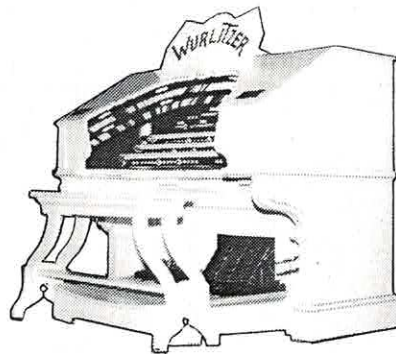
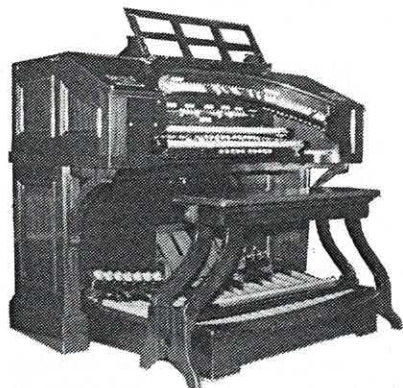


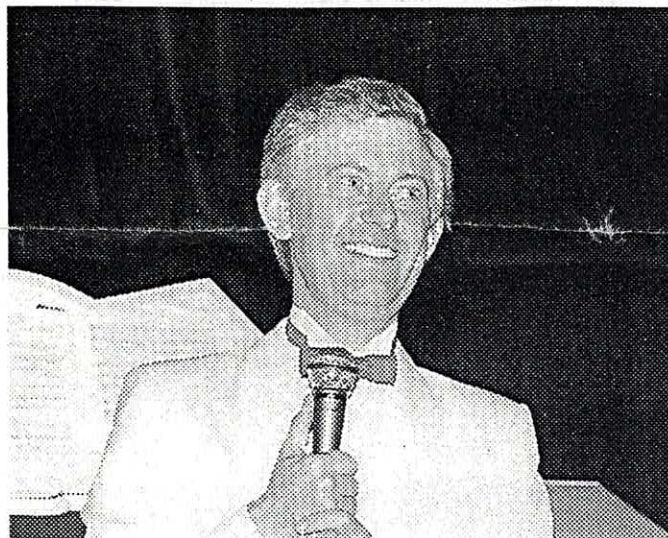
Marrickville Town Hall



Orion Centre Campsie

NEWS

Tony Fenelon & John Atwell



once again in concert together
at the
Wurlitzer Theatre Pipe Organ
and Grand Piano

on
Sunday 29th April 1990 at 2pm

at the
Marrickville Town Hall

Marrickville Road, MARRICKVILLE.

BOOKING FORM IN THIS ISSUE.

TOSA NEWS

FEBRUARY 1990

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

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&
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Kevin Rowland
Barry Tooker

CONCERT RECORDINGS:

Bill Schumacher

PROMOTIONS OFFICER:

Kevin Rowland

Please address all correspondence to:

The Secretary
TOSA (NSW Division) Inc.
P.O.Box C462 Clarence Street
SYDNEY NSW 2000.

COMING EVENTS

FEBRUARY

Mon. 5 at 7.30pm COMMITTEE MEETING
Fri. 9 at 7.30pm ROBERT WOLFE in BLACKPOOL
STYLE DANCE NIGHT at Orion
Centre, CAMPSIE. Dance to music
from the WurliTzer pipe organ.

Sun. 11 at 2.00pm ROBERT WOLFE IN CONCERT
at Orion Centre WurliTzer pipe
organ.

Wed. 28 at 8.00pm Club Night & Quarterly Members'
Meeting at Marrickville Town Hall.

MARCH

Sat. 3 at 8.15am FINAL TOSA STEAM TRAIN TRIP
(approx.) Sydney-Robertson-Unanderra-Sydney.

NOTE: Although departure time is shown as approx 8.15am,
it is advised intending passengers arrive early and
consult V.D.U. screens on the departure board to
take note of platform No. and precise departure
time. Time details can also be obtained by phoning
Jack Lawson on 569 3775 after middle of February.

Mon. 5 at 7.30pm COMMITTEE MEETING

APRIL

Sun. 1 at 2.00pm FREE CONCERT at Marrickville
Town Hall featuring:
Colin ADAMSON, Wendy HAMBLY,
Brendon LUKIN & Chris STYLES.

Mon. 2 at 7.30pm COMMITTEE MEETING

Fri. 13 - Tues. 17 TOSA EASTER CONVENTION in
Melbourne.

Sun. 29 at 2.00pm TONY FENELON & JOHN ATWELL
These two highly acclaimed Artists
will be appearing together once again
at Marrickville Town Hall. Expect to
witness some great duets on the Wur-
liTzer & Grand Piano.

