Organ arrangement music books. Try out as many as you can, and when you find an interesting chord position mark it for possible later use in another piece. Especially look out for unusual introductions and try and analyse these for various pieces. Look out for introductions in different keys to the key of the piece you are going to play and see how the arranger gets into the 'correct' key. The same applies to endings.

Look at any held note in the composition you are playing - especially where they are held for a whole bar or two, and look for some embellishments to use in those bars. If you are using a single note melody, you can move your hand so that the held note is the one played by the thumb and then you can use the other four fingers to play runs or repeat a small portion of the melody. Alternatively you can hold the melody note with your smallest finger and use the thumb and other fingers to play fill in notes or runs below the melody. You can even use the thumb and first finger on the lower manual with great effect. Don't forget when doing this on a WurliTzer that by using the octave couplers and the unison off tabs, you can effectively shift the main manual up or down an octave so that your fingers are in the appropriate part of the keyboard to duck down onto the best sounding accompaniment keys.

I hope you will continue to practice and I urge you all to work up a small library of say ten pieces which you can play without music competently. The ability to sit down and play a piece at any time will give you a great deal of pleasure and a feeling of real confidence.



DECEMBER 1990

## THE TRAVELLER'S TALE

### Part 1 - by Colin Tringham

It started off as such a simple plan - fly to San Francisco and see friends and attend a Music Box Society International meeting. I'd be away about three weeks. Then the embellishments set in, the date for the meeting was changed so it would not clash with the National Convention so I could attend that too. Relatives in England wanted to see me. The final touch was the realisation that an around-the-world fare enabled me to see a spectacular museum in Holland for very little extra money. The three week jaunt became an Epic lasting two months - and a wonderful time it was. My final choice was a KLM/United package which included the first night's stay in Amsterdam and a side-trip to England. I wrote to the Dutch Museum and received a reply from a lady with the unlikely Dutch Name of Flora McDonald with details of the opening hours of the museum (it's closed Mondays).

The flight to Amsterdam was tiring and the stop on the way at Dubai was tense, but we re-fuelled without incident although I have never been so pleased to feel a plane take-off.

Formalities at Amsterdam were minimal and I soon found the bus to take me to the luxury hotel which the airlines had paid for. The early morning arrival meant that there was not a room until some guests had checked out and a room cleaned, so I spent four hours sightseeing - not bad after a 27 hour flight!

Settling into the room did not take long, but the computerised door locks which could only be opened with a credit-card type key were quite new to me. A long shower was sufficiently refreshing to enable me to spend the rest of the day getting my bearings until four in the afternoon, when tiredness overcame me. I slept for twelve hours and felt really refreshed the next morning. There was a wait until the buffet style breakfast was ready and I am glad that the airlines paid the \$24-00 charge. However I felt I really had my money's worth and did not need to eat again until late that night! I checked out of the \$200-00 per night Hotel room and moved into a much less luxurious, but more affordable (\$40-00 per night including breakfast) guest house.

I mentioned to a friend in Sydney that I was going to the Mechanical Music Museum at Utrecht and he announced that a friend of his was director and I should contact him. This I did and the gentleman (which he was in every true sense of the word) arranged to meet me at Utrecht - a pleasant half hour train ride from Amsterdam. During our brief wait for the bus I learned a little more about my host (whose name I will not reveal as I think he may be embarrassed) and he had been involved with the museum for a number of years but was no longer a board member, but he was obviously still very proud (and rightly so) of this superb collection.

After a ten minute bus ride we arrived at a converted Church hidden in a courtyard but with interesting buildings close by. My host told me a story about the buildings involving religious persecutions, and priests with secret passages into hidden living quarters. It sounded worthy of a mystery novel. Entering the Church/Museum was rather a disappointment, there was a small shop and a turnstile to enter, but the centre of the Church was empty (later I found out it was used for receptions) and a forbidding heavy padded door led away to the left. Once the door was opened, I entered a wonderland and understood the unique conversion of use of the building. The heavy doors divided the exterior chapels into a series of sound-proof compartments, each one showing a different aspect of the Museum and truly tracing the history of mechanical musical instruments 'van Speelokk tot Piereмент' - from Carillon to Street Organ.

Tours took place every hour and the guides were multi-lingual students from the local University. The group I joined was mostly Dutch, with only two of us speaking English. Each exhibit was explained in both languages. The first item to be demonstrated was a beautiful carillon clock, a miniaturised version of the early mechanical carillons and clocks which had been invented centuries earlier and which were the predecessors of 'modern'

mechanical musical instruments. The clock played 8 melodies on 17 bells, using 28 hammers. Some bells have more than one hammer to enable notes to be played rapidly. Also shown was a large grandfather flute-clock and four others.

The next section comprised a collection of Music Boxes including a large box with three painted china men striking bells, a drum and castanets, but without its case so everyone could see its mechanism. There was also a most elaborate French-made clock with a Swiss musical movement featuring 5 whistling and mechanised birds, a rocking boat and a glass waterfall. Around the walls of this section were many music boxes with cards explaining their details and with several mechanisms shown without their cases, so we could examine the works. I was impressed by an Organocleide key-wind box with 301 teeth in the comb which was fastened with 31 screws in two rows.

The third chapel showed seven disc-playing musical boxes including a 27 inch auto-changing model. Leading off this room was a door especially for the children. Here punched cards could be produced which would play melodies when put through an interesting little hand-cranked mechanism (the musical mechanism and the strips and punches were on sale at the Museum shop). It was a novel way to introduce newcomers to the field of mechanical music. The children could hardly wait to hear the results of their efforts.

On the other side of the Church a second room showed a very interesting film (unfortunately for me, in Dutch) which traced the entire history of mechanical music including reproducing pianos, barrel organs, music boxes etc. It was a fascinating film even with the slight language problem, although it was largely self-explanatory. This side of the Church was reserved for the larger instruments and those padded doors really came into their own here. The first chapel housed Pianos and Orchestrions. A demonstration of a reproducing piano, a Steinway-Duo-Art Grand, introduced the concept of expression and musical values. Next the Hupfeld Phonolist Violina was shown with the three violins played by a circular rotating bow, while the piano played the accompaniment. This instrument was introduced to the world at the 1910 World Exposition. Two other orchestrions were also seen but not played.

Next we stepped into the world of the Street Organ and learnt how the street players liked to play sad songs, while accompanying themselves on the smaller instruments. Their sorrowful tales made the audience more inclined to dig deep into their pockets. One young guide sang a Dutch tearjerker for us to demonstrate. A variety of small organs were played although most of us strayed to the next exhibits - eight much larger instruments - similar to those often seen in the streets of Amsterdam. These organs comprised a 1910 Limonaire Freres, a Gebr Richter of Dusseldorf, A Carl Frei, a Double Ruth, two Gebr Bruder Waldkirch and one by Gebr Welerhaus which had been converted from cylinder to the book-playing system. Several were played and this would probably be thought of as the crowning glory of the museum were it not for the fact that there was one more door!

I caught my breath, there was the largest Dance Organ I had ever seen. It took up half the wall space - about 20 feet wide, and reaching almost up to the ceiling. Some 17 feet away was a Belgian Mortier Organ with a beautiful and elaborate facade. It played, not overpowering with its sound, but amazing us all with its variety of instruments and percussions. Then on to the Hooghuyts Organ which stood alongside it and was almost as large - and even more elaborate. The children were asked to sit on the floor in front of the Organ so that everyone could see, but one child in awe of the monster asked (in Dutch of course) "Is it loud or very loud?" This gave us all a laugh, but the rapid playing which followed made us see the possibilities of these superb instruments. In the same room were two other Carl Frei Dance Organs - both impressive in their own right, but overshadowed by their massive neighbours.

DECEMBER 1990

## The Travellers Tale, by Colin Tringham - Continued

As a special treat, I was taken to the museum workshop where I saw several Organs being restored. The bellows expert showed me his latest job and demonstrated his work by pumping up the bellows from a large Street Organ and then standing on them - they did not move a fraction of an inch. I saw their own machine for making new music books and their music box restorer showed me several tips on replacing teeth etc. He was restoring another carillon clock.

I returned to the museum after lunch and met the staff and was allowed to look through their library. I also toured the upper section of the Church where there were further instruments on display. I walked back to the Train station with many songs still sounding in my head, and determined to visit this museum again. There was just one disappointment, the book describing all of the museum's exhibits was only available in Dutch, but an English translation is now 'in the works'. It is a book I would love to own. I also learnt that 80 instruments were away at an exhibit in Korea. Their absence certainly did not diminish my enjoyment as there remained the largest collection I have ever seen.

EDITOR'S NOTE: Thank you Colin for allowing us to share some of your experiences.

## FROM THE ANNUAL GENERAL MEETING

1) Free Concerts Abolished

Following discussion with the Mayor of Marrickville Council, it was decided to abolish the 'Free Concerts'. This has become necessary due to increased expenses in running these concerts with little or no return for TOSA.

Another factor has been the increased fees charged by organists.

Council have imposed the condition that resident pensioners of Marrickville Municipality must still be admitted free.

2) Amendment to Rule 12 deferred

Due to the inability of the Society's Solicitor to attend the meeting, the Notice of Motion to amend Rule 12 was deferred until the next Half Yearly Meeting.

3) Clause 24 amended

The proposed amendment to Clause 24 (1)(b) was approved, whereby one Half Yearly Business Meeting will be held in future in lieu of previous Quarterly Meetings.

