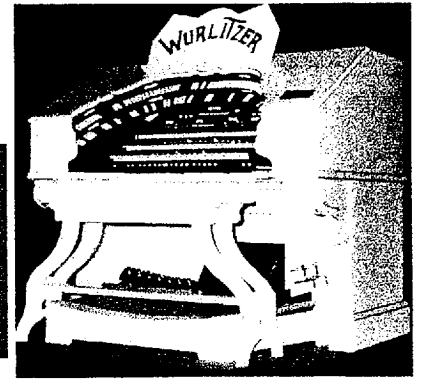


DECEMBER, 2000

TOSA

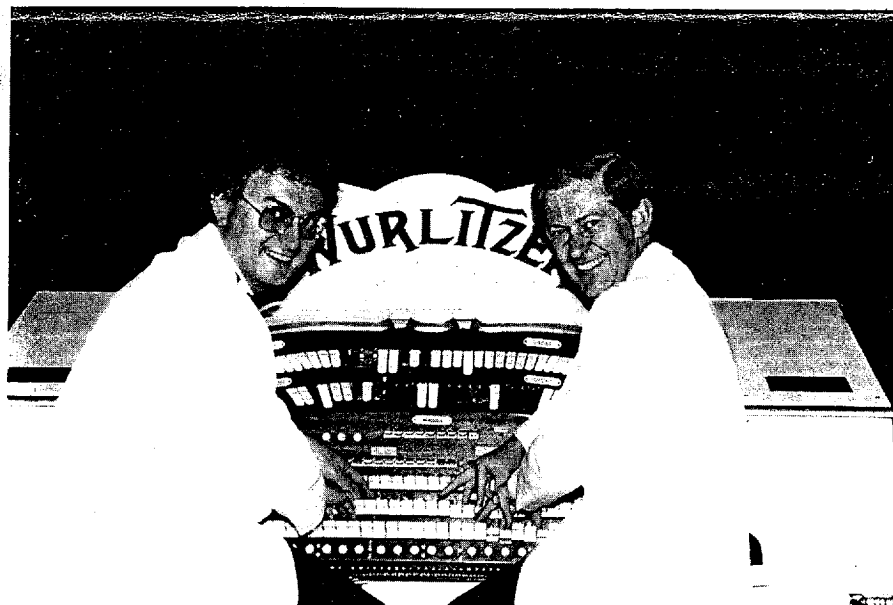


2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie



Special Christmas Treat - TOSA's Duo Concert



*Tony Fenelon
& John Atwell*
at the
Orion Centre
Campsie
Sunday 10th
December at 2pm

Volume 39
Issue 10
PRINTED BY TOSA

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
P.O. Box 36, Brooklyn, 2083
Print Post Approved PP255003/01823

Price
\$1.50

TOSA NEWS

DECEMBER, 2000

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

For the smooth running of TOSA,
please contact the right person :

General Business - **SECRETARY**
Ticket Bookings - **TICKET SECRETARY**
Membership, Renewals, Change of Address -
MEMBERSHIP SECRETARY
TOSA News Items, Advertisements - **EDITOR**



**COMING
EVENTS**

DECEMBER

- Monday 4 at 7.30pm **Committee Meeting**
- Sunday 10 at 2.00pm **Christmas Concert**
Tony Fenelon and John Atwell
Orion Centre Campsie
- Monday 18 at 7.00pm **Members' Playing Night**
Orion Centre Campsie
Important : Phone to confirm 9716 0151

MERRY CHRISTMAS!

JANUARY, 2001

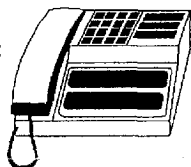
HAPPY NEW YEAR!!

- Monday 8 at 7.30pm **Committee Meeting**
- Thursday 25 at 7.30pm **Members' Playing Night**
Marrickville Town Hall
Phone to confirm **9798 6742**

FEBRUARY

- Monday 5 at 7.30pm **Committee Meeting**
- Monday 12 at 7.00pm **Members' Playing Night**
Orion Centre Campsie
Important : Phone to confirm 9716 0151
- Sunday 18 at 2.00pm **Ray Thornley Concert**
Orion Centre Campsie
- Thursday 22 at 7.30pm **Members' Playing Night**
Marrickville Town Hall
Phone to confirm **9798 6742**

* DIRECTORY *



PATRONS:

Ian Davies
Canterbury Councillor, Ald. John Gorrie

PRESIDENT:

Walter Pearce 9716 0151 (after 7 pm)

VICE PRESIDENTS:

John Shaw 9759 5825

Neil Palmer 9798 6742

SECRETARY:

Bill Schumacher 9985 7318

P.O. Box 36, Brooklyn, 2083

TREASURER:

Geoff Brimley 02 6351 3122

MEMBERSHIP SECRETARY:

Walter Pearce 9716 0151 (after 7 pm)

P.O. Box 243, Burwood, 1805

COMMITTEE:

Barry Tooker 9744 1535

Peter Harding 9629 2257

Amy Caldwell

Robert Gliddon

Rick Marschall

Ron Mosman

RESEARCH & ARCHIVES:

Ian Cameron 02 4841 1616

TOSA NEWS EDITOR:

Colin Groves 9745 2417 (phone or fax)

P.O. Box 1257, Burwood, 1805

TOSA PRINTER:

Robert Gliddon

CONCERT TAPE HIRING:

Neil Palmer 9798 6742

TICKET SECRETARY (Concert Bookings):

Jean Newell 9750 0362

(Mon - Fri: 10am - 6pm)

ARTIST LIAISON OFFICER:

Bill Schumacher 9985 7318

P.O. Box 36, Brooklyn, 2083

PHOTOGRAPHY:

Barry Tooker (Home) 9744 1535

(Work) 9550 5400

CONCERT RECORDINGS:

Bill Schumacher 9985 7318

PUBLICITY OFFICER:

John Shaw 9759 5825

TRANSPORT OFFICER

Ritchie Willis 9580 3581

WORLD WIDE WEB HOME PAGE - TOSA (NSW)

<http://www-personal.usyd.edu.au/~sgroves/tosa/home.html>

From The President

Hi there!

Last month I mentioned how much I was looking forward to the **Members' EVENT** at **Marrickville** on November 5th. Well, I wasn't disappointed!! Over 112 people attended, and there was a friendly atmosphere as we all sat around tables. All the artists, who were also members of **TOSA**, performed right up to expectation. Thanks to **John Gorrie** for doing the MC bit, and thank you everyone else who, without exception, assisted or performed for free.

Actually, the afternoon fell on **Jenny's** and my 40th Wedding Anniversary. On the Friday afternoon we were taken on an unexpected climb to the top of the **Harbour Bridge**, and Saturday we were treated to a surprise party. The **Marrickville** afternoon was a happy conclusion to an exhausting weekend!

