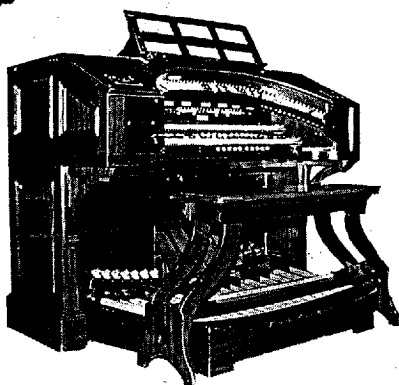
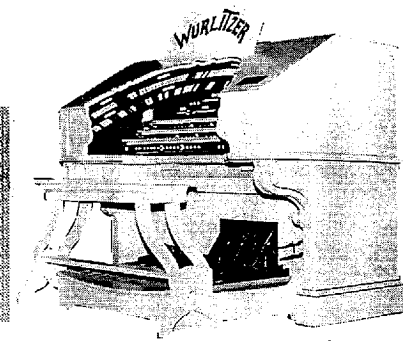


JULY, 1998



2/11 Wurlitzer Theatre Pipe Organ
Marrickville Town Hall

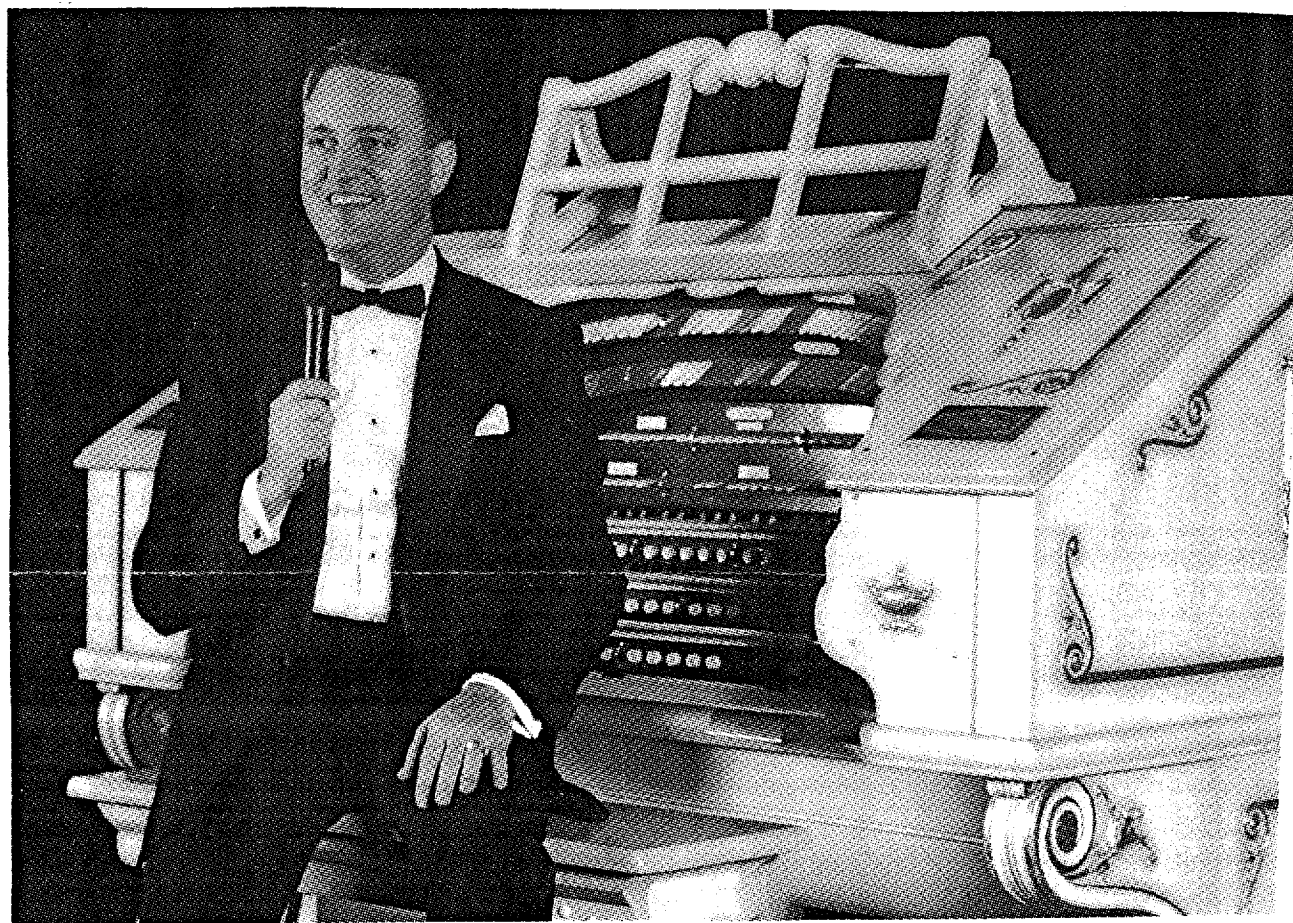
TOSA NEWS



3/17 Wurlitzer Theatre Pipe Organ
Orion Centre Campsie

*For the First Time in Australia
From the USA, the Entertaining*

KEN DOUBLE



Sunday, 19th July, at 2.00pm
Orion Centre Campsie

Volume 37
Issue 6
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TOSA NEWS

JULY, 1998

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

JULY

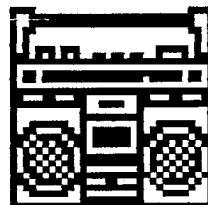
Monday	6	at 7.30pm	Committee Meeting
Sunday	19	at 2.00pm	Ken Double Concert Orion Centre Campsie
Monday	23	at 7.30pm	Members' Playing Night Marrickville Town Hall

AUGUST

Monday	3	at 7.30pm	Committee Meeting
Saturday	8	at 1.00pm	Ian Davies and Friends Bondi Junction-Waverley RSL Club
Sunday	23	at 2.00pm	Ray Thornley Concert Orion Centre Campsie

SEPTEMBER

Monday	7	at 7.30pm	Committee Meeting
Sunday	20	at 2.00pm	John Giacchi Concert Orion Centre Campsie



REMEMBER TO TUNE IN TO

2CBA FM - 103.2

EVERY MONDAY AT 9.00 pm

For "Theatre Organ Highlights"

Presented by Chris Styles

From The President

That was a great concert at Marrickville on 31st May wasn't it? Tony was in his usual top form, the Organ was running and sounding well, and in the audience there were forty people who had NEVER BEEN TO A TOSA CONCERT BEFORE!