4) Members' Playing Nights at Orion Centre

It was proposed and approved to have 4 or 5 Members' Playing Nights each year at the Orion Centre to allow members use of that organ, without incurring charges from Council.

5) Concession Tickets for Members' Spouses

It was resolved that Members' Spouses will be entitled to concession priced tickets for admission to concerts with respective Members.

6) Spouse Voting Rights

Any Spouse wishing to obtain 'Voting Rights' will be charged \$8-00 for membership.

ANOTHER SUCCESSFUL ORGAN REBUILD  
BY TOSA MEMBER JOHN PARKER

Sunday 25th November was a milestone in the organ-building career of John Parker when the restored organ in the Hunters Hill Congregational Church was recommissioned. This is the first church organ to be rebuilt by John since his arrival on these shores from New Zealand in 1987.

The church authorities made an excellent choice in selecting Robert Wagner as their recitalist for this important occasion. Robert, a student of David Rumsey, and the organist at St. Matthews Anglican Church, Manly presented a well-varied and well played program designed to showcase the various voices of the organ. Items included "Tocatta in F" by Pachelbel, the "Three Musical Clock" pieces by Haydn, Bach's "Air on the G String" and the "Pomp and Circumstance March" by Elgar.

Vocal items were provided in a most entertaining manner by Paul Maybury, an old friend of the Society.

The organ has a mellow, charming 19th century tone and a quick inspection behind the organ case showed that the workmanship is of John's customary high standard. Both the Church and John can be proud of a job well done.

The afternoon performance was enjoyed by the several TOSA members who attended.

Cliff Bingham

## T.O.S.A. TAPE LIBRARY

Several additions have been made to the Tape Library which is available to members. The overall updated list is as follows:

ARTIST/S	PERFORMANCE DATE	
Jonas NORDWALL	EASTER 1976	
Maria KUMAGAI	12th June 1977	
Tony FENELON	19th Nov. 1978	
Ron RHODE	2nd Sept. 1979	
Ian DAVIES	24th Feb. 1980	
Walter STRONY	EASTER 1980	
Jonas NORDWALL	21st Sept. 1980	
Jonas NORDWALL	19th Oct. 1980	
Cliff BINGHAM at St Columbs Church	13th June 1981	
Len RAWLE	22nd Nov. 1981	
Patricia GUTHRIE Beverly KENNEDY Neil PALMER	} 21st Feb. 1982	
John ATWELL		March 1982
Ashley MILLER		8th Sept. 1982
Ashley MILLER (Workshop)	1982	
Beverly KENNEDY Neil PALMER	} 20th Feb. 1983	
Neil JENSEN		20th March 1983
Valda LANG David PARSONS	} 24th Apr. 1983	
Tony FENELON		} 21st May 1983
John ATWELL		
Cliff BINGHAM and SALVATION ARMY BAND	10th July 1983	

## TOSA NEWS

DECEMBER 1990

Tape Library - Continued

ARTIST/S	PERFORMANCE DATE	ARTIST/S	PERFORMANCE DATE
Tom HAZLETON	3rd Aug. 1983	Clinton WHITE	} 1st Mar. 1987
Tom HAZLETON	28th Aug. 1983	Andrea HARRISON	
Ian DAVIES	25th Sept. 1983	2CBA-FM CONCERT	24th May 1987
Warren LUBICH	30th Oct. 1983	David PARSONS	} 28th Jun. 1987
Tony FENELON	4th Dec. 1983	Gus MERZI TRIO	
Clinton WHITE	} 26th Feb. 1984	Neil JENSEN	26th Jul. 1987
Neil PALMER			
Neil JENSEN	25th March 1984	Cliff BINGHAM and Sydney	BOYS HIGH SCHOOL BANDS
Tony FENELON	} 27th May 1984	and ORCHESTRA	
John ATWELL			
Richard JAMES	24th June 1984	Tony FENELON	6th Dec. 1987
Lance LUCE at Moorabbin	Town Hall	Neil PALMER	} 31st Jan. 1988
John GIACCHI	} 29th May 1988	Cliff BINGHAM	
Ray THORNLEY		29th July 1984	
Walter STRONGY	24th Aug. 1984	John ATWELL with	} 26th Jun. 1988
Margaret HALL	} 30th Sept. 1984	Mark WALTON	
Neil PALMER			
Bill SCHUMACHER			
Ian DAVIES			
Cliff BINGHAM and	SALVATION ARMY BAND	Trisha WATT	} 28th Aug. 1988
		21st Oct. 1984	
Tony FENELON	16th Dec. 1984	David PARSONS	} 1st Oct. 1988
Tony FENELON	} 1st Feb. 1985	Barry BRINSON	
Lyn LARSEN			Father Jim MILLER
David PARSONS	24th Feb. 1985	ORION OPENING CONCERT	1st Oct. 1988
Cliff BINGHAM at EPPING	BAPTIST CHURCH	Margaret HALL	} 2nd Oct. 1988
		6th Apr. 1985	
Tony FENELON	} 6th Apr. 1985	John VAN KLEEF	30th Oct. 1988
John ATWELL			
Candi CARLEY	7th Apr. 1985	Robert WOLFE	5th Feb. 1989
(Also available on VHS video cassette but not Hi Fi Quality)		Maureen DAWES	} 5th Mar. 1989
		Clinton WHITE	
Candi CARLEY	14th Apr. 1985	David PARSONS	18th Jun. 1989
Neil JENSEN	23rd June 1985	John VAN KLEEF	20th Aug. 1989
David SMITH	25th Aug. 1985	<u>ADDITIONS</u>	
Warren LUBICH	22nd Sept. 1985	<u>PERTH CONVENTION</u>	March 1989
Len RAWLE	6th Nov. 1985	Douglas REEVE - Main Concert	
Len RAWLE	24th Nov. 1985	CAMEO ARTISTS	
Tony FENELON	15th Dec. 1985	Douglas REEVE WORKSHOP	
John ATWELL	2nd March 1986	Jonas NORDWALL	16th Jul. 1989
Margaret HALL	} 27th Apr. 1986	TRUMPET VOLUNTARY	24th Sep. 1989
Cliff BINGHAM			
2CBA-FM CONCERT	22nd Jun. 1986	Ian DAVIES	29th Oct. 1989
Ian DAVIES	27th July 1986	Tony FENELON	3rd Dec. 1989
Andrea HARRISON	} 24th Aug. 1986	BLACKPOOL DOWNUNDER	
David SMITH			
Neil JENSEN	28th Sept. 1986	Dance Night	9th Feb. 1990
Bill SCHUMACHER	} 26th Oct. 1986	Robert WOLFE	11th Feb. 1990
Marie STRONACH			
Roy ASHTON	} 14th Dec. 1986	'NEW FACES' CONCERT	} 1st Apr. 1990
Tony FENELON			
Lance LUCE	1st Feb. 1987	Wendy HAMBLY	} 29th Apr. 1990
		Chris STILES	
		Colin ADAMSON	} 22nd Jul. 1990
		Tony FENELON	
		John ATWELL	
		Walt STRONGY	

INFORMATION FOR BORROWERS

- 1) T.O.S.A. members only are entitled to borrow from tape library.
- 2) Borrowing charge is \$4 per concert (set) of cassettes plus \$10 deposit which will be refunded on return.
- 3) Members may borrow cassettes by mail when necessary, but don't forget to include your cheque/money order.
- 4) Bookings should be made direct with Neil Palmer at concerts, or by phone on (02) 798 6742. Correspondence should be addressed:

TOSA Tape Librarian  
304 Parramatta Road  
ASHFIELD NSW 2131

IMPORTANT PLEASE RETURN TAPES PROMPTLY

# JOHN ATWELL

at the Orion Centre WurliTzer

Beamish Street, CAMPSIE

2pm Sunday 24th February 1991

## Personal Profile

### RESUME OF THEATRE ORGAN ACTIVITIES

John has presented theatre organ concerts, both solo and in conjunction with other artists for most TOSA Divisions around Australia since 1971.

With Tony Fenelon, presented 21st Anniversary Concert for TOSA (Vic.) at the Dendy Cinema in September 1981.

Presented, along with Tony Fenelon & David Johnston, the closing concert at the Dendy Cinema, Brighton, Victoria in May 1982 before the WurliTzer was removed and the theatre remodelled.

Opened the Compton Organ in the Memorial Theatre, Ballarat with Hubert Selby in June 1982.

Was the invited organist to present a concert of light music on the Casavant Organ in Melbourne Concert Hall during the month of opening celebrations in November 1982.

Opened the Capri Cinema, Adelaide for TOSA (S.A.) with Tony Fenelon and Ray Thornley at the TOSA National Convention at Easter 1983.

Has presented highly successful duo concerts with Tony Fenelon with piano and organ duets for over 10 years.

Is one the artists on the "Five Alive" album recorded on the organ in the Capri Cinema, Adelaide, in 1985.

Was one of the artists to present the first theatre organ concert on the ex-Adelaide Regent organ in its current location at St Peters College, Adelaide at Easter, 1970.

### PERSONAL DETAILS

Born in South Australia, and received both piano and classical organ tuition in Adelaide. Taught himself to play theatre organ by listening to and watching Knight Barnett at the Adelaide Regent Theatre. Also picked up other theatre organ stylings by listening to recordings.

Has lived in Melbourne, since 1971 where he gained his PhD in immunology/biochemistry at University of Melbourne in 1974. Currently works for CSIRO as a Senior Research Scientist in the field of genetic engineering/biotechnology.