Please don't miss this years' **Christmas Special Concert**. **Tony Fenelon** and **John Atwell** always give us a treat! It's on Sunday 10th December at **Campsie**. Booking details are on the back of this **TOSA News**. By the way, this is our last concert at pre-GST prices.

I'm writing this piece (18th Nov.) having just returned from the **TOSA Annual Meeting**. A good number were present, and some useful discussion took place. The committee election result was declared. We thanked the previous committee for their past work, and welcomed new members - **Robert Gliddon**, **Rick Marschall** and **Ron Mosman**. We are looking forward to a profitable association in the coming year.

That will do for this spot this



month. Elsewhere in this edition you will find my report to the **Annual General Meeting** which says the rest.

Seasons Greetings..... on behalf of your Committee,

Walter Pearce

Welcome To New Members

TOSA (NSW) is pleased to welcome the following new members who have joined us in the past few months. We wish you all a happy association with TOSA and a long stay amongst our "ranks":

Bob Bourne - Ryde
Joan Clark - Nelson Bay
John Crook - Castle Hill
Lois Crook - Castle Hill
Simon Ellis - Baulkham Hills
Timothy Hobson - Harbord
Gary Hoyle - Roseville
Ray Hughey - Oregon
Dorothy Innes - Nth Parramatta
Owen Judd - Mt Maunganui
Alfred Luckey - Miranda
Deidre McMullan - Mittagong
Peter Meiklereid - Havant, Hants
Donald Perrot - Surry Hills
Phyllis Price - Maroubra
Doreen Tuck - Bowral
Peter Wilkinson - Kincumber

Colin Groves

Editorial

Last issue for the year! I'm sure it has been an interesting and memorable year for everyone.

For **Sydney**, it was certainly the year of the **Olympics** - and just to sign off the year **TOSA News** has an item about pipe organs and **Olympic**-related events (See pages 5 and 6).

For **TOSA (NSW)**, it was the year of the first-ever, memorable **Theatre Organ Festival** which went so successfully due to **Margaret Hall-Nelson's** detailed planning, and to the hard work and willing help offered by lots of our members. At Easter 2001, it will be **Brisbane's** turn and they have already prepared a full **Festival** for their **2001 Organ Odyssey** which we all hope will be like the film **2001** - out of this world!

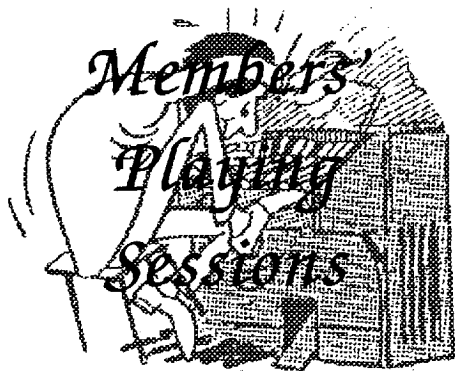
Mention of **Margaret**, reminds me to thank, on behalf of all **TOSA** members, the retiring committee members, including **Margaret**, who have done so much for the **Society** over the past year and indeed the preceding years. For those who were not at the **Annual General Meeting** (like me, but I was marking **School Certificate** exam papers at the **Homebush Showgrounds** - that's my "excuse" - what's yours?), **Walter** has announced the 3 new committee members in his column on this page. Congratulations to the returning executive and committee members, and welcome to the new workers.

One again, I'd like to thank those important people who participated in the production of **TOSA News**, especially those who took the time and trouble to write, or find and send in, items for us all to read and enjoy, not forgetting our **TOSA** photographer, **Barry Tooker**, and **Graphic Synergy**, the company which processes all our photos, and the behind-the-scenes workers like printer **Robert Gliddon** and folders/stickers/posters (if you know what I mean!), **Mary** and **Arthur Hall**. Without all of these unsung heroes, there would be no **TOSA News** each month.

Best Wishes to all for Christmas and the New Year. See you next year!

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

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



Thursday night, 26th October, brought the following ever-faithful members to Marrickville to play for the others present.

The players were Jack Rose, Bruce Bisby, Wendy Hambly, Graham Costin, Ron Ivin, Frank Lewis, Jack MacDonald and Richard Marshall.

Also present were David James, Ray and Edna Hambly, Debra Marshall, Neil Palmer and Colin Groves.

An enjoyable evening was spent at the Orion on Monday 13th November. Jack Rose was given the job of playing the console up. Jack MacDonald was persuaded to play it down; he only wished his grandchildren were there to see it. There was a short interruption so a test could be run on a non-speaking pipe. We also had a brief spell during which a piece recorded from Wendy's turn (without her knowledge) was

played back.

The players were Jack Rose, Bruce Bisby, Ron Ivin, Wendy Hambly, Frank Lewis, Jack MacDonald, Walter Pearce, Dave James.

Listening were Ray and Edna Hambly, and Betty Rose.

The next Orion Members' Playing Evening is Monday 18th December, but there is none in January, and then one is planned for Monday 12th February.

For the Marrickville Evenings - there is none in December but they continue (all being well) on the 4th Thursday of each month, i.e. 25th January and 22nd February. Don't forget to ring the appropriate phone number to check that each evening is continuing as planned.

FOR SALE

Hammond Organ

Model M102 Classic
Tonewheel Organ
Beautiful Tone
Excellent Condition
Forced Sale Price: \$1,100 o.n.o.
Call Mark on :
0419 017 527



Member Joy Keavney of Sans Souci recently enjoyed her 80th birthday and received a copy of the following little poem. She has kindly offered to share the poem with all TOSA News readers :

A Senior's Prayer

Today, dear Lord, I'm 80
And there's much I haven't done;
I hope, dear Lord, you'll let me live
Until I'm 81.

If, by then, I haven't finished
All I want to do,
Would you let me stay a while ...
Until I'm 82?

So many places I want to go,
So very much to see.
Do you think that you could manage
To make it 83?
The world is changing very fast,
There's so much in store,
I'd like it very much
To live until I'm 84.

And if, by then, I'm still alive,
I'd like to stay 'til 85.
More planes will be in the air,
So I'd really like to stick
And see what happens to the world
When I'm 86.
I know, dear Lord, it's much to ask,
(And it must be nice in Heaven)
But I really would like to stay
Until I'm 87.

I know by then I won't be fast,
And sometimes I'll be late,
But it would be so pleasant
To be around at 88.
I will have seen so many things,
And had a wonderful time;
So I'm sure I'll be willing
To leave at 89.

Congratulations to you, Joy, and we hope all of these wishes come true, and more! - through your 90's and on to at least 100. - Ed.

First TOSA Concert for 2001

RAY

THORNLEY

Sunday at 2pm,
18th February 2001
Orion Centre Campsie

Sydney 2000!

The Internet is now well-known as a source of information on just about anything. The following exchange shows how a "thread" develops and how there is nearly always someone out there who knows the answer to any enquiry - even down to details about the name of the organist, the title of the piece of music played and how the performance was actually put together and managed, etc.