Thank you to all those members who used the FREE VOUCHER in the May *TOSA News* to get those 40 along. Let's hope most keep coming. It was great to see all the Marrickville seats full - over 400 people. YES we made a profit. And YES there will be another FREE VOUCHER for a concert in the near future.

Thank you to all those members who have paid their renewal. Well over half our 650 or so members have paid and lots more are coming in every day.

THIS IS THE JULY TOSA NEWS, So the address label will either have a future date to which you have paid, or, if you have not renewed beyond 30th June 1998, it will read "SUBSCRIPTION OVERDUE". UNLESS OF COURSE you paid within the last 4 weeks, in which case we will not have been able to process your payment in time to catch this edition - so PLEASE DON'T PAY TWICE!!

To renew, just use the form that was in either MAY or JUNE editions. Please note the new rates.

WOULD ALL THOSE MEMBERS who used to come to the **Orion Members' Evenings**, please note that we are holding a **MEMBERS' NIGHT** at Marrickville Town Hall on Thursday evening 23rd July at 7.30pm. Even if you have been taking a turn playing on your own during Thursdays, please come along and help make this a friendly time together! If the front door is not open, look for the small door around the side near the library. Neil Palmer will be your host.

If you noticed Chris Styles' *Theatre Organ Highlights* program was not broadcast on 2CBA on 8th June - be



assured it will be heard as usual in the future. Chris tells me it was just that the station programmer put everything into "Holiday Mode" and forgot that "*Theatre Organ Highlights*" should be an every Monday at 9pm, unless it happens to be Christmas Day.

Two final quick pieces of news ... Firstly, we appear to have found an experienced and capable Chairman to lead the planning for the year **2000 TOSA CONVENTION** in Sydney. A sub-committee shouldn't be too hard to find. Secondly, **John Parker** has resigned from the TOSA Committee because he just doesn't have the time to attend regularly. But he will be carrying on his normal enthusiastic support at the **Orion**. Your committee has decided not to appoint a replacement - we will wait until the elections at the end of the year.

More next time....

Walter Pearce

Welcome To New Members

TOSA (NSW) is happy to welcome the following valued new members to our ranks and wish them many hours of pleasure in our company :

**Barry Armitage - Thornleigh
Gregory & Mai-Ling Ellis - Gympie
Johanna Golmore - Revesby
Joy Moore - Glenfield**

Editorial

It was fabulous to see **Marrickville Town Hall** filled with members and friends of TOSA for **Tony Fenelon's** great concert. What an entertainer he is! The organ sounded superb under **Tony's** expert playing. I find the **Marrickville** theatre organ concerts just as satisfying as the **Orion** ones, don't you?

An advance notice - The committee has decided to try a rather different style of **Annual General Meeting** this year, and has accepted a kind offer from **Margaret (Hall)** and **Robert Nelson** to have the **Service City Mechanical Museum** as the venue for our **AGM**. The date has been fixed for Sunday, 15th November at 2pm - add it to your diaries and plan to be there! As well as an administrative necessity for our **Society**, this should be an interesting and entertaining afternoon for all members, whether they have visited this collection of instruments and memorabilia on a previous occasion or not.

Also, please note the **Marrickville Town Hall Members' Playing Night** on Thursday, 23rd July, at 7.30pm. An enjoyable social evening is expected, whether you play or simply listen to the others.

Remember, if you want to help with the organising of the **Sydney TOSA Convention 2,000** by being a part of the sub-committee, please contact our Secretary, **Bill Schumacher**, as soon as possible to express your interest. Thanks to those who have already volunteered.

Finally, thanks again to the many people who provide items for **TOSA News**. If you find anything of interest to our members, please send it along to me for publication. If you are sending a photo-copy, please ensure that it is as clear as possible. Some of the great items I receive are unfortunately far too poorly copied to be reproduced directly in the magazine, and to retype or rewrite them is a very time-consuming activity for me. Life was meant to be easy, wasn't it?

Best Wishes,
Colin Groves

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

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



NEWS FROM ALL-OVER

A.C.T. NEWS

Terry Lloyd's column, "President's Pen", in TOSA ACTION May, 1998, contained some exciting news for the ACT's division of TOSA :

"This month's report will be a preliminary introduction to a new project that your **Committee** has been successful in developing to the point where it is now highly likely that **TOSA (ACT)** will be undertaking a second Theatre Pipe Organ installation. I must tread with a little caution, since the final agreement has not been signed by both parties, and even after an agreement is reached, the project involves a number of stages, with the actual pipe organ installation depending on the successful completion of a number of preliminary stages.

"The **Society** has had very fruitful discussions with the **National Film and Sound Archives** and members would be aware that we held an evening at the **NFSA** during the last few weeks. That evening was an opportunity for both organisations to discuss the proposal and **David Johnston** was available to assist **TOSA** in our presentation. The night proved to be a great success and subsequent meetings have now brought us close to an agreement.

"The stages of the project are as follows: **Stage one** - The installation of an electronic theatre organ and **Leslie** speaker (currently on loan to the **Society** by one of our members) in the **NFSA** auditorium. This will be used by both **NFSA** and **TOSA** to develop a program of short silent film presentations to the general public. This also will involve some of our members in developing their skills in silent film

accompaniment. **Stage two** - The skilled artisans within **TOSA** will restore a "Toy Counter" unit (containing all the special percussion effects used on most theatre organs, including such instruments as a bass drum, castanets, triangle, train whistle, wood block, etc.) for ultimate installation in the auditorium, where it will be able to be activated by a remote keypad attached to the electronic organ console. Currently the **NFSA** is running a regular silent film segment as part of their regular presentations to the general public. The sound effects for these presentations are currently being supplied by individual audience members using various percussion instruments. This will be the role that the "toy counter" will assume when the unit is completed. **Stage three** - **TOSA** members will restore and install a small theatre pipe organ, which will replace the electronic organ currently on loan. The toy counter will be retained and connected to the pipe organ console once it is installed.