John is married to wife Joy and they have two children.



### OTHER MUSICAL ACTIVITIES

Is accompanist for two Melbourne choirs, the Melbourne Singers and the Maroondah Singers. He also arranges music for both choirs. Has appeared in association with these choirs for several years at "Carols by Candlelight" at the Myer Music Bowl on Christmas Eve playing either piano or organ.

Previously taught for the Yamaha Music Foundation, and still teaches a few promising students.

Has been in great demand as an adjudicator of the organ section of many musical competitions and eisteddfods, including the prestigious Ballarat South Street Competitions.

Has had a hand in the tonal design and final console layout for several theatre organ re-installations including Dallas Brooks Hall, Melbourne and the Capri Cinema, Adelaide.

Was organist in the production "Song of Australia" featuring Mr Barry Humphries at Melbourne Concert Hall in 1984.

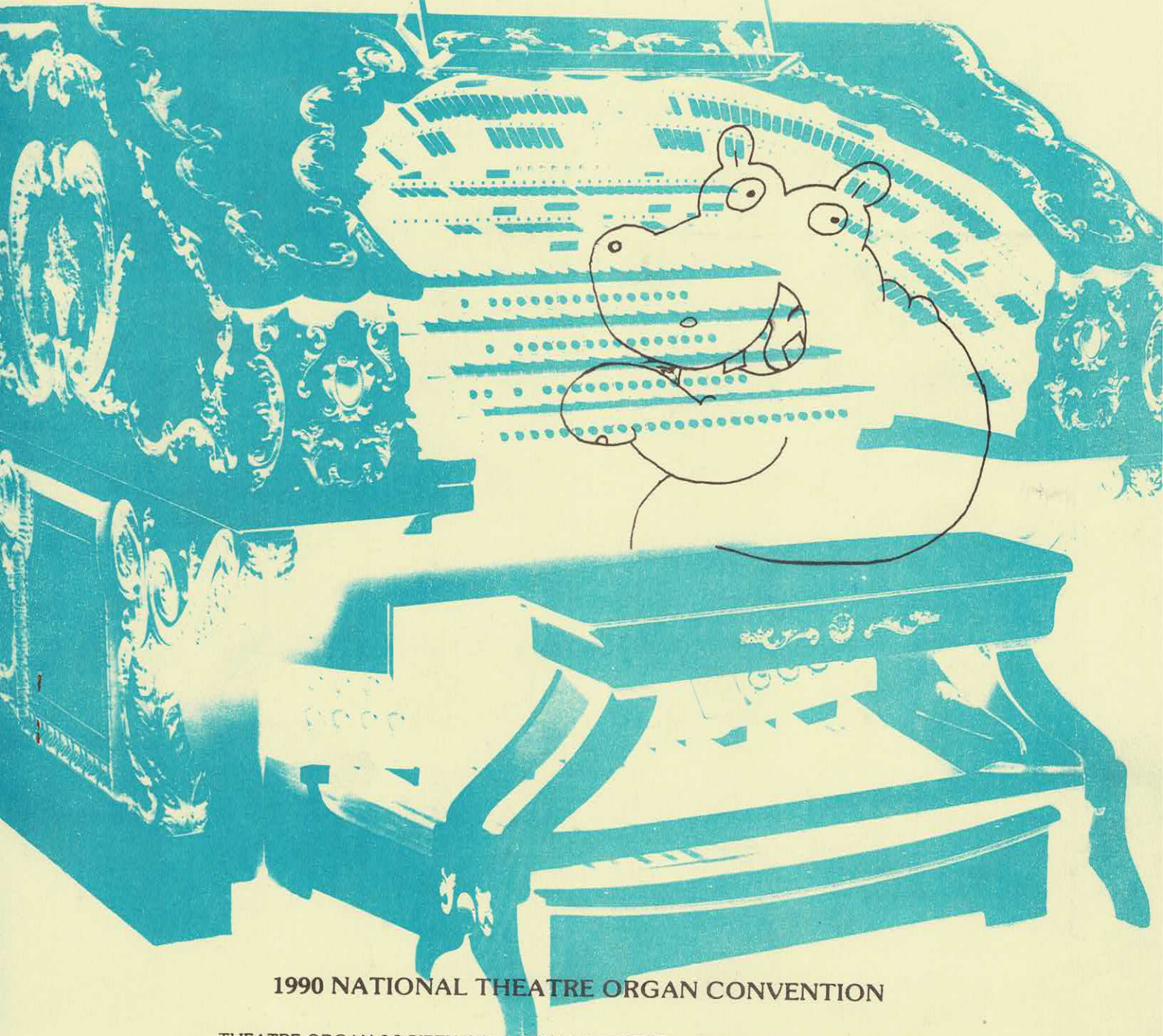
### FOR SALE

HAMMOND 7100 Series - "Cougar"  
2 x 44 note manuals, 13 note pedal board, full set of draw bars for top manual, 2 x combination draw bars for bottom manual, 2 x draw bars for pedal. 2 x presets for top manual (Tibia & String ensemble. Percussion on top manual. Vibrato, acoustic tremolo, basic rhythm unit.

Generally good cond. but needs some repairs (new capacitors) to power supply to remove hum.

CONTACT: \$750 (or near offer).  
Jim Davey Phone 6pm - 8pm on 416 4185.

*Welcome To  
Convention '90*



1990 NATIONAL THEATRE ORGAN CONVENTION

THEATRE ORGAN SOCIETY OF AUSTRALIA VICTORIAN DIVISION INCORPORATED

## FROM THE PRESIDENT

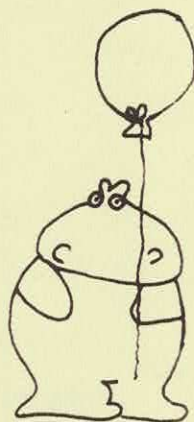
Dear Friends,

The tradition of the Easter Convention evolved in the 1960's when a small band of pilgrims would travel to Adelaide just to hear the sound of a theatre organ. The Adelaide Regent WurliTzer was Australia's last theatre organ still playing to the public, and we wondered how long it would be before that organ became silent.

Who would have imagined that within a couple of decades every State would have its own division(s) of TOSA, with almost a dozen first class organ installations to their credit? Who would have imagined that every Easter hundred of devoted theatre organ enthusiasts would still travel from all parts of Australia and overseas to hear the sounds of a theatre organ? I am particularly proud to be a part of the theatre organ movement in this country and trust the work of TOSA will continue for many years to come.

On behalf of the Committee of the Victorian Division of TOSA I bid you welcome to the 18th National Convention of the Theatre Organ Society of Australia. I bid a special welcome to those who have travelled from interstate and overseas to celebrate with us this weekend. In the true spirit of the Easter Convention I know it will be a weekend of good music and fellowship.

*David Johnston*  
*President, TOSA (Vic. Div.)*



## FROM THE CONVENTION CONVENOR

It is with a great deal of pride and pleasure I bid you a warm welcome to the 1990 Easter Convention in Melbourne.

Countless hours (and many sleepless nights) have gone into presenting a Theatre Organ Convention with a difference. I believe there is something to please all tastes. In designing the format, I have tried to inject as much life and variety as is humanly possible.

When browsing through this booklet, you will notice each of the commercially operated theatre organs around Melbourne will be used during the Convention.

You will observe that I have quite deliberately engaged a range of very capable organists, many of whom are relatively unknown. The reasoning behind this decision is very logical, the simple fact is that the Easter Convention should be a showcase of theatre organ talent and I am sure as the programme unfolds each conventioneer will return to their home, readily agreeing there are many more talented artists than may have been known prior to this Convention.

It should be immediately apparent there is a considerable amount of input required in order to ensure an interesting, action-packed and smooth-running programme. The small, yet enthusiastic Convention Committee has worked hard so as to make this a memorable Convention for you.

I wish to record my sincere appreciation to those individuals—Bruce Hester, the financial genius; Julien Arnold, the entrepreneurial printer and Margaret Fler, the super-efficient secretary extraordinaire who lightened my work-load significantly. Thank you all for your very professional assistance.

Finally, I wish to thank you, the theatre organ lovers, for supporting this Convention with your attendance. Without you there would not be any Convention.

So, sit back, relax, and be HIPPO-TISED at Melbourne's Convention 1990.

Yours in Music,

*Gordon McKenzie, B.Mus., A.Mus.A.*  
*Convention Convenor*

# PROGRAMME

## Easter Convention 1990—April 13-17, Melbourne

### Friday 13th

12.30 p.m.	Registration	Cinema North
	Open Console	High Street
3.00 p.m.	It's Over To You	Reservoir
	Guest Appearances by Richard Hore (N.Z.)	
6.0 p.m.	Buffet Dinner	
8.00 p.m.	Opening Convention Concert featuring Bruce Ardley, John Ferguson, Carole Wyatt (Pinches) and Sean Henderson	

### Saturday 14th

10.00 a.m.	Hot Cross Get Together (Informal gathering with free hot cross buns and open console)	Cinema North High Street Reservoir
From 12.30 p.m.	FREE to steam buffs—visit to Steam Locomotive Society	Rowans Road Moorabbin
2.00 p.m.	National Delegate Meeting	Brasht Superstore, Nepean Highway, Moorabbin
8.00 p.m.	Celebrity Concert featuring our International Guest Artist—Dan Bellomy	Moorabbin Town Hall Nepean H'way, Moorabbin

### Sunday 15th

11.15 p.m. departure time	Puffing Billy Historic Steam Railway	Belgrave Railway Station
2.00 p.m. ex Lakeside	Return journey	
8.00 p.m.	Simply The Best Tony Fenelon and John Atwell	Dallas Brooks Hall Albert St. East Melbourne

### Monday 16th

10.00 a.m.	All That Jazz Brian Simpson, Trevor Wyatt, Ian Pearce, Denis Farrington's Jazz Musicians and a special appearance by Dan Bellomy	Brighton Cinema 1 Church Street, Brighton
7.05 p.m.	Convention Dinner and Formal Close David Johnston at keyboards	John Hancock's Music Hall Beach Rd, Sandringham

## FRIDAY 13th APRIL

Registration of Conventioneers will commence at 12.30 p.m. at Cinema North, High Street, Reservoir.