Date: Sat, 16th September, 2000
From: **Jim Lokken**
Subject: **Sydney Olympics**

Near the end of the ultra-spectacular opening ceremony I heard some pretty good organ sound along with orchestra and choir. How did they manage that? I suppose it was electronic, but it sure wasn't a Hammond!

Jim Lokken
San Francisco

Date: Sat, 16th September, 2000
From: **Dale G. Rider**
Subject: **Pipe Organ in Sydney Olympic Opening Music**

We (at least two pipe organists/supporters of "the art") were thrilled to full head to toes goosebump level as the artistic aesthetic in audience hype crescendoed to climactic heights, then the sounds of children's and adult choral voices joined the orchestral forces and not once but twice - a full-organ with reeds all the way down to 32' Bombard clearly mixed into the soundscape as the Olympic Cauldron was lighted and (eventually) raised to its commanding position over Stadium Australia last night.

One could not be sure (without the aid of "inside connections") if we were hearing a true pipe organ or an on-site electronic monster-sized instrument. We rather imagined that the huge tracker from the Sydney Opera House was worked into the mix through the use of two-way communication timing devices (pardon that I don't know the correct terminology).

I recall years ago, when my first Simon Preston (Organist) LP arrived featuring the new 5 manual tracker in Sydney Opera House, jacket notes and console photo revealed it to be (one of, if not) THE first to have a small television screen to aid performer/organist in being in sync. with the conductor, presumably in the same building. But, with sound (and other)

technologies having grown to 'new age heights' in the succeeding years, why not "pipe" the sound of that magnificent instrument across the harbour and mix it into the sound palette in the Stadium. I hope your hearing of this was as stirring and spirited as at our house.

Incidentally, if anyone knows the composer/title of the music (surely it was newly created for the occasion) spoken of above, please send it privately.

Cordially,
DALE G. RIDER

*MSM, CAGO Director of Music Ministries/Organist First Baptist Church of Kansas City, Missouri Member, Organ Staff since 1967 RLDS Church World Headquarters, Independence, Missouri Dean 1982-1983, Greater Kansas City Chapter of the American Guild of Organists

*Master of Sacred Music ('73, Wittenberg University, Springfield, Ohio

*Colleague Certificate, American Guild of Organists Life Member, Hymn Society in the United States and Canada Father of two red-headed girls & all-around nice guy

Date: Sat, 16th September, 2000
From: **Steve Layden**
Subject: **Re: Pipe Organ in Sydney Olympic Opening Music**

I don't know what organ was used but the music was the "Judex Crederis" from Hector Berlioz's "Te Deum". Delos International has released an excellent recording made at the Cathedral of St. John the Divine in NYC. I believe it's available through the Organ Historical Society.

Hope this helps!

Steve

Date: Sun, 17th September 2000
From: **Daniel Mitterdorfer**
Subject: **Re: Pipe Organ in Sydney**

Olympic Opening Music

The organ sounded like that of the Sydney Opera House, but it was definitely pre-recorded. Still, it sounded great!

Cheers,
Daniel

Date: Sun, 17th September, 2000
From: **Mark Quarmby**
Subject: **Re: Pipe Organ in Sydney Olympic Opening Music**

The organ used was that in the Sydney Opera House. All the Berlioz music was prerecorded (August 5, I think) in the Opera House Concert Hall. What you saw and heard on TV was the SSO and choir playing and singing along with the recording. David Drury was the organist and I was having lunch with him the afternoon of the opening when he explained to me how it was being done.

This was unlike the performance of the Mahler 8th for the opening of the Olympic Arts Festival where over 1,000 people took part in the Olympic Superdome and the organ part was played on the Town Hall organ, about 10 miles away, at the same time!

Mark Quarmby

Date: Sun, 17th September, 2000
From: **Mark Quarmby**
Subject: **Sydney Town Hall organ used in Mahler 8th Symphony**

The use of organ in the final moments of the Opening Ceremony of the Olympic Games brought some questions about playing an organ in a different place to where a performance is taking place. Here is an interesting article concerning the use of the Sydney Town Hall organ in a huge performance of Mahler's Symphony of 1000 at the Olympic Park Superdome. This performance was broadcast on national radio and television across Australia

and many wondered how it all happened.

Mark Quarmby then included the following article from the September 2000 Newsletter of the Friends of the Sydney Town Hall organ:

CITY ORGANIST'S COLUMN

MAHLER SYMPHONY No. 8: SYMPHONY OF A THOUSAND

Many of you will have seen and heard Sydney University Organist, Amy Johansen, as the organist for the Opening Concert of the Olympic Arts Festival on Saturday 19th August. Most of you will also know that she performed, in real time, on the organ of the Sydney Town Hall while the rest of the 1,000-plus performers were 16 kilometres away at the Olympic-site Superdome in Homebush.

A single work was chosen for this important Opening Concert - Gustav Mahler's gigantic 75-minute-long Symphony No. 8; nicknamed Symphony of a Thousand in 1910 by the promoter of the first performance because of the gargantuan forces envisaged by the composer as ideal for the work's presentation.

Nobody could question the appropriately Olympic proportions of this work, or indeed of the whole occasion. Housing this enormous work was the Superdome, itself a natural part of this huge undertaking. Roughly oval in shape, it is a vast, indoor space devoid of any interior roof supports, capable of comfortably seating an audience in excess of 15,000.

Then there was the throng of musicians assembled for the performance: a choral contingent numbering 875, an orchestra of around 130 players and a battalion of eight soloists. This was big, and so it was not surprising that the organ chosen to be heard during several climactic moments of the performance, including the dramatic opening bars, also had to be big; and not just in sound, but also in stature and fame. So of course it had to be the Grand Organ in the Sydney Town Hall.

That the sound of the Town Hall organ was successfully transmitted to the Superdome and integrated with the music from all of the other musicians was a triumph on two fronts.

First it was a triumph for the ABC technicians who captured the sound of the Town Hall organ using two German

Neumann mono microphones and then sent it off to the Superdome to be pumped out over enormous loud-speakers (output measured not in watts but in horse-power! - technicians' jargon) behind the choir. This same crew was also responsible for the TV monitor showing the image of conductor Edo de Waart (viewed via the organ console mirror), and the two small foldback speakers close to the organist which constantly brought sound from the Superdome.

The other triumph was for the organist, Amy Johansen. Sitting with the half-dozen or so technicians on the stage of the silent, empty Town Hall during the performance was a weird experience - one which truly tested the nerves and the concentration powers of the organist. To avoid any possible complications the microphones were left turned on during the entire performance, meaning that absolute silence had to be maintained at all times. Because the organ was heard only at certain moments, it was silence, not Herculean music, which actually became the norm in the Town Hall for this mighty symphony.

In the second movement, for example, the organ had some 40 minutes of rests. While Amy sat at the organ listening intently to the low-volume foldback speakers, the rest of us, at times able to hear faint sounds from the foldbacks, were often startled as the organ suddenly burst into life, and then just as suddenly stopped. It was a situation which required nerves of steel and total confidence on the part of the organist.