"The above is just a brief description of what is possible. I am sure that our membership will respond to the challenge to what could turn out to be a very exciting project. After all, the Theatre Organ was originally developed to accompany silent films, and since the **NFSA** is very involved with the restoration and preservation of such films, the Committee sees the association between **TOSA** and **NFSA** as being a natural extension of the interests of both organisations.

The other exciting news is that **TOSA (ACT)** has successfully negotiated the purchase of a historic **Wurlitzer** 2-manual console from the **Metro Theatre, Perth**, where it was installed in 1928, just seventy years ago. Delivery will take place over the next couple of months and we look forward to a special evening for members to view it."

CHATSWOOD

A reminder that **Cliff Bingham** will be playing a concert on the **Willoughby Wurlitzer** in the **Chatswood Town Hall** on Friday, 3rd July at 8pm.

Associate artists are **Leslie Martin**, soprano, and **Dean Sinclair**, tenor.

Don't forget that a special **TOSA** members' price of \$12 each is available **only** if you book in advance by calling **9417 2987** or **9415 3313**.

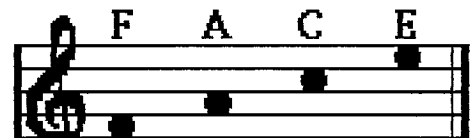
CONGRATULATIONS

On the 23rd July, **Anne and Tom Halloran** will celebrate their **60th Wedding Anniversary**. **Tom** was **TOSA's** founding President, and longtime members will certainly remember the **Hallorans** fondly and we all join in wishing them well on this happy and notable occasion.

MEMBERS' NIGHT

President **Walter Pearce** provides the following information about the last (the latest and perhaps the final, due to financial considerations) **Members' Night** at the **Orion** was held on Monday, 20th April.

Bruce Bisby, Walter Pearce, Frank Lewis, Jack MacDonald, Wendy Hambly and **Peter Held** had 2 short sessions at the console, entertaining us with a variety of tunes and styles. Also present were **Barry Tooker, Colin Groves, John Atkinson, Brian Banting, Wendy Hambly's** parents and, for the first time, **Betty and Jack Rose** from **Macquarie Fields**.



THE MUSIC
With **Allan Tassaker**

The concert was soon to start.

"I wish you would do something about those violins," complained **Allan** to the conductor. "They are drowning out the sound of the organ."

The conductor smiled.

"I shall try to pull a few strings for you!!" he replied.

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645 Organ

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Primer of

ORGAN STOPS

TIBIA. The plural of *Tibia* is *Tibiae*, so let's get with it fellers, the *Tibias* in your organ are *Tibiae*. If you want to be cultured. As you may learn from **Webster**: "n. pl. *Tibiae* (L). (1) the shin bone, the larger of the two leg bones, joining with the Femur at the knee, and with the Fibula at the ankle." Or, in the words of the well known musical jingle:

"The foot bone's connected to the ankle bone,
The ankle bone's connected to the leg bone,
The leg bone's connected to the knee bone,
The knee bone's connected to the thigh bone..."

Need I go on? Only to say that *tibias* or *tibiae* often lead to osteomyelitis. This makes the situation pretty grim, as the way things are going, organists will all wind up with inflamed bone marrow, mostly in the left leg. But to go back to **Webster**, the **Tibia** is also: "(2) an ancient type of flute, originally made from an animal's tibia." From such small oke horns do great aches grow, if I may paraphrase **David Everett**, who, sometime between 1769 and 1813, wrote :

"You'd scarce expect one of my age
To speak in public on the stage;
Large streams from little fountains flow,
Tall oaks from little acorns grow."

Well, if I can't speak in public, I can at least hold forth in this column as long as my strength and your patience hold out. So let's learn more about this small ancient flute that grew and grew until it became a forest nurtured by **Robert Hope-Jones** and **Farney Wurlitzer**, from the shrill little shoots smaller than a pencil to the gigantic 32 footers nearly 8 feet across.

Tibias of course didn't start with the theatre organ, even if I did. They go back hundreds of years to the birth of organ building, and why wouldn't they? If our hairy ancestors could make them out of shin bones, certainly the Guild craftsmen of the Middle Ages could make them out of wood. And did. **Irwin** in his valuable *Dictionary of Pipe Organ Stops* lists types I've never even heard of - *Mollis*, *Rex*, *Sylvestris*. Most *Tibias* sounded like an ocean liner in a fog, hooting away to reassure itself. I suspect most merry-go-round organs

must be made with *Tibias* - oops, sorry, *Tibiae*.

What **Hope-Jones** did was to put stoppers on them, run a lot more wind through them, make them quiver with a big, throbbing Tremulo, and combine them with an equally throbbing *Vox Humana* to dissolve you into sentimental tears while **Francis X. Bushman** made passionate advances to **Gloria Swanson**. The insidious allure of the *Tibia* spread like wildfire until no theatre organ dared be without a bevy of them. And when the blight of talking pictures condemned them to their shrouds, they became mute only until the day when the brash electronic organs brought them back to a new and more abundant life.

Today our plug-in organs have elevated the *Tibia* to new glory, designing the whole instrument around it. It's literally true, as I can attest from personal knowledge, that a lot of home-organ players never use anything else. This figures. They appear at every possible pitch, they have their own separate tremulants, tone controls, volume controls and speakers. In many organs they alone are provided with reverberation and percussion. They sound great in the middle and upper registers, but they get that fog horn quality below middle C, like blowing into a barrel. Yet far too many organists insist on sticking to them for accompanying chords, mostly ignoring the firmer strings and diapasons.

Beautiful as they can be, they have much to answer for. Faced with producing a popular organ for x dollars, the builders have thrown the other tone colours to the wolves, so that the *Diapason* becomes just a heavier *Dulciana*, the *Oboe* and the *Trumpet* bigger *Kinuras*.

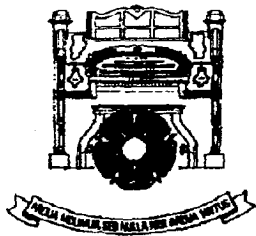
All hail the *Tibia*. It has changed the "King of Instruments" to the "Queen" - seductively feminine, enticingly appealing, and throbbingly emotional. A special arrangement of *Fascination* and *The Birth of Passion*, please, Professor.