Cinema North is the home of the Society's 2/9 Blackett and Howden/Christie. You will have your chance to try your hand at the organ during the open console segment (until 3.00 p.m.).

At 3.00 p.m. "It's Over To You" will present four talented young artists from around Australia.

**Terry Georgiou**  
**Glenda Kubler**

**Victoria**  
**Queensland**

**Kylie Mallett**  
**Brett Anderson**

**South Australia**  
**Ballarat, Western Victoria Div.**

Intertwined with these performances, the very popular New Zealander **Richard Hore**, will be featured at the console.

A Buffet Dinner will be available at 6.00 p.m. This delicious dinner is being prepared by Cynthia Ardley.

T.O.S.A. (Vic. Div. Inc.) President David Johnston will officially open the 1990 Easter Convention at 8.00 p.m.

The Official Opening will be followed by the inaugural Convention Concert featuring the talents of **Bruce Ardley**, **John Ferguson**, **Carol Wyatt** (Pinches) and **Sean Henderson**.

## RICHARD HORE

Born in Christchurch in 1956, Richard Hore began classical piano studies at the age of eight, continuing these until he left school at seventeen. At fourteen his parents bought his first electronic organ, this leading to his interest in theatre organs. Upon leaving school music making became Richard's profession.

Between 1973-1988 he worked in six restaurants in the Christchurch area. The highlight being a two week engagement in the public restaurant of the "Queen Elizabeth II" Park, being the main site of the 1974 Commonwealth Games. He also played for nearly nine years at the Christchurch Town Hall Restaurant.

Richard has travelled extensively in New Zealand appearing in concert. He made his first trip to Australia in 1974 where he entered into the Victorian State section of the Yamaha Electone Festival. He was placed 3rd in that State and performed in the national final. In 1975 he entered the television talent quest "Opportunity Knocks" where he was placed first. This entitled him to a two week trip to Fiji including a week cabaret engagement at the "Hotel Tana" in Nandi. Since 1977 Richard has made nine trips to Australia giving concerts on both theatre and electronic organs. The highlight of his career to date occurred in 1989 when he was invited to perform a feature concert at the 34th Annual Theatre Organ Society Convention in Detroit.

Richard now teaches, this being an avenue he has worked in since 1981. At present he is working towards an Associate Diploma with the Australian Guild of Music & Speech.

During his career he has released six solo LPs, two duo cassettes with fellow Christchurch musician Barry Brinson and one trio cassette with Barry Brinson and Murray Wood.

Although New Zealand has three theatre pipe organs, Richard along with the Canterbury Theatre Organ Society (CANTOS) are working towards giving the South Island its first theatre organ.

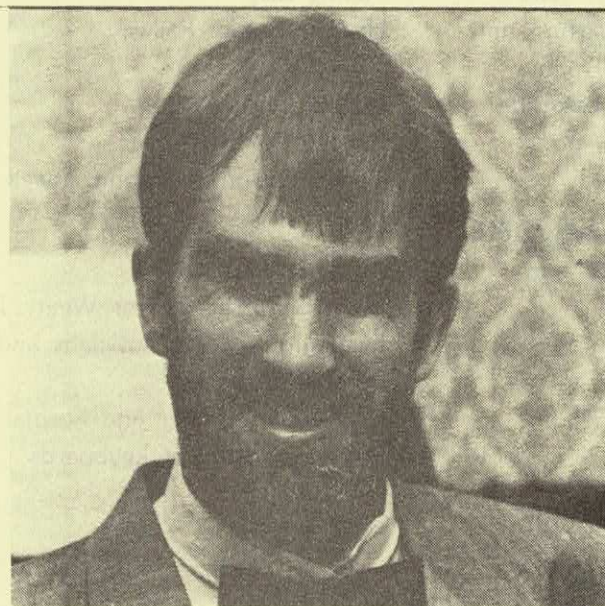
## BRUCE ARDLEY

Bruce commenced piano lessons at nine years of age, progressing through the A.M.E.B. course and at seventeen his interests shifted to classical organ studies. Two years later he furthered his studies, this time receiving guidance from one of the greats of the Australian Theatre Organ Circuit, the late Stanfield Holliday.

Bruce was, for some years, organist at the beautiful Rivoli Theatre, Camberwell, until the cinema was twinned. He has been an active member of the Theatre Organ Society of Australia, being one of the original members of the Victorian Division.

At the present time, Bruce is involved with the rebuilding of the Compton Theatre Organ which is being installed in the Malvern Town Hall.

An avid silent movie buff, Bruce is in regular demand as an accompanist for silent movies. He is also well respected across Australia as both an electronic and pipe organist, and is organist at his church.



**RICHARD HORE**



## JOHN FERGUSON

To anyone who knows John Ferguson with his smiling face, jovial personality and keen sense of humour, it is not hard to picture him as a young lad working as an apprentice in his father's butcher shop. When trade was quiet and his father didn't require him to work the sausage machine, he would diligently practise his piano accordion, and during his lunch break entertain any customers who were fortunate enough to be in the shop at the time!

John's involvement with music goes back to his childhood when he spent many years learning both piano and piano accordion, inspired no doubt by his grandfather who was an accomplished accordionist in a dance band. He also remembers as a six year old being taken to the State Theatre by his mother, and when she pointed out the WurliTzer organ to him he was not the slightest bit interested. It was not until his later years at school that he read about organs in encyclopaedias and developed an interest in them.

His basic interest in pipe organs came as a result of a chance meeting with the late Horace Weber, who invited him to an organ recital he was giving at the Armadale Baptist Church. Little did John realise that he would one day spend nine years as organist and choirmaster of that very church. Likewise a visit to a Vic Hammett concert at the Dendy Theatre, come encouraging words from Vic, a tour through the organ chambers and that was it—John was hooked on theatre organs.

With his butcher's career well and truly behind him John has just completed 25 years as a fully qualified music teacher, and is well known as one of Melbourne's best teachers of organ, piano and piano accordion. His music studio testifies to his wide interest in music with equipment including a full size 3 manual Conn theatre organ, a smaller Conn organ which he plays for dances, and an incredible array of synthesizers, keyboards, samplers and sequences, all of which can be played from his computer using the latest MIDI technology.

John is without doubt one of our most popular TOSA personalities and has always been willing to help at concerts and devote much time to the maintenance of our organs. His appearance at a TOSA Club Night last year attracted an audience which would have done justice to a major concert, and is a sure indication of the popularity of this artist.

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**BRUCE ARDLEY , JOHN FERGUSON ,  
CAROL WYATT , SEAN HENDERSON .**

Photos on page 16

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## CAROLE WYATT (Pinches)

Carole Wyatt is no stranger to the Theatre Organ. Having commenced organ lessons at the age of eleven, and successfully negotiated several organ and piano examinations, by the age of 14 Carole was 'hooked' on the theatre organ. Since then Carole has played for numerous Social Afternoons at Cinema North and Club Nights at the Moorabbin Town Hall. These performances led to her participation in various youth concerts, both on the Cinema North and Ballarat Compton organs, culminating in three concerts with well-known Melbourne organist, David Johnston. This included a concert on the newly installed WurliTzer in the Orion Centre in Sydney (1989).

Carole has also performed at 1984 (Melbourne), 1986 (Brisbane), 1987 (Adelaide) and 1988 (Canberra) Theatre Organ Conventions, as well as performing in the open console section of the Los Angeles Convention in 1987.

In 1984 Carole won the inaugural Theatre Organ Competition in the South Street Eisteddfod, an accomplishment which she repeated in 1986. However, like most Australian musicians, music is only a hobby for 23 years old Carole. Survey draughting at the Land Titles Office now occupies her daytime hours.

## SEAN HENDERSON

Eleven year old Sean commenced organ lessons in 1985 and moved to Australia with his family in 1989. He is currently studying both piano and organ. He won his first competition as the age of seven when he was the overall winner of a talent competition and since coming to Australia he has competed at both Footscray and Ringwood Eisteddfods. At Footscray he won the 10, 12, 13 and 14 and under classes, was the overall Junior winner and also won the Open Classical Organ section. At Ringwood he won the Open Age class.

Sean returned to his homeland, New Zealand, for a concert tour in 1989.

His first Australian performance was at the Canberra Convention in 1988. Also in 1988 he passed the Royal Schools Grade 5 Theory exam and since coming to Australia has passed Yamaha Grade 5 (performance) and is the youngest person in Australia ever to pass the examination, his mark being in the top 5 received in the entire history of the examination in Australia.

## THE CINEMA NORTH ORGAN 909 High Street, Reservoir

From a hay and corn store to a twin movie theatre complex—that's the continuing story of Cinema North!

It all started in the twenties when Reservoir became the terminus for the new electric railway in 1921.