The whole situation was fraught with interesting problems. Apart from the isolation and the resulting feeling of detachment from the orchestra, there were two further difficulties. The first of these was the delay. Not the delay from the Town Hall to Homebush; that was an instant electronic transference. But the double acoustic delay of the sound travelling in the Town Hall from the organ to the microphones at the front of the stage, and then at Homebush travelling from the speakers behind the choir to the conductor at the front of that stage. With the speed of sound being relatively slow, Amy consequently needed to play uncomfortably ahead of the sound emanating from the foldback speakers.

The second difficulty was caused by the very different acoustical properties of the two rooms. While the Superdome was very 'dry' with no discernible reverberation, the Town Hall was quite

'live', and became even more so the louder the organ was played. This caused the organ to hang on in the Superdome loud-speakers after the rest of the musicians had ceased playing, even if the organist had released precisely with the other musicians.

The most satisfactory solution, and the one adopted, was to play the organ without the very loudest stops and then to balance this volume electronically at the Superdome end as the maximum organ sound. All quieter passages were then managed normally from the organ with lesser registrations. Again everything fell into place perfectly.

How must this strange situation have felt?

Amy Johansen: "The entire experience was one of the most unusual of my musical life. Being so isolated from the rest of the performers was like an out-of-body experience. The situation was full of stress, but I tried not to think about the difficulties and just do my job as if I were in the same room with the other musicians.

"Although the organ part has many more rests than notes (so different to solo organ music!), the challenge was playing at the right time. An entry on full organ at the wrong place would simply have been unacceptable. To thoroughly prepare myself, I got to know the music as intimately as possible; listening to the symphony, studying the full score and writing many additional cues into the organ part. In rehearsals and performance, my eyes were firmly glued to the mirror for precise entrances. I couldn't take any chances; it had to be right.

"After this intense preparation, having known the music for only a few days, I found both my sleeping and waking hours invaded by snippets of the music for a good week following the concert."

As a backup, Robert Wagner sat at an electronic organ together with the orchestra on the Superdome stage playing every note of the organ part, but with the sound switched off. Had there been a transmission failure from the Town Hall, the sound of this instrument would have been instantly substituted. Fortunately, all technical aspects functioned as intended so that the Town Hall organ was heard whenever it was required.

Visually and sonically it was a splendid occasion for our famous organ and one which brought it into deserved prominence.

Robert Ampt

While you were at the Easter Convention...(2)

Heather Finch continues her visit to England and Scotland and has some more organ adventures.

You may remember that the organist of **St Martin-in-the-Fields, Paul Stubbings**, had very kindly allowed me to play that wonderful organ.

Paul reminded me that it was 6.30am on Easter Sunday, in the Year 2000, when I played the organ in St Martin-in-the-Fields. At that time you were listening to **David Peckham**, playing at our **Easter Convention**. I had to wait nearly three hours to ring a friend in **Sydney** to tell him of my exciting adventure!

At three o'clock that afternoon, we attended **Festal Evensong** in **Westminster Abbey**. As this was a very well attended occasion, we could see little, and the source of the music was remote. While this was disappointing, it was a privilege to be there.

Paul Stubbings was to play a concert on Easter Monday, at the **Odeon, Leicester Square**, but we were unable to attend. We did walk to **Leicester Square** on Sunday morning, and were surprised to find there are actually two cinemas called "**Odeon**."

On Easter Monday, I had an appointment at **Hampton Court Palace**. The headquarters of the **English Embroiderers' Guild** is in one of the buildings at **Hampton Court**, so I was able to study some beautiful work, before setting off to explore the **Palace**.

When we entered the chapel, we were delighted to hear the pipe organ playing *Trumpet Tune in D*. At first we had difficulty in locating the organ. There was a small console tucked into the pews beside the choir stalls, but nobody was playing that. Perhaps the organ console was partially obscured by a screen, but there was nobody sitting there! Perhaps we were hearing a recording? No, it was definitely pipes!

The answer came soon enough from a very helpful and enthusiastic volunteer guide, whose Passion is Pipes.

The earliest components of this organ date back to the early 18th century. In the reigns of **George I** and **George II** such organists as **Croft, Jeremiah Clarke** and **John Eccles**, and perhaps **Handel** were the Chapel Royal musicians who might have played it from time to time.

As with most instruments, it has seen many changes in the decor and acoustic of its home, and many changes to its construction. It was completely rebuilt, very recently, by **Hill, Norman & Beard**.

And the phantom organist? The elegant new console, with its multi-channel piston system has a record/playback facility. There is also the provision of a 32ft electronic tone.

The console next to the choir is, in fact, a second console, which is used for choir practice, and is equipped with separate piston and recording equipment. A laptop computer enables recording and editing of performances, for the benefit of the musicians.

The bonus for the tourist is that it is possible to hear this wonderful instrument at any time.

Anzac Day passed without a single hearing of *And the Band Played Waltzing Matilda*. Some **Americans** told me they had seen a "parade" in **Whitehall**, and there were other **British** commemorations, but this was the only day of our whole trip that I felt truly homesick.

Later that week, with jetlag beginning to wear off, but feeling footsore and very tired, we headed for **Burford** in the **Cotswolds**, where we planned to "rest up" for a couple of days.

Imagine my delight to find that our B&B accommodation was above an embroidery shop! What a lovely husband to risk such a location!

The weather was "very **English**", and we spent the time just strolling around, exploring the picturesque area within walking distance of our "home". Entering the local church we

found such treasures as an ancient pendulum clock, still in working order. The church is the site of an uprising, and subsequent execution in 1649.

The church has a large pipe organ, which is very remote from the congregation. This has become a problem, especially when there is a very small number of people at a service. Therefore they have bought a large new electronic **Eminent** organ, which stands in the centre of the church.

We had difficulty in locating the speakers, but finally found that they were within the organ case, but pointing towards the distant rafters. (I had a little play.)

After a previous trip in 1996, I wrote about my opportunity to play the **Wurlitzer** at **Stanford University, Loughborough**.

The hall, which is used for formal functions, is an art deco cinema, complete with an organ on a hoist.

In 1996, the organ was playable, but in rather urgent need of work to keep it in playing condition. It was rebuilt a couple of years ago, but at the time of this visit, the console was undergoing refurbishment, so it was spared my ministrations this time.

In mid-May, we visited my **Scottish** cousins. On a stroll down the **Royal Mile**, in **Edinburgh**, we happened upon a free lunchtime organ recital by **Michael Harris** in **St Giles' Cathedral**.

The building has a beautiful **Rieger** organ, built in 1992. It has 3 manuals and 4000 pipes, which are installed in a building with an amazing 3.5 second reverberation.

While we did not have the time to stay for the whole concert, we were able to hear some of it.

I believe that some of the pipework from the former organ is now part of the huge **HILSDON** organ at the **New Palace Theatre** in **Greenlaw**.

More about that later.