UNDA MARIS. Wanna know what it means? I'll tell you. It means "wave of the sea." Now these waves are gentle, soft, undulating waves, because the *Unda Maris* has a gentle, soft, undulating tone, like being stroked with a feather. Nowadays, with everyone using big and little tremulants and **Leslie** vibratos that speed up gradually from a standing start like the old 5:15 leaving the station, it has less importance. But sometime in the past an organ builder found he could get a nice, wavering effect by inserting a rank of pipes tuned a trifle sharp or flat.

Out of this discovery were spawned the *Celestes*, which the inspired designers termed *Celestial* or *Heavenly*. This ante-dated the newest flap of the Avant Guardists who are now having a lot of fun playing with quarter tones by either building instruments in quarter tones or using two pianos tuned a quarter tone apart. Celestial pianos, I suppose. I've heard it demonstrated, but, having a square ear, it didn't titillate me. I prefer **Cole Porter**.

To get back to the *Unda Maris*, you may have it, like the *Celestes*, tuned a little off in a single rank, or in two ranks with one a little above or below the other. The real *Celestes* come in all sizes, some loud, some soft, some with a forceful beat, some subdued, especially when the off-tuned rank is a smaller scale than its mate. The *Unda Maris* is one of the softest, so don't count on it for anything more than pianississimo (ppp to you, and to you, too).

All *Celestes* are not intentional. Neglected pianos can assault the ear with not only two but three pitches from the same key. Most carousel organs will do the same thing. Even a well behaved pipe organ can be thrown out of tune by nothing more than temperature changes. An amateur orchestra can deliver enough *Celestes* to make the teeth ache. Many accordians are built with a similar device to give that "French" sound, like eating lemon rind. Still a good *Celeste* is a good *Celeste* is a good *Celeste*, a thing of beauty warming the blood with a rich glow like bathing in maple syrup.



THE LANCASTRIAN THEATRE ORGAN TRUST

in *TOSA News*. It has also brought back into playing order the **Willis Orchestral Organ** in **Tatton Hall, Knutford**, on behalf of the **National Trust** and is now in contact with **Kenyan Heritage Authorities** in regard to the restoration of the damaged, but restorable, **Davies organ** in **Lord Egerton's Shooting Lodge** at **Nakuru near Nairobi**.

In their Summer 1997 issue of their magazine, *Vox Lancastria*, they published an interesting tribute to the 60 years of organ entertainment in the **Tower Ballroom, Blackpool**. This musical poem was composed by **Sylvia James of Bolton, Lancashire**, and can be sung to the tune of *Galway Bay*.

SIXTY GLORIOUS YEARS

*It all happened in the year of nineteen thirty
As Reggie launched the sounds, "Beside the Sea";
Round and round the ornate Ballroom rang the echo;
The organ world gained world popularity.*

*So began a long and fine association:
A partnership unique in music's sphere;
For with Reggie and the organ by the seaside,
The song rang out o'er lands both far and near.*

*But then came the year of nineteen five and thirty,
As Reg a larger organ had foreseen;
So was called across the wide and mighty ocean
To a console, manuals three and ranks fourteen.*

*Then as brave men heard the call of King and Country
Was Ena at the console to be found;
Through the long, dark years she kept the flag a-flying,
From shore to shore still rang the Blackpool sound.*

*Then as peace returned to countryside and shoreline,
Again the organ sound rang far and wide;
Into every home and way beyond horizons:-
"The Sea I Do So Like To Be Beside".*

*After long and faithful service our dear Reggie
Nostalgically "Beside the Sea" withdrew;
Yet the ballroom sound determined to continue
with "Thank You For The Music" and "For You".*

*So the organ now her diamond year attaining;
Loved equally as ever by the shore.
May "I Do So Like To Be Beside The Seaside"
Go on another sixty years and more!*

Sylvia James (Miss) - Bolton, Lancs.

The April/May 1997 *Ballarat TOSA's Newsletter* contained the following amusing piece about the critics of organists. TOSA committee members often feel the same applies to our concerts - "piano numbers should / should not be included", "interval too long / too short", "seats too close / too far apart", "too many / not enough concerts", etc., etc.

A recent issue of the American Theatre Organ Society's magazine contained the following interesting article outlining the dilemma faced by many organists who play to an audience which often criticizes the performance.

DARNED IF YOU DO — DARNED IF YOU DON'T

by Chris Elliott

Isn't it wonderful that we were able to experience the great diversity found at this year's ATOS national convention? With performance standards and many of the instruments at their highest peak, it was puzzling to hear complaints. Of course, it's impossible that every organ and organist would match each listener's expectations. Obviously, it's possible for everything to be taken a different way, for example, consider the theatre organist's dilemma ...

ORGANIST'S ACTION

adds xylophone and glockenspiel to ensemble registration in a march

played a selection from a new musical

played selections from a well-known musical

played standard selections

opened up the organ

played several ballads

played from music

had memory loss during performance

played with the swell shades mostly closed

used many ensemble registrations

used many solo registrations

played a religious selection

played a classical organ piece

turns off a tremulant individually or en masse

played a George Wright arrangement

played a Crawford arrangement

played a good concert

played a not-so-great concert

played on an organ with original specification

used computer to modify stop list to add special registration effects

played six-rank organ

played big organ

played small organ

played with faulty combination action

engagingly and entertainingly spoke to audience

briefly introduces each selection with a few carefully chosen words

included medleys

played no medleys

used bright registrations with 1' stops

organist wore tuxedo

didn't wear tuxedo

played harmonies more sophisticated than seventh chords

played nothing more sophisticated than seventh chords

played a silent movie

didn't play a silent movie

CRITIC'S REACTION

played as if in a pizza parlor

didn't play anything we knew

played "the same old stuff"

pandered to the lowest common denominator

played too loudly

didn't open up the organ enough

didn't prepare properly for program

should have used music

didn't open up the shades to let the tibia harmonics fully develop

didn't solo enough voices

didn't use enough ensemble registrations

theatre organ is not a church organ

turn those tremas back on

those tremas should never be turned off

copied someone else's arrangement

played a tribute to the master

it was a great organ, he played a "safe" program

what a lousy organist

registrations were unimaginative

a good organist could make an original six-ranker sound good

his registration was boring

too much Post Horn

not enough "snap" to his registrations

he certainly seemed nervous

organist talked too much between selections

he doesn't know what entertainment's all about

played too many medleys

where's the meat?

organist has upper hearing end deficiency

dressed too formally, looks like maitre d'

dressed too casually

he's too far out

sounds like the "Pointer System"

we came to hear the organ

it's about time this organization featured the instrument as it was originally used

Barry Tooker's Adelaide Convention Impressions

Boy, do these people know how to organise a **Convention**.