A local movie exhibitor objected to a hike in rent at the local church hall and moved his operation to the said store on dusty High Street just beyond the new railway station. Business was good as the sparsely populated semi rural area rapidly expanded with the prosperity of the late 1920's.

The little theatre underwent considerable alteration whilst taking the name of the Plaza.

In 1956 even though Reservoir was still somewhat small in population a new theatre was built. This was a bold move as the impact of television was just around the corner and overseas experience had shown that the 'Hard Top' theatre was drastically affected by the home entertainment medium.

The new auditorium held 916 patrons in a configuration which ensured everyone had an uninterrupted view of the screen.

The name Cinema North came into being in 1968 when the present management took over.

In 1972 preparations for the installation of the Society's 2 manual 9 rank Blackett & Howden theatre organ got under way, resulting in the removal of nearly 200 seats to allow for the new projecting stage and organ pit.

Concurrent with these structural alterations, organ chambers, new lighting, drapes, seats, carpets and airconditioning added to the quality of both the auditorium and the large foyer.

The organ was opened in February 1975. The installation (the first British-made theatre organ to be installed in Victoria), comprises 8 ranks of pipes of Blackett & Howden manufacture, purchased in England from the Prince's Theatre, North Shields, in 1970. An additional rank of WurliTzer tibia pipes has been added, bringing the specifications to 9 ranks.

The organ is controlled from a 2 manual Christie console originally installed in the Lyceum Theatre, Sydney. The console has been extensively modified to provide additional facilities and has been completely re-wired and overhauled. It is mounted on an electrically operated screw hoist situated to the left front of the stage, the latter also having been constructed by TOSA work teams.

Work was commenced on the cleaning and restoration of various parts of the organ in Bill Worley's garage in Pascoe Vale in May 1971, with 4 or 5 volunteers, some of whom are still regulars on the project. Operations were moved to the theatre in July 1971, suitable working space having been made available by the theatre management.

Cinema North has become a focal point for fund raising efforts in the northern suburbs of Melbourne. Special screenings entailing luncheons and late suppers for all kinds of charitable causes take place regularly. TOSA foundation member David Cross has rarely missed playing for Ladies Day—a happening of films and basket lunch accompanied by David's playing. Cyril Pearl has also played for many of the theatre's functions over recent years and has built up a great following.

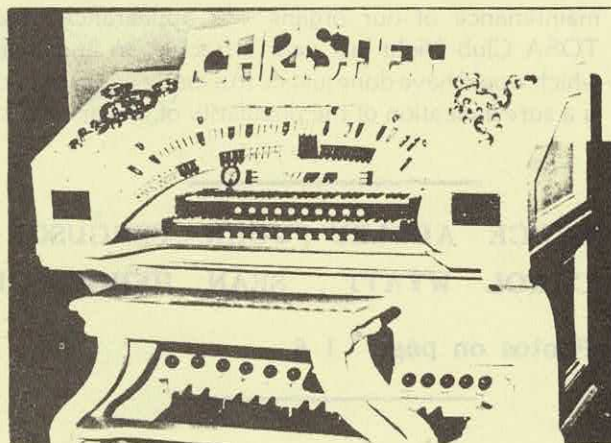
In the foyer is a plaque presented by the Committee of Management of Preston and Northcote Community Hospital (PANCH) to the theatre for its continuing financial support in raising some thousands of dollars principally at an annual theatre night. Artists, staff and management have donated the proceeds of special screenings for many years to PANCH and the capacity houses on these occasions reflect the desire of those connected with and interested in the welfare of the hospital to contribute in a practical way.

TOSA extends grateful thanks to Mr A. Ketley and its good wishes for the continued success of the complex.

Unlike other organs previously installed by TOSA in Victoria, this instrument comprises a multiplicity of items from different manufacturers, no wiring as such existed, it being necessary to start from scratch. It is estimated that some 15,000 soldered connections have been made requiring the use of many pounds of special multi-core solder. There are over 9000 terminations in the wiring between the relays and the stop switches.

The console platform is raised and lowered by means of a 3 inch diameter screw, driven by suitable reduction gearing by a reversible 3 phase motor under the control of relays mounted in the blower room, which are operated from push buttons mounted on the console.

Oh, just in case you are wondering what happened to the hay and corn store. It is still there. It is now that spacious foyer where you enjoy your coffee and relax between shows.





## 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 has been active in radio and television work from a very young age having made his television debut at age eleven. In later years he has made many solo appearances and has served as writer and musical director for several television shows. He presently does a weekly jazz show on KMHD-FM 89.1 which is done live every Sunday evening at 11.00 p.m. on Portland's only stereo jazz radio station.

Dan Bellomy was the first resident organist for the famed Casa Manana Theatre in Fort Worth, Texas where he delighted audiences with music from the Mighty WurliTzer Theatre Pipe Organ.

In addition to extensive concert touring within the United States, Dan has concertized internationally in such exotic places as Australia, Europe, Hong Kong, Singapore, Malaysia, Indonesia and also Canada.

Dan Bellomy has served as record reviewer for the international music magazines, *Keyboard World* and the *Console*. Dan has also contributed feature material to *Theatre Organ Magazine*.

Dan has six albums to his credit including *Power Pipes* which was recorded on the Portland Organ Grinder's 4/48 WurliTzer and the latest, *Pipe-Pourri* which was released on compact disc.

Dan presently lives in Portland, Oregon where he teaches and coaches in addition to being on the organist staff of the Organ Grinder in Portland and Uncle Milt's Pipe Organ Pizza in Vancouver, Washington.

## THE MOORABBIN TOWN HALL WURLITZER ORGAN—HISTORY

The organ was installed originally in the 4,000 seat State Theatre, Flinders Street, Melbourne—Australia's largest—for \$66,000 in time for the opening on 23rd February, 1929. The organ was installed in two chambers, the Main on the left and Solo on the right of the very wide proscenium arch. In this respect it was not ideal musically, but thoughtful use produced fine theatrical effects. Two consoles, one on either side of the orchestra platform, enabled organ duets to be presented.

The State opened with a lavish stage and "live" presentation supporting a silent film, "The Fleet's In", with Clara Bow. There was the State Unit Orchestra (30 musicians conducted by Leon Rosebrook), the State Stage Band (with the same conductor), various specialty acts, the State Corps de Ballet, and two organists—the American "star" Frank Lanterman, later to become a real estate developer and member of the California State Assembly, and Renee Lees presenting "The Battle of Music".

The real opening of the organ, however, was by another organist, Sydney-born and classically trained Arnold Coleman, who played an overture and accompanied the films for the morning session.

Soon after the opening another American, Price Dunlavy, in Australia to open the Sydney State organ, filled in for Lanterman when he suffered a short illness. After six months Frank Lanterman went home, and Arnold Coleman became the State organist. He began broadcasting a half hour programme over the A.B.C. every Sunday afternoon, which went on week after week, year after year until Arnold Coleman and the State organ had built up a huge following throughout Australia.

In February, 1940 Arnold Coleman left the State. In eleven years he never had a holiday, and only occasionally was he relieved for a session by John Barrett or Albert Wales (Majestic Theatre, Flinders Street, organists).

Aubrey Whelan, who succeeded Arnold Coleman, was State organist until 1956—a span of 16 years. He also broadcast, but much less frequently, and had the distinction of making the first commercial recordings (for "Spotlight") on the State organ.

The last resident organist at the State was New Zealander Iris Norgrove, who broadcast several times and made an L.P. record during her year there, before the organ became silent in 1957.

The beginning of the end of the State organ occurred in 1962, when the minor console was sold privately. It went after a time to Sydney, then to Darwin. It is now owned by TOSA South Australia Division, and is installed at their Capri Theatre, Goodwood. In early 1963 a classified advertisement in *The Age* notified that a four manual WurliTzer organ

was for sale. The then president of the Theatre Organ Society of Australia, Victorian Division, Mr Gordon Hamilton became the successful tenderer, and aided by Society members, he dismantled and removed the organ during May and June of that year.

In 1967 Mr Hamilton said he would consider selling the organ if a buyer could be found who would give it an installation worthy of its capabilities. TOSA executive committee members explored many possibilities on his behalf—and on behalf of the organ too!—until agreement was reached with the City of Moorabbin to buy the organ, which the Society would install in the Town Hall.

Things began to happen swiftly after this announcement. Within a week work teams were organised, and on the 8th September 1968 a huge relay section was removed from storage at Ringwood and transported to its present location under stage.

With the relays safely in place, the next big task was the installation of the twelve pipes which make up the lower octave of the 32 foot Diaphone. Bottom C pipe, sounding four octaves below middle C and at a frequency of 16 c.p.s., weighs close to half a ton, and took four hours to manoeuvre into place back stage. The huge wood pipe is 32 feet 8 inches tall and measures 2 foot 8 inches square at the top.

By March 1969 the assembly of the organ was virtually completed, and teams were then cutting and re-forming the metal and wind ducting to fit the new layout of the chambers. On the 29th June, the blower was turned on for the first time, and dirt and dust were blown out of the chests and pipe holes in readiness for the pipes to be set in place. About this time, the heavy console was lifted onto the newly installed hydraulic lift, and in the weeks which followed the console cable was wired into the relay room junction board, wiring cables were checked out, the action cleaned and checked, dead magnets rewound and replaced and dozens of small and large jobs completed.

In January 1970, the successful tendering Organ builders—Hill Norman & Beard, of Clifton Hill—began the exacting expert job of revoicing, regulating and tuning the 1496 pipes in the organ.