TOSA NSW'S ANNUAL GENERAL MEETING

Saturday, 18th November, 2000

President's Report

Good afternoon members - thank you for coming!

This year was dominated by our turn to conduct the **Australian Convention "Festival 2000"**. Thanks to a lot of planning and hard work by a lot of people who have been roundly thanked already, the Easter milestone went off beautifully. There are fond memories, but it all seems long ago already.

Meanwhile the regular happenings continued to happen. **Ian Davies** kept up his **Bondi** club afternoons, **Marrickville** continued to be a trouble-free venue for members to play either individually or as a group, and players continued to meet at the **Orion** on Thursday afternoons, until recent bookings forced them onto Monday evenings.

Behind the scenes, **Colin** kept editing the magazine from his top-floor apartment, **Geoff** coped with our finances and came to grips with the GST, and **Bill** continued to liaise with local and overseas artists on our behalf. **Ron Mosman** is now quietly working over our TOSA publicity, a membership booklet, and other areas where our new LOGO can be worked in. **Rick Marschall** is working on a NSW web site which looks like generating a lot of interest.

If we stopped and considered all the TOSA people and the work they do we wouldn't make it to afternoon tea! But please, one and all, accept our sincere thanks.

In February, TOSA joined with the **Sydney Organ Music Society** at **Marrickville**, and again at **Marrickville** a *Members' EVENT*

was staged just a couple of weeks ago with considerable success. We hope to continue with a variety of activities in 2001.

Around this time last year our total paying membership was 586. It has dropped a little to the present 540. It is interesting that 51% of members were pensioners a year ago, and the proportion is the same now. So although we are growing older, that's not altogether the reason for falling concert attendances.

A positive and comprehensive "Summary of New Ideas", drawn from many sources, is one of the first matters on the New Year agenda for your new committee. The object is to increase interest in, and membership of, TOSA and, hopefully, find some young members.

There are probably ideas enough, the question is more likely whether we have the energy and flexibility to put them to the test. May we have your backing?

I would like to thank everyone here for their moral support through this year, and especially thank the Committee for their hard work and for their tolerance of my chairmanship.

May I personally, on behalf of **Jenny** and myself, wish you a Happy Christmas and a healthy, musical New Year.

Walter Pearce

SECRETARY'S REPORT

Good afternoon members. I welcome you all to the **TOSA 2000 Annual General Meeting**. First of all I would like to thank **Robert** and **Margaret Nelson** for inviting the Society to **Margaret's Music Room**

for this meeting.

This year has been a difficult one for your Committee, with the ever-decreasing attendances at **Society** concerts. Costs of staging concerts are on the increase, what with higher hall charges, GST, air fares and the falling value of the **Australian** dollar which is really pushing up the fees for overseas organists.

A lot of hard work and time goes into organising concerts and it is quite sad that so many are staged at a loss because our members do not support them.

What is the problem? Are there too many concerts? Do you not like the choice of the organist? The Committee welcomes some urgent feed back from the members, as we cannot continue to stage our concerts at a loss.

On a happier note I would like to thank our many workers. Without their presence concerts just would not happen. The names are all well known - **Eunice** and **Merv Palmer**, **Edith Rohanek**, **Ruth Brimley**, **Jenny Pearce**, **Pam Finos**, **Jean Newell**, **Mary** and **Arthur Hall**. We really appreciate your time and work. Many thanks also to the ladies who help with refreshments and to the members who do the ushering at concerts.

The 2001 concert programme will commence with **Ray Thornley** at the **Orion Wurlitzer** in February. Later in the year we will have a return visit of **Ken Double**. Also **David Wickerham**, who was a big hit at the 1999 **Melbourne National Convention**, will be making his first **Australian** tour. We just hope and pray that TOSA members will support these and all our concert artists.

At this time, as the festive season approaches, I take this opportunity to wish you all a Merry Christmas and a Happy and Healthy 2001.

Bill Schumacher

The Wurlitzer Class of Drivers??

In the Drive section of the Sydney Morning Herald (4th December, 1998) my eyes were attracted by the magic name Wurlitzer - not a name usually found in the motoring section of a newspaper. Under the main heading We Drive What We Are, there were various sub-headings including Wurlitzer Class. On investigation it seems that the writer, David Chalke, was expressing the view that a certain type of person always drives a certain type of car, and that therefore it is possible to tell the type of person the owner is from the type of car they drive, and vice versa. Here is his introduction to his article and a small selection of extracts from the various Classes he wrote about, and including the Wurlitzer item in full. Is your car here?

"To spot the emergence of new social orders, says David Chalke, just look at the size, colour, name and trim of our cars. Australia, you're outed!

You are what you drive - this used to be the received wisdom of the car industry marketing hot-shot. They gave us little choice. You could have something from The Big 5 in small, medium or large, and that was it.

As consumers, though, we were hardly adventurous, limiting our self-expression to being "a Holden" person or "a Ford" one.

We became what we drove.

Today, however, a deluge of new makes, models and classes of car has washed away the conformist veneer. Add a more liberal approach to car policy by the Human Resources and Logistics bureaucrats of the large companies and you have a recipe for dramatic change. We are now freer to shamelessly express ourselves through the cars we choose.

For committed people-watchers this is a boon. Forget sociology, psychographics, anthropology and demographics. To spot the emergence of the new social order in Australian society just look at our cars. We have come out. Today, "we drive what we are". Here are some of the new classes you might just recognise."

Then followed descriptions of 9 classes of people and the kind of cars they choose to drive. The Classes, with a couple of sentences from his points, were :

Appliance Class

These are the worthy folk who judge cars like washing machines. Given the choice they would pick up there next car at Target or Harvey Norman. ...

Appliance class members are

impervious to brands as far as cars are concerned, and choose makes and models most of us have never heard of ... Sirion, Nubria, Credos, Satria, Persona, Pyzar, Genesis, Delta.

Alpha-numeric Class

Middle-aged male technocrats for whom life is too short to waste on words when acronyms, or numbers, are available. ...

WRX 22B, HSV GTS, XR8, SLK230, NSX, SSS, XKR, A4 ...

Viagra Class

Almost exclusively restricted to well-healed, menopausal males. ...

BMW Z3, new Honda S2000, Mercedes SLK, even MGF and Mercedes M Class (which is easier to get into).

intense@ active.com Class

*Committed young graduates *thirtysomething, post-feminist, unisex *Generation e-mail, global perspective *Acquisitive and upwardly mobile executives. ...

*2 plus 2 with Swedish baby capsule and flexible seating *Honda CR-V or Civic *Toyota RAV4 *Land Rover Freelander *Mercedes A Class *BMW 316/318 *VW Golf *Audi A3.

Final Frontier Class

A generation whose aesthetic values were moulded by Gene Roddenberry, et al. A childhood diet over-rich in the unsaturated fat of sci-fi fantasy has left them believing that High-Tech wasn't a design school, but was actually a lifestyle choice. ...