MAY

Mon. 7 at 7.30pm COMMITTEE MEETING

Wed. 16 at 8.00pm Club Night & Quarterly Members'
Meeting at the Orion Centre.

Sun. 27 at 2.00pm IAN DAVIES will present another
Popular Concert on Marrickville
Town Hall WurliTzer pipe organ.

REMEMBER TO TUNE IN

for
THEATRE ORGAN HIGHLIGHTS

on
2CBA-FM EVERY MONDAY NIGHT at 9.00pm.



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

NEW MEMBERSHIP SECRETARY

We are very pleased to announce that Ian Somerville has volunteered to take over the responsibilities of this office from Colin Tringham - Thanks Ian for agreeing to help in this way!

Ian's Address is: 32 Neridah Avenue,
Mt COLAH 2079

Phone (02) 476 4991

YOUNG 'NEW FACES' CONCERT

at
Marrickville Town Hall
Sunday 1st April at 2.00pm

This will be the first of our 'Free Concerts' for 1990 and we have pleasure in introducing four young new artists to the Theatre Organ Scene: Colin ADAMSON, Wendy HAMBLY
Brendon LUKIN & Chris STYLES

Make a note of this date in your diary and be sure to come along and give these young artists your full support and encouragement.

AND IT'S ALL FREE !!!

DON'T FORGET THE FINAL TOSA STEAM TRAIN TRIP

Saturday 3rd March, 1990 at approx. 8.15am.

This is your last chance to book seats for the final T.O.S.A. TRAIN TRIP !!! Our President Jack Lawson will be at the controls of veteran Steam Locomotive 3642 and will be retiring from the S.R.A. when this train returns to Sydney late that afternoon.

This 'Special' will travel direct to Robertson where a stop will be made for lunch at the Robertson Bowling Club. Lunch will consist of roast beef with 3 vegetables, apple pie with cream as well as tea or coffee.

Following lunch the train will continue through the timbered mountain country before heading down the escarpment to Unanderra to join the main South Coast Line for the return home via Wollongong.

Not only will this be a very nostalgic day, but it will also be a very scenic trip as the train descends the escarpment and heads up the coast.

If you haven't been on a TOSA TRAIN TRIP before, then you have missed a great day out - Make sure you don't miss this LAST ONE !!!!!

Cost for the outing, including lunch is \$40-00 or if you bring your own lunch, the train trip only will cost you \$32-00.

The exact departure time has not yet been finalised, but will be about 8.15am from Sydney Terminal (formerly Central) Station. We suggest you arrange to get there a little early and check on the 'Departure Screens' for the exact time and platform number. Look forward to seeing you there !!!

If you haven't booked yet, then contact T.O.S.A. Ticket Secretary, Eunice Palmer on 798 6742 without delay.

LETTER TO THE EDITOR

Dear Sir,

At the 1989 T.O.S.A. Annual General Meeting the members were taken aback when they were told that the Minutes of the previous A.G.M. were not available, and that the officers did not know where they are, who has them, or whether they will ever be presented to a future meeting.

The discussion and debate on the Minutes of the previous A.G.M. is essential as it gives members the opportunity to check whether the Committee has taken appropriate action on all mot-

ions passed at the previous A.G.M. and also whether it has been managing the Society's affairs according to directives from the previous A.G.M. This opportunity has been denied to the members of our Society.

There was worse to come when Mr. Blackmore, the T.O.S.A. Returning Officer arrived back with the results of the ballot for the election of the new Committee.

In his report Mr. Blackmore said that a number of postal votes had been declared informal as they did not include the voters address on the outside of the envelope as was required by the voting instructions. He said that he must also report that these twenty two votes had all been obviously written by the same hand, and they were a deliberate attempt at fraud. He added that had they been included in the count they would have materially affected the final result. In response to a question he said that the two Scrutineers fully agreed with what he had said.

The members were so shocked by these revelations that they forgot to move the customary Vote of Thanks to the Returning Officer and the Scrutineers - an omission that should not be allowed to continue.

On behalf of members of T.O.S.A. I wish to thank Mr. Blackmore and the two Scrutineers for their alertness in detecting the fraud and also for bringing this to the attention of the meeting.

They have acted in a very responsible manner and they deserve the respect and gratitude of our Society.

Russell Robertson.

EDITOR'S NOTES:

- 1) Minutes for the 1988 A.G.M. were located the following day and will be advertised to be read out at the next Quarterly Meeting.
- 2) The matter regarding fraudulent votes is still under investigation by the Committee.

FOR SALE

KAWAI Model E90 S/N 186635. As new condition, Originally purchased June 1980. MANY FEATURES \$800 or nearest offer.