On arrival at our motel, organised by **Helen Blakebrough**, we found an envelope bidding us welcome and containing brochures, maps and information about **Adelaide** and the **Convention**.

We had prepaid our transport and this was prompt outside our motel, where we were welcomed by **Helen** and our coach driver for the weekend, **John Slater**.

On arrival at the **Capri** we were courteously registered, receiving a bag of goodies containing the **Convention** brochure, tickets, pen and other oddments. Two wandering minstrels entertained us as we were treated to tea and coffee in the foyer.

In the auditorium someone was tickling the ivories on the grand piano whilst we waited for the show to start.

Then at 2.30 pm **Ryan Heggie** appeared on the organ to be later joined by the **Headlines Jazz Band**. **Kylie Mallett** showed off her gifted talents also.



**Headlines Dixieland Jazz Band,
Ryan Heggie, Kylie Mallett**

What a wonderful sensation it was to see the console rise through mid-stage as the gold curtains drew back past the screen curtain and along the sidewalls, to expose the glass fronted organ chambers, showing off the pipework and regulators, illuminated by bands of coloured light. The exposed percussions speak unrestricted from their position mounted outside the chambers.

All too soon it was over, so we retired to a hot evening meal served in the foyer readying ourselves for the **Dimensions With Sound** program



TOSA (SA)'s Capri Theatre

featuring well known artist **Chris McPhee** at the console. For a short interlude pianist **Malcolm Ross** accompanied soprano **Rosemary Boyle**. We had all been provided with polaroid glasses and these were used to view **John Thiele's** spectacular 3D slide show of **Australian** scenes, starting with some incredible shots of the **Capri** pipes. Did I feel I could touch them as they leapt out of the screen? In another first we saw a colour 3D movie demonstrating the dimensions that movies can attain.

Saturday saw us back at the **Capri** to hear **Young Soundations** - **Jeffrey Andrews**, **Elizabeth Hanton**, **Matthew Loeser** and **Heath Wooster** - display their musical skills.

Lunch at **Pulteney Grammar** prepared us for **John Giacchi** playing his **Dynamic Sounds** at the **Wyatt Hall Wurlitzer**. **Anthony Hunt** showed us what can be done with a grand piano in superb style.

After a shower and a quick change of clothes the coach whisked us from our motel through the night sights of **Adelaide**, past the **Casino**, to the **Hotel Adelaide International** for **Sights Bites & Sounds**, the convention dinner. Champagne, beer and savouries with **Barry Hall** playing the piano entertained us till the smorgasbord dinner was served. Oh boy, what a feast! The **Bay Big Band** played **Glenn**

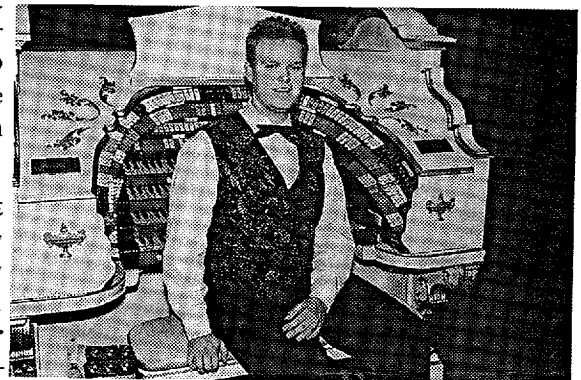
Miller-style music for dancers and listeners.

An early morning start on Sunday saw us at the **Adelaide Regent** to view what has been done to the famous theatre. A newsreel was shown followed by one of **John Thiele's** famous slide shows.

Returning to **Wyatt Hall**, budding artists were given a chance to demonstrate their skills at open console.

After a hot lunch we were whisked away to the **Memorial Hall** at **St Peter's College** where we heard **John Atwell** playing the former **Adelaide Regent Wurlitzer**, accompanied by the **Kensington and Norwood Brass Band**. What a **Sound Celebration!** Our coach driver proved he was quite proficient on the trombone in the band.

That night the **Ultimate Sound** was **USA** guest artist, **Lew Williams**. Playing to a packed house at the **Capri** this master of the console held us spellbound for the rest of the evening, using a range from delicate quiet registrations to crashing crescendos. Much of the music was from an earlier



**Ryan Heggie at the console of
the Capri's Wurlitzer**

part of this century, when there seemed to be more sounds of fun, rhythm and expression. The audience loved him and called him back for four or five encores, after which he retired, probably exhausted.

Early Monday morning provided a chance for open console at the **Capri**. **Lew Williams** returned at 10.30am to conduct **Exploring Sounds**, an informal workshop where members could request guidance on playing the theatre organ. A wonderful feature of this demonstration was a video image projected on full screen from a camera

above the organ, showing a bird's-eye-view of the console manuals as **Lew** demonstrated each playing point.

After a BBQ lunch in the foyer we were treated to a *Jam Session* on two pianos, organ, trombone, trumpet and drums, featuring artists from all divisions. NSW was well represented by **Bill Schumacher, Cliff Bingham** and **Margaret Hall**. Our coach driver played his trombone whenever **David Johnston** wasn't borrowing it during the general melec.

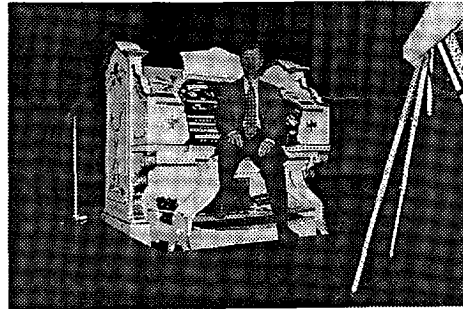
After another meal at the *Capri* came *Sounds Of The Silents*, with **David Johnston** using his creative ability in accompanying an **Australian** silent film classic. This concluded the final official part of the **Convention**.