Coming to a big screen near you will be Land Rover Freelander, Suzuki Grand Vitara, and Kia Sportage. On the

narrow screen: Diahatsu Move, Nissan Micra or (really narrow screen) Serena. And from the Dark Side: Daewoo Musso.

Angst Class

Think of Ally McBeal or Ross from *Friends* and you will have the heart of the Angst Class. Well I think you might. These are the congenitally undecided Generation Xers....

Not a Mercedes, too rich; not a BMW, too flashy; not French, too arrogant; not a Toyota, too ordinary/boring; not a Nissan, too strange; not a Hyundai, too risky; not a sports car, too extrovert; not a 4 WD, too fashionable. So they end up in a Volvo, Saab, Audi, VW or Peugeot (which is not really French, more European).

Nice Class

Such nice people: nice marriage, nice job, nice house, nice suburb, nice 2.2 kids, nice Labrador, nice clothes. Just plain nice. These people, and their cars, take inoffensiveness to the extreme. By comparison Ton Hanks looks like Michael Schumacher. ...

"Nice" cars include: Honda Accord and Legend, Mercedes C and E Class, Mitsubishi Verada, Toyota Vienta Grande, Lexus, Nissan Maxima, Holden Statesman, Ford Fairlane, vanilla BMWs.

Stolichnaya Class

No, we haven't accidentally incorporated an extract from *Jane's Fighting Ships*: This is not a new type of Russian frigate. It's the bright young things to whom CCCP means Cool, Clothes, Cars and Parties. Twentyish, Stolichnayas fill in the hours between fun with impermanent jobs in the new service industries, such as trainee aroma therapists, waiters in cyber cafes, sales

consultants in CD supermarkets, or doing a double degree with "Arts-something" or "something Studies" in the title. ...

Stoli-mobiles: Hyundai Excel Sprint, Toyota Starlet Life, Holden Barina City, Ford Festiva Trio.

And, of course, the pièce-de-résistance (reproduced in full):

Wurlitzer Class

Aesthetically locked in the 1950s, these older men and women have hung on to their lifestyle, regardless of short term fads and fancies, until "retro" brought it back. Protected over the decades from the harsh winds of environmental change in little niches and gullies in the public service, or the Accounts Receivable department, the remnants of this once dominant class are now re-emerging. The class is

notable for their friendly loquaciousness and their extremely high levels of personal grooming. The males are distinguished by deep commitment to anything grey, particularly grey shoes and grey leather jackets. The female is often the larger of the two and is certainly the more colourful, with an expensive and extensive wardrobe incorporating an above-average number of shawls in bold ochres. This is complemented by a wide selection of large pieces of noticeable jewellery. The nest is decorated in a style best described as "post-war cinema indulgent". Dark velveteen is common. The class can most easily be seen at any ladies hairdresser on Friday afternoon, at Rotary Club meetings or at church on Sunday. Typically they choose cars that are the spiritual successors to the mighty Wurlitzer. Two themes define this iconography. Firstly, the styling is blatantly

Gothamesque with extensive use of exterior chrome, dominated by a grille reminiscent of a Baleen Whale. Interior trim is heavily dependent upon photogravure representations of simulated wood look-alike panels. The second dimension is value judgement, where the yardstick is the greatest number of stops, pipes and keys per dollar. Advertisements with checklists comparing all the gizmos, gadgets and knick-knacks in various cars will invariably attract flocks of Wurlitzers at any time. "... and all this from \$39,900!"

Class members are defined by their choice of: Daewoo Leganza, Hyundai Sonata, Jeep Grand Cherokee, Statesman Caprice, Ford LTD, Holden Suburban. The new Falcon Forte could also be considered by virtue of its grille.

Thank Goodness my car wasn't named anywhere in the article!

A Review of LANCE LUCE's Concert

ORION CENTRE CAMPSIE

by Wendy HAMBLY

Sunday, 15th October, 2000

With a big theatre organ fanfare we were off to a great start with *I Feel a Song Coming On*, with use of glock and second-touch counter melody, then to full theatre organ to finish. Next came *Welcome* (from *Cabaret*) - cymbal and piano for vamp with lots of percussion used here. Then to *Cabaret* - add tibias second verse and change of solo stop for melody - plenty of fill-ins, some using second-touch with modern chording - then cut back speed, build up again to normal tempo with 10th progression and crash cymbal to end. Great work.

It Might as Well be Spring came next - tibias right-hand with harp/tibias left-hand to start, then add string and diapason for melody and lots of good runs. A fuller chorus now with second verse statement/response. A very tasteful arrangement - I loved the fill-ins and embellishments - played with excellent feel. Piano arpeggio to finish.

Let's use all the percussion now for *Dainty Miss* - held chord left with right-hand run to start - a busy piece. Counter melody left-hand and at times melody left-hand and fill-ins and runs right-hand. Let's give the reeds a work out now for *St Louis Blues* - higher internal chords with an interesting pedal line

for an excellent rendition - good use of second-touch for accent and good improvisation phrases and a little Post Horn second-touch too.

Next came *Moonlight in Vermont* - commence right-hand only with tibias, then add left-hand with piano for intro. Then tibias and diapason for melody right, then tibias 16' and 4' right hand and then add glock right-hand - just lovely, then back to tibias right-hand and tibias/harp left-hand - held fragment chord right-hand and run up to finish.

While in **Australia**, Lance watched a vintage car rally which inspired him to play *Chitty Chitty Bang Bang* using all the silent movie sound effects - klaxon horn, etc - what fun.

Let's use the tambourine and castanets now for *España* and *La Cumparsita*. A total contrast now with *Have Thine Own Way*, *Lord* with chime and tibia chorus and *Just a Closer Walk With Thee* - tibias right-hand with chime and also tuba for melody. Just soooooo beautiful.

Back to a lively piece now - *Walk Right In* - full theatre organ to begin and then some use of second-touch for accent chords, and the coloured lights

danced on the ceiling in time with the music - very modern and lots of fun.

Next came *Memory* from *Cats* - tibias left-hand and tibias/glock right-hand, gradually adding stops, then back to tibias only for melody with use of different solo stops for melody line to create moods with fragment chords too. Add chrysoglott for ending. Fanfare bridge to *Mr Mistoffelees* and then a reprise to *Memory* with full theatre organ finish.

Then came *What a Wonderful World* - using piano with cymbal to pedal - tuba melody line and tibias - fractional tibia chord to finish. I really liked this one.

Time for a march now - *Repaz Band March* with bass drum, cymbals, etc. - drum roll and trumpet to start - lots of tibias and brass and bold chords - great fun.

Now let's try some golden oldies - *Five Foot Two*, *Eyes of Blue* and *Ain't She Sweet* - interesting pedal lines - glock right-hand with plenty of embellishments and a fun improvisation in the middle - good use of second-touch for accents.

Now it's time for *Boogie Woogie* -

full theatre organ and cymbals with 'the works' - and boogie we did - everyone was dancing in their seats.