1991 heralds the 21st Anniversary of the opening concert of this organ by Lyn Larsen in the Moorabbin Town Hall, at which time the new solid state relay switch section of the organ will be in place and working, replacing the old worn out huge WurliTzer system under the stage.

During the last twenty years, we have seen and heard most of the best theatre organists in the world play this great organ, and it has been acclaimed as being among the finest they have ever played.

TOSA salutes the City of Moorabbin in their foresight, and thanks the Council for their continuing support and interest in our Society and Moorabbin's organ.

## JOHN ATWELL

John Atwell first came to the attention of theatre organ enthusiasts Australia-wide when he played a solo spot at the TOSA (Vic) Easter Convention in 1968 at the Dendy Theatre Brighton. At that stage John was still living in Adelaide, South Australia, where he gained his musical training on both piano and classical organ. It was there, also, that John got the sound of the theatre pipe organ in his blood, and quickly taught himself the style of playing required for these instruments.

In 1971 John moved to Melbourne to further his scientific studies at the University of Melbourne. Since then he has been able to combine successfully his career in science with his musical activities. John's reputation as a player on both electronic and theatre pipe organs has steadily increased during his residence in Melbourne. John's concert performances have taken him to most State of Australia.

The partnership of Tony Fenelon on piano and John on organ has been musically satisfying for both artists and audiences alike, and now extends back more than ten years. Many memorable performances by this duo have actually been at Theatre Organ Society conventions over the years.

Other performances to John's credit include: being the first organist engaged to play a concert of light music on the Casavant Organ in the new Melbourne Concert hall in 1982; playing organ at the same venue for the season of Barry Humphries "Song of Australia" (a job he shared with Tony Fenelon).

Over the past ten years, John's musical interests have broadened and he now occupies much of his time as a choral accompanist, both on organ and piano. He is official accompanist for the 100-strong group, the Maroondah Singers. This association has given him the opportunity to exercise his arranging skills, so evident in theatre organ performances, in the area of choral music. John finds this most satisfying, when he can find the time to do it. From time to time he has also accompanied and been featured with The Ashton-Smith Singers, the Melbourne Singers and the St Gregorius Dutch Male Choir.

At the end of this year, John will leave Australia for his first overseas concert tour. He will be performing theatre organ concerts in both USA and Canada, and will go to Holland as accompanist and associate artist for the Dutch Male Choir.

John's livelihood is in a field quite apart from music—science! He holds a PhD in Immunology and Biochemistry and currently works as a research scientist for the Australian Government organisation, CSIRO, in the field of biotechnology and genetic engineering.



## TONY FENELON

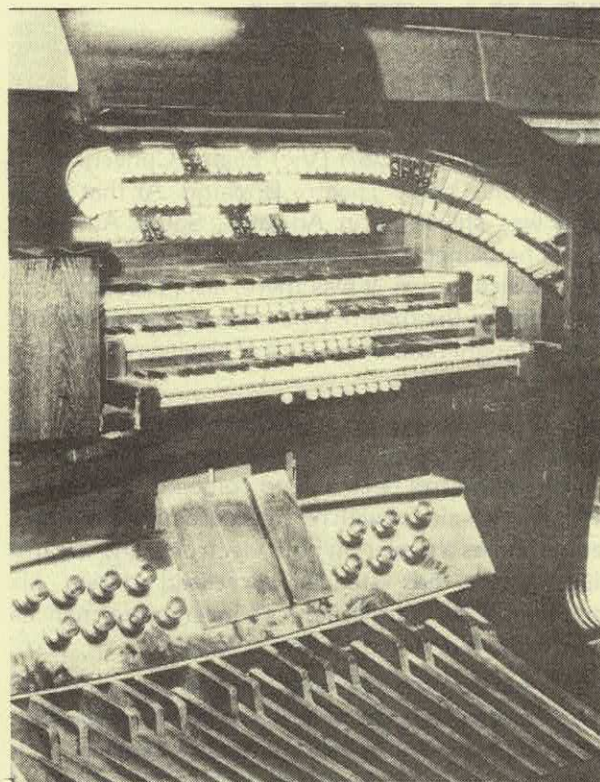
Melbourne born Tony Fenelon commenced piano tuition at the age of seven and was playing in Eisteddfods and local Festivals when he was eight. He won major prizes every year until his early 20's including the Australian Pianoforte Scholarship in 1959. In 1961 at age twenty, he was the outstanding winner of both the Open and Bach sections of the Australian National Eisteddfod held in Canberra. In 1963 he was the Victorian State winner of the Australian Broadcasting Commission's Concerto and Vocal Competitions. Along the way, Tony has completed a Bachelor of Science Degree and achieved the highest marks ever awarded for Licentiate Diploma at Melbourne's Conservatorium of Music.

At Christmas 1964, having always had a love for the Theatre Organ, Tony was invited to perform a feature spot in a special programme at Melbourne's Regent Theatre. As a result of his outstanding performance, he became the resident organist at the Regent until it closed down in 1969. A great highlight of his career came in 1969 with his visit to the USA for a concert tour, one which resulted in eight return tours. His highly successful tour with well-known American organist Lyn Larsen was widely acclaimed by all who attended, and he has recently returned from another very successful concert season in the U.K. Tony has released 16 record albums in various countries and has the distinction of being awarded four gold records for one of his albums recorded at the Melbourne Regent WurliTzer.

Music is Tony's love, but not his full-time profession. In everyday life he is a bio-medical scientist—designing and maintaining the highly sophisticated life support systems and complicated equipment of modern hospitals. For leisure (when he finds time), Tony is an accomplished and enthusiastic glider pilot. A man of great versatility, Tony's dedication, energy, musical genius and personality make him an artist in constant demand throughout the world.



JOHN ATWELL



## THE DALLAS BROOKS HALL ORGAN 300 Victoria Parade, East Melbourne

Dallas Brooks Hall was designed as a multi purpose hall within the complex of the Masonic Centre of Victoria.

In 1963 Architects and Engineers Godfrey & Spowers, Hughes, Mewton and Lobb were commissioned to prepare designs for a Masonic Centre and in 1967 Master Builders, E.A. Watts P/L commenced construction on a site formerly occupied by the Presbyterian Ladies College and an Australian Broadcasting Commission facility.

In 1969 the whole complex was completed on schedule. Since then the hall has been in regular use as an auditorium acclaimed as the finest concert hall in Australia and equal to the best in the world.

It boasts the finest sound system in Australia, superb acoustics and foyer areas unequalled for ease of access to seating.

Audience capacity is 2060 in theatre style with an additional 240 seats available for choir and orchestra.

A small group can listen to a classical guitarist and get as much enjoyment and appreciation from the music as a full auditorium can from a full choir and orchestra.

The secret is a push button control of the acoustics. The floors are a mixture of cement, sawdust and magnasite, the seating is vinyl, and the secret acoustic weapon is a stage curtain of 20 squares of pure wool together with 1800 square feet of pure wool curtain suspended between the back wall and a false transparent wall.

### The Theatre Organ

This theatre organ began life in many different places in many different organs, but was eventually assembled as a single instrument in the home of Sydney engineer and former English theatre organist Arthur Esgate. The organ reached the size of some 26 ranks of pipes, some of which however were not complete.

With continuing heart problems, Arthur decided to sell the organ and the Masonic Centre agreed to buy it for installation in the Dallas Brooks Hall.

After some attempts at installing the organ themselves, organ builder George Stephens of Adelaide agreed to carry out stage 1 of the installation, which included a new English built solid state relay/switch system and reworking the chests and pipework to an initial 11 ranks, a number of others having been discarded as incomplete or unsuitable.

The Compton console was imported from England by Arthur, and came from the Astoria Cinema, Brixton, while the pipework came from organs manufactured by WurliTzer, Aeolian Skinner, Compton, Christie, Hill Norman and Beard and possibly Morton.

The two organ chambers are behind the choir stalls and while the show pipes in the screen in front of the chambers are most impressive, none of these pipes are yet connected to the organ. It is planned the organ will grow to an eventual 19 ranks at which point it will have truly arrived!

# FIRST EVER "ALL THAT JAZZ"

- DENIS FARRINGTON'S JAZZ MUSICIANS
- BRIAN SIMPSON — ORGAN, PIANO
- TREVOR WYATT — ORGAN, PIANO
- IAN PEARCE — DRUMS
- **SPECIAL APPEARANCE — DAN BELLOMY**  
foremost jazz organist direct from U.S.A.

## BRIAN SIMPSON

Brian commenced his musical career at the age of six, when he was discovered tapping out tunes with one finger on a piano which had been loaned to the family. Neighbours were invited in to sing Christmas Carols and twelve months later, chords had been added to the repertoire—in the key of F Sharp!

Brian learnt piano for a number of years. At Melbourne University he was involved in Reivews, playing organ in three of the productions and musically directing two of the three. Brian joined a trio in the 1960's and performed throughout the hotel scene. He moved to Bairnsdale for twelve years where he was heavily involved in the "Tambo Valley Jazz Band". The group varied from a 5 to 10 piece band and included many big names in the jazz field. Upon moving back to Melbourne five years ago, Brian teamed up with Melbourne trumpeters Dick Tattam and Ian Smith and has performed at numerous jazz venues and Collins Street Uniting Church.

Brians' inspirations range from Teddy Wilson, Fats Waller, Buddy Cole, Jackies Davis to Trevor Wyatt. Brian teamed up with Trevor playing for the monthly TOSA dances at the Moorabbin Town Hall, forming a very successful combination.