But for those who could take more there was an *Afterglow*. A tour to **Mount Lofty** overlooking **Adelaide**, then on to the **Barossa Valley** and a musical museum, or in my case, a luncheon cruise aboard a paddleship at **Murray Bridge**, where we savoured roast lamb and veg. "better than mum cooked". Musical accompaniment was provided by **Barry Hall** on keyboard as he gave us a commentary on sights along the river, from the *Captain Proud*. A tour through **Hahndorf** and a visit to a chocolate factory concluded the day.

Without a doubt this is the best **Convention** I have attended and it has set a standard which will be hard to equal, let alone beat. Particular thanks are due to **Gall Ward, Helen**



Lew Williams and Margaret Hall



Lew Williams and Amy Caldwell



Blakebrough and **John Slater**, who personally looked after our booking, accommodation and transport for the Easter weekend, and to all the committee and voluntary helpers who made everything run so smoothly.

Of particular interest to me was an invitation from **Bob Cornish** to view the video setup at the *Capri* for the historical archives. Another bonus was

an invitation to visit the newest **Regent Theatre** in **Australia**, in a suburb of **Adelaide, SA**. Built, owned and operated by **John Thiele**, this small **Balmoral Regent Theatre**, built in the **Regent** mould, proved to be the icing on the cake for a wonderful weekend. Good on you, **Adelaide**.

Photos by John Thiele, Amy Caldwell and Barry Tooker.

George Wright



George Wright 1920 - 1998

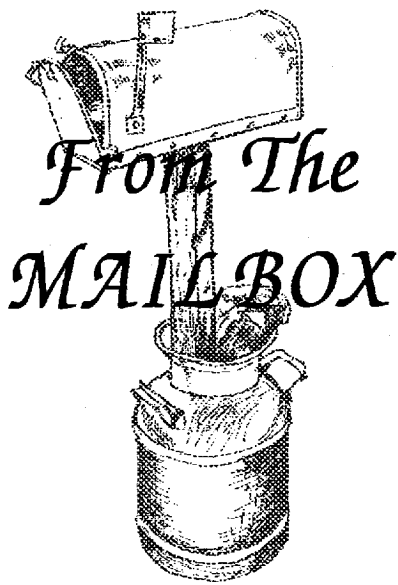
George Wright was born in **Orland, California**, north of **San Francisco**, August 28, 1920. His mother had been a theatre organist, and at an early age he was hearing the organ accompaniment of silent pictures in theatres. Eventually the family moved to **Stockton, California**, and he began organ lessons from **Mrs Inez McNeil**, organist at the **Fox California Theatre** in **Stockton**. His first engagement was at the **Shanghai Terrace Bowl**, a **Chinese** nightclub in **Oakland, California**, which boasted a two manual, six rank **Wurlitzer**. The organ was used as a part of the evening's entertainment and was broadcast nightly over an **Oakland** radio station.

In 1941 **Wright** joined radio station **KFRC** in **San Francisco**. During these same years **Wright** was called to the **San Francisco Fox Theatre** as organist for its Saturday night community sings. In November 1944 **Wright** was invited to go to **New York** to play for the **Jack Berch Show** on **NBC**, and he stayed for several

years. He did guest appearances with **Paul Whiteman, Percy Faith, Bing Crosby, Perry Como**, conducted his own orchestra on the **Robert Q. Lewis Show**, and began a seven-year stint playing in a trio with **Charles Magnante**, accordionist, and guitarist **Tony Mottola** for the Prudential Insurance Company-sponsored radio show on **NBC**. A lifelong dream was realized when **Wright** became chief organist of the **New York Paramount Theatre**-a post he was to hold from 1949 until 1951.

In 1951 **Wright** returned to **California** as **ABC's** musical director for the West Coast. He served as organist and choirmaster for the **Redemptorist Church, Whittier, California**. He continued to give theatre organ concerts across the country and is known to multitudes of people through a considerable number of spectacular theatre organ recordings.

George Wright passed away on 10th May, 1998. *(from the ATOS web pages)*



Our regular poetic contribution comes from *Bettine Vallance of Burwood* on the subject of *Tony Fenelon's* marvellous concert at *Marrickville* in May:

Tony's Magical Music

What a great joy to hear him play again to-day.

As always his choice of programme was delightful in every way.

He never fails to please,

And it is wonderful to hear and watch his expertise.

It is such an uplifting feeling

To listen to music which is so appealing.

Tony does it all with his magical music to enthral.

Members occasionally send in "humorous" pieces for publication, following the example of the ever-reliable Allan Tassaker. This selection came from members Barry Tooker, Amy Caldwell, John Ward and Professor Alan Mortimer, although I won't say which person sent in which dubious joke, in order to protect the guilty from further embarrassment!

From the *Hagerstown Mail, Maryland, USA*, about the end of a strike at the *M.P.Moller Pipe Organ Works* :

**“Workers,
Moller
Reach
a Chord”**

One of our observant members noticed this item about the *Orpheum* in the *North Shore Times* (8th May, 1998) and sent it in, with the comment that “no changes to the 3112 seem to be contemplated”:

More seats, no parks at Orpheum

ONE of the North Shore's most famous icons, the Orpheum Picture Palace, is to be restored to its former art deco splendour.

Management of the 1930s landmark want to add two cinemas to the complex and refurbish its exterior and interior.

The existing arcade and surrounding shops would be removed although a 23 seat cafe would be built

inside the complex.

Meanwhile, frontages on Military Rd and Parraween St would be altered to recapture their original art deco style.

The extensions would increase the number of screens in the Orpheum from three to five.

It would leave the Orpheum with about 1700 seats, still less than the 1935 total of 1800 seats.

Despite the anticipated increase in patronage, management does not plan to provide off-street parking.

It claims any demand for increased parking would be accommodated in surrounding streets.

Furthermore, limited parking access would put the brakes on increased patronage — if patrons could not find street-parking they would not go.

Time and Motion

An Organisation and Methods Unit visited a University to examine the efficiency and effectiveness of the workings of the Vice-Chancellor's Office. The visit coincided with one of the concerts of the Royal Philharmonic Orchestra, which the Vice-Chancellor was in the habit of attending.