After a refreshing interval, **Lance** commenced the second half of his programme with a big fanfare for *On a Wonderful Day Like Today* - a lively opener. Next came *Strike Up the Band* - statement/response - cymbal to pedal - glock for fill in right-hand and then reed for fill-in. I thoroughly enjoyed this rendition.

Now for *How are Things in Glocca Morra* - tibia and bird whistle to set mood then add diapason and fill in left-hand - full chords both hands for middle section, then back to solo instrument for melody - simple yet effective registration changes made this an outstanding number.

Time now for some fun - *Little Red Monkey* and *Abba Dabba Honeymoon* - lots of percussion which means lots of fun.

Then came *Czardas* - violin of course with tibias and diapason left-hand - plenty of embellishments - cleanly played too. Build up registration and pick up speed using second-touch for accent, then cut back registration and speed - use harp and tibia left hand and tibia right hand - now back to fast and furious and cymbal for full ending.

Then *What'll I Do* and *Fascination* - soft tibias/diapason and harp left-hand, full chords right-hand - good clean connecting runs and glock for melody line - cascading arpeggio down to change key and solo sound to tuba for next phrase - held chord right-hand and glock arpeggio up to finish.

Now for *Joseph and His Amazing Technicolour Dreamcoat* - *Any Dream Will Do* and *Go Go Go Joseph* - piano and cymbal and tibia statement/response glock right-hand - happy, relaxed feel with bells left-hand and a gradual increase in registration. I just loved this medley.

Now for one of my favourite pieces - *Bugler's Holiday* (**Leroy Anderson**) - all trumpets at the ready - both hands on upper manual for accent. With trumpet call to end. Just great.

Now on a more serious note - *Here I Am, Lord* - tibia and chime right-hand - tibias/harp left-hand and diapason right back to chime. **Lance** plays these pieces with heartfelt expression.

A big contrast now with *Night Train* - left-hand reeds to start, with vamp and tibia and reed right-hand - continue vamp throughout - use of contrary-motion runs - great feel - wow!

From the *Wizard of Oz*, *Over the Rainbow*, and *Ease on Down the Road* from **The Wiz** - tibias to start and add string right-hand with a good pedal line. Add chrysoglott for melody next phrase (did you hear those fragment chords?). Let's get back to modern and brassy with coloured lights and back to a rock version of *Over the Rainbow* - I couldn't believe my ears - great rock improvisation section, just listen to that pedal-line. Absolutely fabulous!

Now to *Tomorrow* from *Annie* - tuba melody line, then one octave up and add tibia for melody - tension /release chords and then add string and back to tibia only. Build up registration again and add 2' tibia with held right-hand

chord and left-hand melody and chrysoglott to finish.

Next came *Bye Bye Blues* - with piano right-hand a vamp left-hand tibias - just great fun - full theatre organ to finish.

Lance's final number was *The Galloping Comedians* - all stops out and add glock for accent. A great finish.

Of course, **Lance** was not allowed to leave without an encore - *Hava Nagilah* - with the audience clapping in rhythm - arpeggio down and add cymbal and bells left hand. A fitting end to a magnificent, well balanced concert full of innovations that I didn't expect, but enjoyed immensely.

Lance has a great rapport with his audience and his announcements between items were interesting, often humorous and definitely not too long. Did you notice that his left hand worked overtime to add in all those wonderful extras that made the music so vibrant. Oh, and don't forget that the right hand was working hard too, with little fill-ins below the melody line.

I had looked forward to this concert for a long time and it was everything I had hoped for. **Lance** is a very entertaining organist and his programme was crammed full of excellent musical imagery and often very different ideas to portray the mood of the music to his audience - I just loved every minute and so did everyone I spoke to after the concert.

Thank you for your company, **Lance** - we shall all look forward to your return visit.



*Lance Luce at
the console of
the Orion
Wurlitzer at
the end of his
successful and
highly
entertaining
concert*

Ian Davies and Friends Report

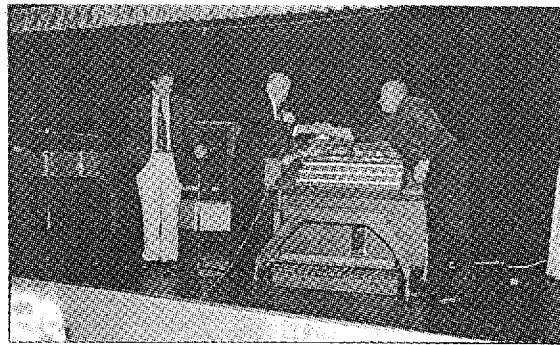
Text and Photos by **Barry Tooker**

It is not often that **TOSA** members are afforded a free concert, but thanks to the generosity of **Ian Davies** and the management of the **Bondi Junction-Waverley RSL Club**, we were offered a second free concert for this year on Saturday, 28th October.

Ian has been patron and co-patron of **TOSA** for more years than I care to remember and has always been keen to uphold and promote the old, traditional style of theatre organ playing.

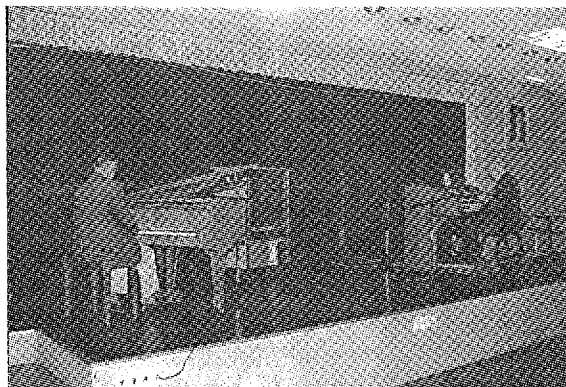
We had 3 artists, and that old stalwart, **Bill Schumacher**, who has played for us so often, was chosen to open the show. After welcoming everybody he proceeded to entertain us with *Cheek To Cheek*, *With One Look* and some of **Lerner and Loewe's** fabulous show tunes. It's amazing how this music seems to retain its popularity. Great stuff, **Bill**.

Peter Seward was the next artist. With no musical training, he plays entirely by ear. He has natural talent and a great collection of recordings which provide the inspiration for his artistry. He played a great variety, opening with *Say It With Music*, followed by *Granada*, *Alexander's Ragtime Band*, *Sonny Boy* and *Waiting For the Robert E. Lee*, and others.

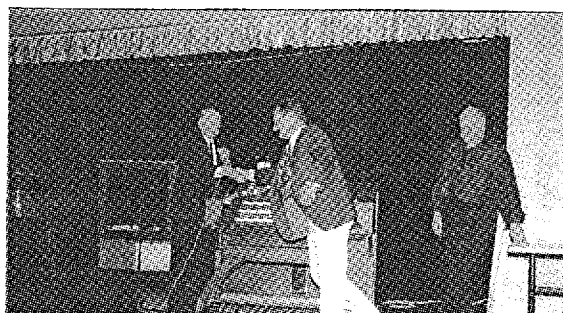


Maestro **Ian Davies** played the final bracket before a short break, from *Calamity Jane*, he gave us *The Black Hills of Dakota*, *The Deadwood Stage* and *Secret Love*, followed by *A Hive Full oh Honey*.