## IAN PEARCE

Ian has a wealth of experience behind him and for many years played for J.C. Williamson's Theatres, Tivoli Theatres, The Melbourne Theatre Company and The Elizabethan Theatre Trust, also The Bolshoi Ballet, Maurice Chevalier, etc., and was Musical Director for Noel Ferrier's "Bubble and Squeak" Theatre Restaurant at Triaca's Hotel and with the original "Glitter Sisters" at the Chevron Hotel, plus Club, Cabaret, Circus and Theatre Restaurants. He is currently appearing at Terry Gill's "Bull & Bush & Naughty Nineties Theatre Restaurant" in Hawthorn.

Ian is a well known drum teacher through his own teaching academies and at Victorian Primary and Secondary Schools.

## TREVOR WYATT

Trevor is one of Melbourne's most distinguished musicians. An accomplished pianist as well as organist, Trevor's name is certainly now known and respected throughout the music world. In particular, Trevor has contributed significantly to the promotion of theatre organ, having been the regular organist at the monthly Theatre Organ Society Dance at Moorabbin Town Hall, as well as performing in the brilliant concert with Gordon Hamilton at Cinema North in 1989.

Throughout his long and illustrious musical career, Trevor has played at all the clubs, dances, hotels and other venues that can be brought to mind. He was musical director at the Green Room Club and became resident musical director at Dorset Gardens upon the departure of well-known and respected organist Laurie Wilson.

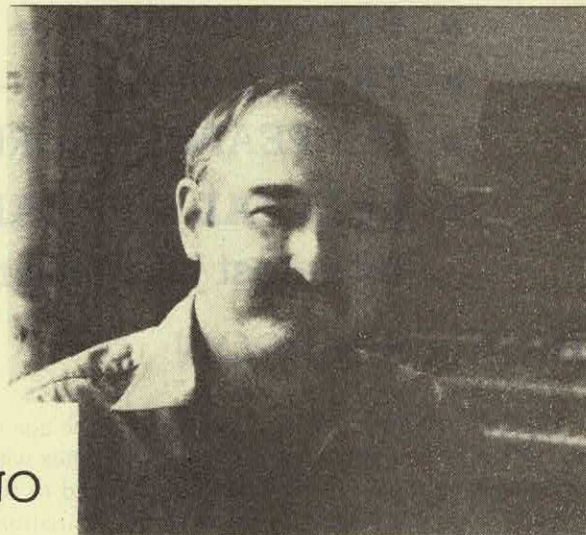
Trevor is an avid fan of Thomas Fats Waller, a fact that becomes obvious through Trevor's musical arrangements. It is interesting to note they both share the same initials (T.W.) as well as the same birth date, thirty years removed.

Trevor, who is affectionately known as the man with the 14-note handspan is certain to captivate his audience once again—we are fortunate to have an artist of his calibre.





**TREVOR WYATT — ORGAN, PIANO**



**BRIAN SIMPSON — ORGAN, PIANO**

AUSTRALIA'S FIRST THEATRE ORGAN C.D.

## **FIRE THOSE PIPES**

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**GORDON McKENZIE**

At The Moorabbin Town Hall 4/22 WurliTzer  
and Grand Piano

INCLUDES:

"Phantom of the Opera," "The Man From Snowy River,"  
and "The Dambusters March" (The real thing!)

The duets with **DAVID JOHNSTON**

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# THE DENDY WURLITZER

## Village Twin Cinemas, Church Street, Middle Brighton

The organ was built by the Rudolph Wurlitzer Company, U.S.A., and installed in the Capitol Theatre, Melbourne, during 1924. At this time, these instruments were partly intended for the accompanying of silent films, replacing an otherwise large orchestra; in fact, the instrument's full name was the Wurlitzer Hope-Jones Unit Orchestra.

The Capitol opened in November, 1924, with Horace Weber as resident organist. During the first ten years of its life the organ was featured prominently both as a solo instrument and, with the orchestra, in many stage "prologues" presented at the Capitol.

After the war the organ became known to a much wider public through the many broadcasts given by Stanfield Holliday, late Patron of the Theatre Organ Society of Australia (Victorian Division). In 1958 the organ became silent.

During 1963, several Society members heard the instrument might become available for purchase. Negotiations with the owners were commenced and in October of that year the Society learned it was the successful tenderer.

A final recital, "Au Revoir to the Capitol Wurlitzer", took place in November 1963, Horace Weber returning as principal recitalist almost forty years after he had opened this organ.

Society members then began the task of dismantling and removal, this voluntary work of necessity taking place in the evenings. A month later the organ proper was safely in storage, leaving only the 32ft. extensions of the Diaphone, the Piano and the Console. These parts were removed early in 1964. The estimated removal time of the complete instrument was 400 man hours.

A thorough reconditioning of the organ's entire action was then commenced and it soon became apparent that almost all of its four thousand pneumatic motors would have to be removed, re-leathered and replaced.

Late in 1965 agreement was reached, after negotiations, between the Society and the Management of the Dendy Cinema, for the installation of the organ in that theatre. This was commenced in 1966.

At the same time, a complete re-wiring of the organ's relay system was undertaken. This involved the making of approximately 13,000 soldered connections and the employment of 20 miles of fine cotton-covered copper wire, cut and loomed into many cables inter-connecting the stop switches and the key motors in the relay.

Installation was completed shortly after Easter, 1967, and the instrument was then handed over to the skilled knowledge of the organ builders, Hill, Norman and Beard Ltd., to be brought to concert standard.

The organ was featured in many concerts over the years with most of the top names in the theatre organ world being featured.

The Dendy Theatre closed in December 1983 for a major redevelopment, which necessitated the removal of the Dendy Wurlitzer to storage, while the theatre was completely gutted, a new concrete floor poured some 3 metres above the stalls area, and a new theatre built within the original truncated walls.

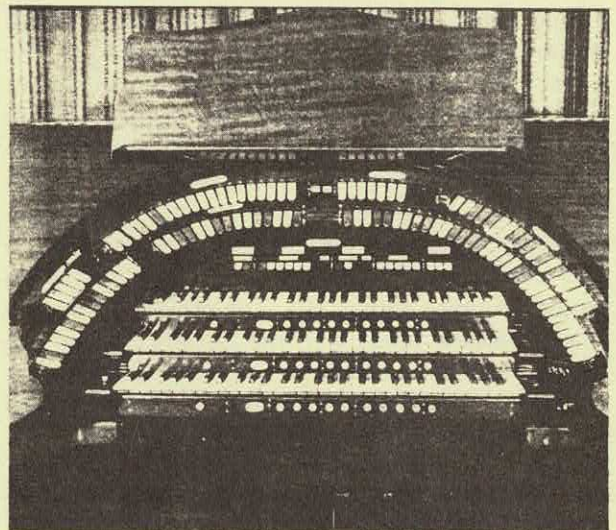
New organ chambers were built in front of the old proscenium, the opening of which was bricked up to form the rear wall of the new chambers.

The new Village Twin Cinemas, at the Dendy Centre, opened in May 1985, and reinstallation of the Wurlitzer, after a lengthy complete overhaul, was begun in June.

A new solid state relay/switch system was devised and built by TOSA members, and has functioned perfectly ever since the opening on Sunday 17th April 1988.

The regulating and tuning of the second installation of the Society's 3/15 Wurlitzer, was carried out for the 1988 opening by S.J. Laurie Pty. Ltd., Melbourne organ builders.

We look forward to an equally long and distinguished line of theatre organists to perform on the Dendy Wurlitzer in the years to come.



Dendy Wurlitzer Console

## COMPTON THEATRE ORGAN—HISTORY

The Compton Theatre Organ was purchased by the Victorian Division of TOSA from a staunch member, the late Frank Douglas. Frank had purchased the Compton console and five ranks of Compton pipework plus a Glockenspiel, which he intended to install in his home. In 1969 it was learned by the Committee of TOSA that the organ was for sale. The Society, after some discussion with Frank, decided to negotiate the purchase. It had been the intention of the Society to acquire a second theatre organ to place in a location away from the southern suburbs where both the Dendy and Moorabbin instruments were installed.

The console possessed three manuals and had been installed in 1930 in the new Paramount Astoria, Old Kent Road, London to control the 12 ranks of pipework. Probably many well-known British organists had been featured at this instrument. The five ranks of pipework included Wooden Tibia Clausa, Diapason, Flute, Vox Humana and Cello. It was planned to eventually increase and balance the tonal resources to ten or twelve ranks. It would also increase the tonal and non-tonal percussions to what can be considered standard for an instrument of this size. In 1974 three further Compton ranks were obtained from England. These were Viol, Krumet and a Tuba. In 1984 further Compton ranks Clarinet and Trumpet were obtained. We had now achieved the pipe specification of a standard ten rank Compton Theatre Organ.

We obtained for the percussion side a Xylophone, Chrysoglott and Chimes. Edna Douglas, widow of Frank, generously donated funds to purchase an American Deagan Metal Harp. This was in memory of Frank. Edna, like Frank, is a very keen TOSA supporter and is naturally very interested in the project. Work on the renovation of the organ ran hot and cold over a period of about fifteen years. It was not until 1985 that an enthusiastic group of members with vision decided that the Society possessed the makings of another excellent theatre organ. They were prepared to generously donate their time and effort to fulfil this dream. It has been a long and frustrating period for these enthusiasts. The project has had to share available funds with the Society's other two organs at Brighton and Reservoir. Nevertheless what has been achieved speaks volumes for those involved with this mammoth project.