On this occasion he could not go, and with his usual generosity gave his ticket to the leader of the O. and M. Unit, who had never been to a symphony concert before. The main work that night was *Schubert's Unfinished Symphony*.

When he asked his visitor the following morning how he had enjoyed the concert, the Vice-Chancellor was surprised to be handed a typewritten report:

(1) For considerable periods the four oboe players had nothing to do. The number should be reduced and their work should be more conveniently spread over the whole concert, thus eliminating peaks of activity.

(2) All the twelve violins were playing identical notes. This seems unnecessary duplication. The staff of this section should be drastically cut and, if a large volume of sound is really required, this could be obtained by means of an electronic amplifier.

(3) Much effort was absorbed in the playing of demi-semi-quavers. This seems to be an excessive refinement and it is recommended that all notes be rounded up to the nearest semi-quaver. If this were done it should be possible to use trainees and lower-grade operators.

(4) There seems to be too much repetition of some musical passages. No useful purpose is served by repeating, with horns, the passage that has already been handled by the strings. If all such redundant passages were eliminated, the whole concert time of two hours would have been reduced to twenty minutes and there would have been no need for an interval. If the composer had attended to these matters he would probably have been able to finish his symphony.

(5) If the orchestra and conductor could be replaced by one theatre organ played by one organist even more financial savings could be made.

Wall Street Journal

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“The trouble with stretching the truth is that it is apt to snap back.”

“A winner makes commitments, a loser makes promises.”

“Some minds are like finished concrete - thoroughly mixed and permanently set.”

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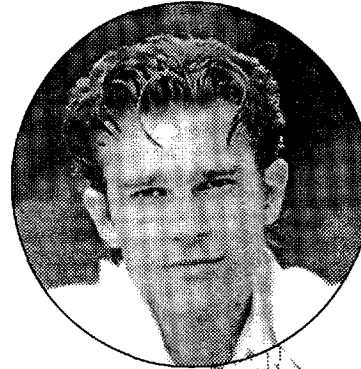
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A Report on Tony Fenelon's Concert

Marrickville Town Hall by Ron Ivin

Sunday 31st May

The following was heard at the interval, "What did you think of that?" to which came the reply, "What can I say?". Well, there is a lot to be said about an organ recital by **Tony Fenelon**. It was almost as if the "**Wurly**" and **Tony** were welded into one, like a shoe that fits perfectly without having to be worn in. We would all agree that there is only one **Tony Fenelon**. His arrangements, and his style of playing them, can only be described as incomparable. We are indeed fortunate to claim him as our very own. He is no "overseas import".

We were greatly saddened by the news that two of the greats in the music world have been lost to us: **Frank Sinatra** and **George Wright**. **Tony's** programme for the afternoon included musical tributes to both these wonderful entertainers.

Cliff Bingham introduced **Tony**, who looked immaculate in a pin-striped suit. His "curtain-raiser" was a mixed and well co-ordinated bracket of **Gershwin** favourites which included '*Swonderful, The Man I Love* and *Swanee*.'

All aspiring organists at some time must have expressed the desire to be able to play like **Tony**. All of us have conceded that we will never do it, as there is in **Tony's** playing that special quality that cannot be imitated. We are enthralled by wonderful modulations from key to key and end phrases that leave us spellbound. Then came his first tribute to "**Frankie-boy**". The arrangement of *Come Fly With Me* included the use of percussive voices with *Chicago* creeping in near the end.

How did you like the treatment given to the not often played song *Show Me from My Fair Lady*. This was a real

.....
During the concert **Tony** told a joke that I think all readers of **TOSA NEWS** would appreciate. I hope he doesn't mind me retelling it.

A man passing through a country town called in to the hotel wanting a drink. The barman saw he was a tramp and said "If you want a drink, you'll have to pay". The tramp replied, "If I can show you something extraordinary will you give me a drink?" The barman agreed and the tramp reached into his pocket, took out a green frog and placed it on the keyboard of the bar-room piano. The frog played one tune after another with great brilliance and so the tramp got his drink. He soon downed it and asked for another. "You will have to pay for it," said the barman. The tramp said, "If I can show you something else extraordinary, will you give me a drink?" The barman agreed. With this the tramp reached into his pocket and took out a mangy ferret. He placed him on the bar and the ferret imitated the voice of **Frank Sinatra** singing "My Way". During this act another man came into the bar and was amazed at what he saw and heard. He asked the tramp to sell him the frog and the ferret. The tramp said, "That frog is my best friend. I can't sell him." "Then will you sell me the ferret?" asked the man. "I'll pay you three hundred pounds." The tramp agreed and the man raced out of the bar with the ferret. The barman said to the tramp, "You're a fool. You could have made thousands of pounds with an act like that." The tramp replied, "Oh it's all right. I did well, really. You see the ferret can't sing a note but the frog is a wonderful ventriloquist." - **Ron Ivin**.

breath of fresh air and as **Tony** remarked, lent itself to a **Spanish** flavour.

Next we were delighted by another "Blue Eyes" favourite: *I Get a Kick Out of You* with the inclusion of a 3/4 rhythm.

Gasps were heard when **Tony** announced that he would play the much requested *Intermezzo* from the opera *Cavalleria Rusticana* by **Mascagni**. Personally I was intrigued by the organ's chamber division between church and theatre organ.

This brings me to draw attention to the organ itself. Not only does it sound superb but the console is beautiful to behold. Congratulations to the ones responsible for the refurbishment.

Everyone associated with **Wurlitzer** organs would be familiar with the playing of **Mr George Wright**, so **Tony** gave us a short medley of two pieces *Of Thee I Sing* and *But Not for Me*. We hear songs at times that we associate with **Frank Sinatra** and I think that the next piece played, *Fly Me to the Moon*, is amongst the foremost.

It seemed that the urn had not boiled yet for our welcome afternoon tea and biscuits so, while we waited, we enjoyed *Anna* and then the programmed piece *Espana*. We were given the full orchestrated rendition - that is, with all the counter-parts that some of us would feel it is impossible to fit in.

After interval, we were treated to a medley of marches. Although they were all familiar some of the titles evaded me but *The Washington Post* and *Blaze Away* were in there.