After a short refreshment



break, **Bill Schumacher** was again called to the console, playing some **Duke Ellington** numbers such as *Stomping At the Savoy*, *Solitude*, *Mood Indigo*, *Sophisticated Lady* and *Don't Get*



Around Much Anymore. He concluded with selections from *South Pacific*.

Next **Peter Seward** played a variety of contrasting numbers including *Vivare*, *Waters of Mina Tonka*, *Matinata* and *Over the Waves*.

Ian returned to entertain in true theatre organ style with *My Grandfather's Clock*, which ticked along well, and a tune which always reminds me of the late **Vic Hammett - Cherokee**.

Wolverton Mountain and *Quando Quando* are also great tunes.

A singalong with **Bill** playing the grand piano and **Ian** on organ had a number of people in fine voice rendering *Side By Side*, *Let's All Sing Like the Birdies Sing*, and a couple of Christmas songs.

Cruising Down the River which was **Ian's** signature tune from his broadcasting days brought the afternoon to its finale.

TOSA Secretary, **Bill Schumacher**, did the honours in thanking **Ian**, **Peter** and the **Club** for providing us with yet another great afternoon of musical entertainment.

May we look forward to more of the same next year? Thank you, **Ian**.

A Christmas Special Duo Concert

OUR NEXT ARTISTS

JOHN ATWELL

John comes originally from **South Australia** and received tuition in piano and classical organ in **Adelaide**. He taught himself to play theatre organ by listening to, and watching, **Knight Barnett** at **Adelaide's Regent Theatre**, as well as picking up other organ stylings from recordings.

Since 1971, he has lived in **Melbourne**, where he gained his PhD in Immunology/Biochemistry at the **University of Melbourne** in 1974. Currently he works for the **CSIRO** as a Senior Research Scientist in the field of Genetic Engineering/Biotechnology.

John has presented theatre organ concerts, both solo and in conjunction

with other artists, for most TOSA Divisions around **Australia** since 1971. Some highlights of his career as an organist include: being one of the first artists to play a concert on the **Adelaide Regent's** organ in its new location in **St Peters College** in 1970; playing the **21st Anniversary Concert**, with **Tony Fenelon**, for TOSA (Vic) at the **Dendy Cinema** in 1981; opening the **Compton** organ, with **Hubert Selby**, in the **Memorial Theatre** (now **Her Majesty's**), **Ballarat** in 1982; presenting a concert on the **Cassavant** organ in **Melbourne Concert Hall** during the month-long opening celebrations in 1982; opening **Adelaide's Capri Cinema's**

WurliTzer, with **Tony Fenelon** and **Ray Thornley** in 1983; recording on the **Capri** organ as part of the "**Five Alive**" album in 1985; participating in **Melbourne's "Carols by Candlelight"** each Christmas Eve on piano or organ; presenting, with **Tony Fenelon**, highly-successful duo concerts with piano and organ duets for the past 15 years. He has had a hand in the tonal design and console lay-outs of several theatre organ re-installations, including **Dallas Brooks Hall, Melbourne**, the **Capri Cinema, Adelaide**, and the **Marrickville WurliTzer's** recent refurbishment. For some years, he was also the editor of the Newsletter, **Vox**, for TOSA Victoria.

TONY FENELON

Tony was born in **Melbourne** and commenced his piano tuition at the age of 7, playing competently in Eisteddfods and local festivals when he was 8. He completed a **Bachelor of Science** degree at the **University of Melbourne** in 1963 and a high scoring **Licentiate Diploma** at **Melbourne's Conservatorium of Music**, under famed pianist and teacher, **Roy Shepherd**.

In 1964, Tony was invited to perform a feature spot in a special programme being presented 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.

During this early period he started playing for the growing number of **Theatre Organ Societies** throughout **Australia**. His first USA tour came in 1969 and he has since toured there many times, one highlight being a highly-acclaimed duo tour with famed US artist, **Lyn Larsen**.

He has also toured several times in the UK. He has released 15 record albums in various countries, including

"**Interval at the Regent**" (now on CD) which is available at our record bar for the special price of only \$15.

In everyday life Tony recently retired as a Bio-medical scientist, designing and maintaining the highly sophisticated life-support systems and complicated equipment of modern hospitals.

A man of great versatility, Tony's dedication, energy, musical genius and warm personality have made him **Australia's** leading theatre organist and an artist in constant demand throughout the world.

Sunday, 10th December at 2pm
Orion Centre, 155 Beamish Street, Campsie
Booking Form on Page 14

BOOKING FORM

Post to: **The Ticket Secretary**
18 Dudley Street,
PUNCHBOWL
NSW 2196

Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office

TONY AND JOHN CHRISTMAS CONCERT
ORION CENTRE CAMPSIE
SUNDAY, 10th December, 2000, at 2.00pm

Phone Enquiries & Bookings:

Mrs Jean Newell : (02) 9750 0362

Between 10.00 am & 6.00 pm. Mon. - Fri. only

Cheques & Money Orders should be made payable to:

TOSA. (NSW Div.) Inc.

(Sorry no refunds after purchase)

Please send me:

<input type="checkbox"/> Members' tickets @ \$13-50	Total \$	_____
<input type="checkbox"/> Non-member Pensioner tickets @ \$15-00	Total \$	_____
<input type="checkbox"/> Adult non-member tickets @ \$16-00	Total \$	_____
<input type="checkbox"/> Members' Family tickets @ \$32-00	Total \$	_____
(Covers 2 Adult members & 2 children under 15 years)		
<input type="checkbox"/> Non-member Family tickets @ \$37-00	Total \$	_____
<input type="checkbox"/> Child tickets @ \$5-00 each	Total \$	_____
(under 15 years) (under 6 years - free)		
Total this order \$		_____

I enclose a cheque [] or money order [] for \$ _____

My Name _____

My Address _____

Post Code _____

My Phone No. is (_____) _____

Please indicate your preferred seating location

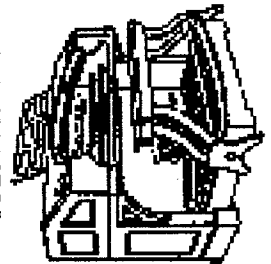
CUT ALONG THIS LINE BEFORE POSTING BOOKING FORM

TOSA NEWS DECEMBER, 2000

Theatre Organ Society of Australia
(NSW Division) Inc.

TOSA NEWS

If undeliverable return to
PO Box 243
BURWOOD NSW 1805
Print Post Approved
PP255003/01823



**SURFACE
MAIL**

**POSTAGE
PAID
AUSTRALIA**

51 Paid to 30-06-2001
Mr G BRIMLEY
26 Maple Crescent
LITHGOW NSW 2790