In early 1989 it became apparent the time had arrived to find a suitable location to house the organ. Many old cinemas of the large type were thought about for an appropriate venue. Several arguments were given as reasons not to install in such a venue. The cost of providing pipe chambers could be considered a very major one and the Society was certainly in no position to finance this huge cost.

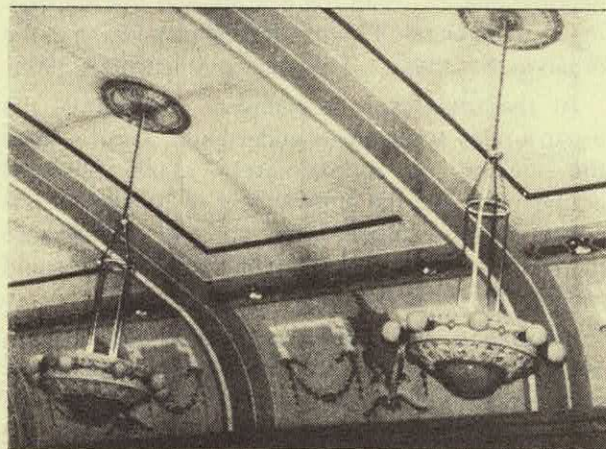
Another reason being the frequency with which films are now shown seven days a week. This in itself could be extremely limiting on practice time. A Town Hall or similar large public building seemed the suitable alternative. Installations of large numbers of theatre organs in England, USA and Australia in Town Halls has proved most successful, and thinking of this a number of suburban Town Halls were inspected. Malvern Town Hall had an advantage. Apart from its very convenient location with good public transport access, it also possessed obvious and desirable advantages. Each side of the proscenium had a dressing room and with a large hole cut into the wall of each for the swell shutters, would send the sound directly into the auditorium.

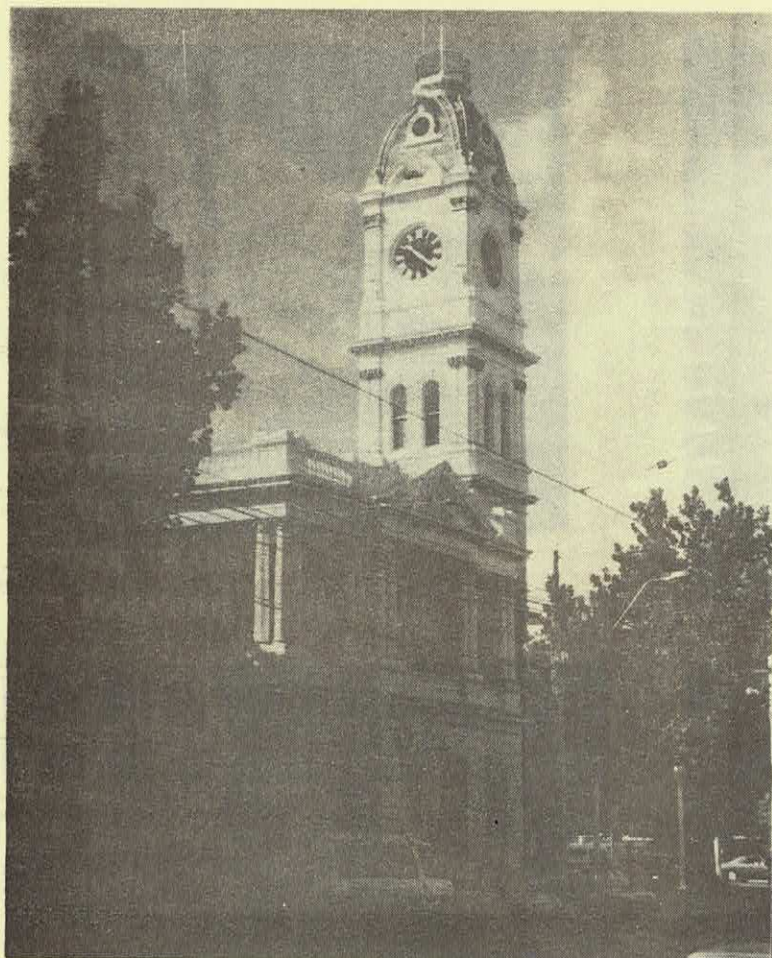
Negotiations with the Malvern City Council and TOSA stretched over many months and resulted in many sleepless nights. Eventually an agreement was reached and the organ is to be leased to the City.

Whilst the negotiations were under way the Town Hall was receiving an \$800,000 facelift. The main auditorium has been restored to its former Victorian magnificence. The Council agreed to allot a further \$184,000 in necessary alterations to the rear portions of the building to house the organ. Extensive acoustic treatment has also been given during renovations so we anticipate the sound of the organ should be excellent.

The console has received slight changes around the horseshoe area to accommodate extra stops. It will be finished in a light beige colour with a suitable use of gold trim. It will be located on a hydraulic lift which will be situated on the left hand side of the stage, forward of the main velvet drapes. It is of interest in that the hydraulic ram and pump to operate the lift formerly hoisted the Dendy WurliTzer for about fifteen years....a great re-cycling effort.

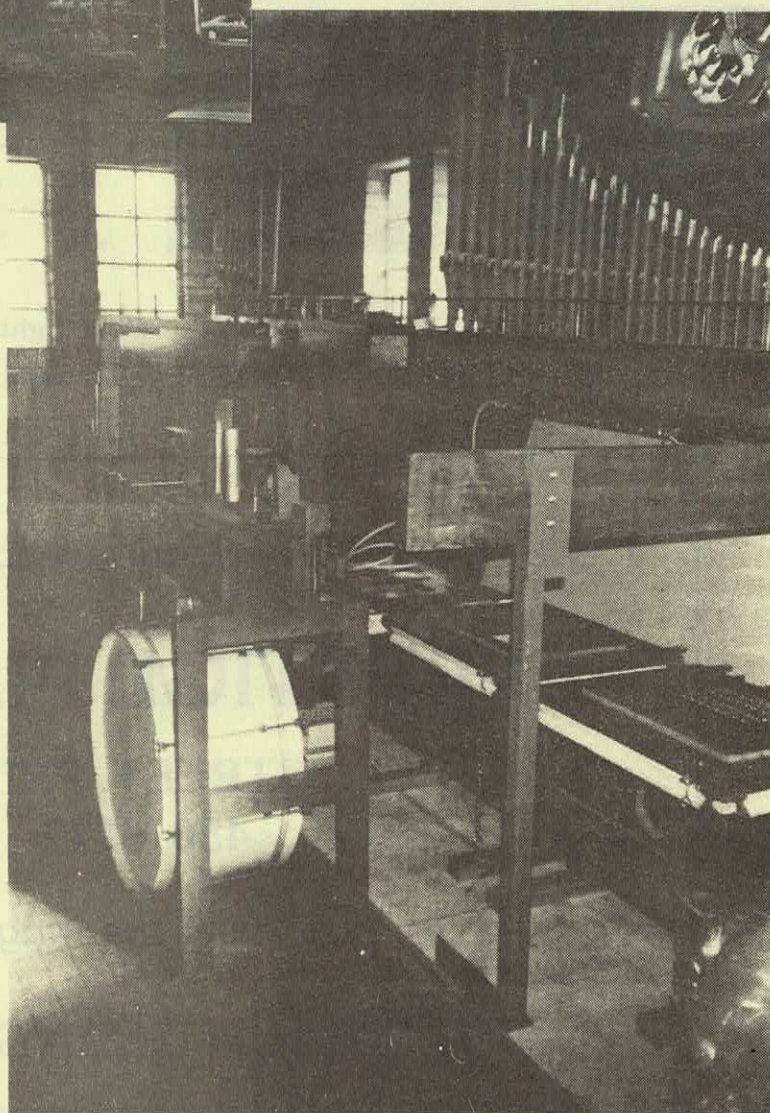
The Society is fortunate to have such an enthusiastic and dedicated team of members working on this project. We believe theatre organs are what the Society is all about and we have targeted 1991 to present our newest star to the public.

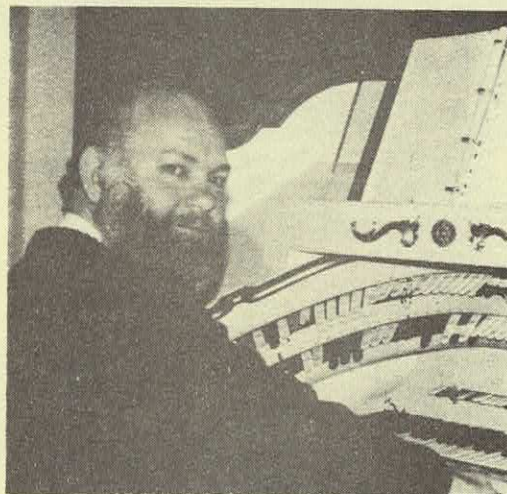




**MALVERN TOWN HALL.  
FUTURE HOME OF THE  
SOCIETY'S COMPTON  
THEATRE ORGAN.**

**COMPTON PIPEWORK  
AND PERCUSSION BEING  
SET UP IN THE WORKROOM  
BEFORE TRANSFER TO  
THE MALVERN TOWN HALL.**





Top left BRUCE ARDLEY

Top right JOHN FERGUSON

Lr. left SEAN HENDERSON

Lr. right CAROL WYATT

*T.O.S.A. gratefully acknowledges the support of*

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