I'll Follow My Secret Heart by **Noel Coward** was next. **Tony** seems to sense

what the audience likes. In this bracket we also had the **Buddy Cole** composition *Sassy Brass*.

I thought that **Tony** was referring to the height of the dais, and the possibility of him falling off it, when he said, *Too Close for Comfort* and that it was a good title for a song. The signature song of **Sinatra**, *My Way*, was cited by **Tony** as a song he thought would go down as one of the greats. The way **Tony** played it gave us good reason to agree with him. What a contrast now to hear the flawless rapid playing of **Billy Joel's Root Beer Rag**.

I am sure that **Sigmund Romberg** must be one of **Tony's** favourite composers as it seems to me that he always includes a **Romberg** song. In this concert there were two pieces from *Student Prince: The Drinking Song* and the ever-popular *Serenade*.

During the next piece I closed my eyes and imagined I was listening to **George Wright** playing *Black Moonlight*. Who else did that? I must congratulate **Tony** for his spot-on imitation of the **George Wright** style. It was news to me that **Frank Sinatra** wrote the words of **Tony's** next number, *This Love of Mine*.

For his final programmed piece **Tony** played some excerpts from **Rachmaninoff's** brilliant works. We recognised some of these themes in the popular songs of today. **Tony's** encore was a blend of audience requests which included *The Dambusters' March, Polly, Nola, Doll Dance* and as a big finale, *New York, New York*.

To use someone else's thoughts, when God made **Tony Fenelon** he was so perfect that He threw away the mould... There is only one **Tony!**

OUR NEXT ARTIST

Ken Double

In the 22 years since his graduation from **Butler University**, **Ken Double** has worn many professional hats. His broadcast career has taken him to the **NBA** courts with the **Indiana Pacers**, noisy college basketball arenas with **Purdue University**, the **NHL** and **IHL** ice rinks, the **Indy 500** and more. He has also been a stockbroker, a public relations man for an outdoor entertainment venue, a marketing consultant and the on-air spokesman for an car dealership. But in certain circles, **Ken Double** is best known for his musical talents at the keyboards of the nation's great theatre pipe organs.

A home-grown **Chicagoan**, **Ken** began organ lessons at age 8, and as a sophomore in high school, got bitten by the theatre organ bug during a school field trip that included stops to hear and play the **Barton** at the **Montclare Theatre** and the **Wurlitzer** at the **Pickwick Theatre**. That field trip changed his musical life. Ten years of lessons concluded with a year under the tutelage of **Al Melgard** of **Chicago Stadium** fame.

A Christmas concert at the **Embassy Theatre** in **Ft. Wayne** in 1978 provided **Ken** with his debut public performance. In 1982, he played his first performance on the **Wurlitzer** organ at the **Long Center for the Performing Arts** in **Lafayette, Indiana**, thus beginning a now 16-year association with that pipe organ.

He has been a popular artist in **Indiana**, having played dedication concerts on organs not only in **Lafayette**, but also the **Manual High School Wurlitzer** in 1990, the **Anderson Paramount Page** organ in 1997 and the **Warren Center Barton**

last September in front of a sell-out house with a ticket demand that warranted a second concert. He has also been heard three times in **Detroit**, twice at the **Dickinson Kimball** in **Wilmington, Delaware**, three times at the **Kirk of Dunedin** in **Florida**, plus stops in **Rochester, New York** and **Toronto and Kingston, Ontario, Canada**. He has four recordings to his credit, including two CD's, one of which, recorded from a "live" performance in **Lafayette**, features conductor **Bill Kisinger** and the **Long Center All Stars Big Band**.

Making good use of his easy manner on stage and broadcast background at the microphone, **Ken Double** has been the featured Master of Ceremonies at six **ATOS National Conventions**, with number seven coming up this summer in **San Francisco**. **Ken Double** has combined an easy listening style with an infectious sense of humour to become one of the nation's most entertaining concert artists.

An exciting, descriptive delivery and the trademark phrase "A shot and goal!" have helped to make **Ken Double** one of the outstanding hockey play-by-play talents in **America**. However, this isn't all that sets this talented announcer apart from the rest. This **Chicago** native is the personification of the word "versatile." From the **NHL** and **IHL** rinks, to the **NBA** and **Big Ten** basketball arenas, to the Board Rooms during his days as a stockbroker, all the way to the nation's great movie palaces in his theatre organ concert career, **Ken Double** has brought his enthusiasm and creativity to the job.

During the past eight years, **Double** has provided hockey play-by-play on

radio and television, with Network TV assignments on *Prime* and on *SportSouth*, radio for the **Chicago Blackhawks** of the **NHL**, and coverage of the **IHL's Indianapolis Ice** and **Atlanta Knights**, including championship seasons in 1990 and in 1994. He was the play-by-play announcer for the first three seasons of **IHL** Network telecasts.

In addition to his hockey work, **Double** spent three years as the TV "Voice of **Purdue Basketball**" on *Raycom*, and had a prior three-year stint with the **NBA Indiana Pacers**. His background also includes TV anchor assignments with the **ABC** affiliate in **Indianapolis, WRTV**, and his current assignment on the **Indianapolis 500 Radio Network**, which includes more than 600 stations worldwide. While in **Atlanta**, he was also responsible for creating and administering an 18-station radio network for **Atlanta Knights** hockey, also acting as Executive Producer for 41 telecasts and providing the simulcast play-by-play.

In certain circles, he is better known for his talents at the keyboards. Since 1978, **Double** has been an entertaining favourite as a concert artist on the nation's great **Wurlitzer** pipe organs in the majestic movie palaces. He has been a featured artist and Master of Ceremonies for numerous national conventions, and has four recordings to his credit. He has been active on the Board of Directors of the **Long Center for the Performing Arts** in **Lafayette, Indiana** since 1982.

In a broadcast career spanning nearly 20 years, **Ken Double** has scored the professional "hat trick" - play-by-play broadcaster, administrator, and entertainer.

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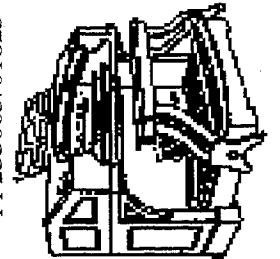
TOSA NEWS

JULY, 1998

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