Phone Mrs. Holliday - 85 6847.

CHANGE OF DATE KEYBOARD SHOWCASE AT CREMORNE ORPHEUM

We have been advised by Keymedia Productions that the Tony Fenelon & Lyn Larsen concert which is advertised in printed material for 2/9/90 will now take place at 1.00pm on 12th August 1990.



PRESIDENT JACK LAWSON PRESENTING A SILVER TRAY TO OUR LONG STANDING PATRON IAN DAVIES AT THE 21st ANNIVERSARY CONCERT HELD AT MARRICKVILLE ON 29/10/89, THIS CONCERT WAS REVIEWED IN DEC. ISSUE.

IMPORTANT

REQUEST FOR YOUR HELP & CO-OPERATION

Our hard working Ticket Secretary requests all members' co-operation when making ticket bookings.

- ALWAYS:
- 1) Fill in and complete all information requested on Booking Forms before forwarding them to Ticket Secretary.
 - 2) Send a pre-stamped, self addressed envelope with your Booking Form/s.
 - 3) Make your payment/s with personal or bank cheque/s or money order, as this speeds up our banking. It also saves T.O.S.A. having to pay commission on credit cards.
 - 4) When you must pay by credit card, then use Bankcard or Mastercard only as T.O.S.A. no longer accepts any other cards.

NOTE: Failure to comply with the above may mean your ticket/s will not arrive when you expect them!

THE TOSA WALTZ - bars 17 to 32

By John Martin
Copyright assigned to TOSA
(NSW DIV.) Inc. December 1989

TOWARDS BETTER ORGAN PLAYING

Number 4 by John Martin

This article will be brief as our Editor has just informed me he has little space available in the next TOSA NEWS. So this month I'll just present the middle sixteen bars of my demonstration piece - THE TOSA WALTZ.

This is meant to be played in typical A-B-A fashion, i.e. play the first 16 bars, then bars 17 through 32, followed by the first 16 bars again.

However a much better way of playing this piece would be to play the first two sections as shown here BUT change the last chord - in bar 32 to C7th. This - as you will know from your circle of chords - will lead naturally to the key of F. Your task now is to transpose the first section into the key of F.

REVIEW OF TONY FENELON'S 1989 CHRISTMAS CONCERT AT THE ORION by Colin Tringham



TONY HAVING A FRIENDLY SHORT TALK WITH THE AUDIENCE.

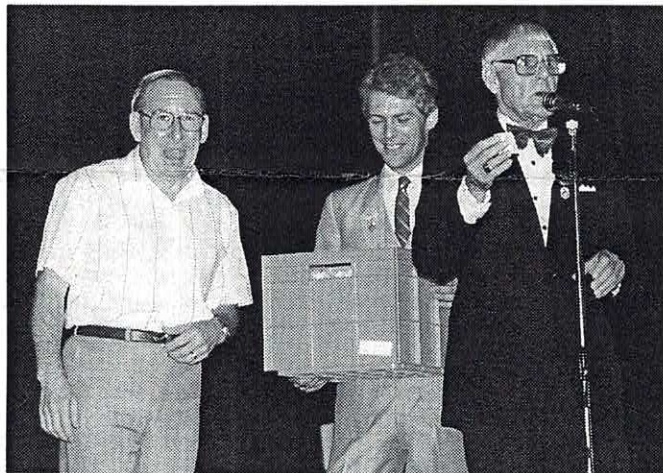


WHILST THE DEVTRONIX COMPUTER RE-PLAYS TONY AT THE WURLITZER, TONY IS FREED TO ACCOMPANY HIMSELF AT THE YAMAHA GRAND PIANO.

(Photographs supplied by Barry Tooker).



TONY EXPRESSING HIS THANKS FOR THE WATCH



OUR CO-PATRON THE MAYOR OF CANTERBURY Ald. JOHN GORRIE AT THE DRAWING OF THE CHRISTMAS HAMPER RAFFLE.

Just what qualities of an Organist go to ensure a packed house? It is not only the superb musicianship, which Tony clearly shows, but also the genuinely charming and modest manner which crosses the spotlights to the audience. Tony is seen not only as a valued friend of T.O.S.A. but it was clear in talking to many of the audience that they too thought of Tony as a wonderful - and very talented - close acquaintance. With all numbered tickets pre-sold before the Concert, 150 extra seats had to be ordered - and less than 20 of those were vacant during the performance, in short over 700 people enjoyed - there can be no other word - this very special concert.

The Committee try to think of a 'gimmick' for each of the Christmas shows, and of course, with the remarkable qualities of the Devtronix Computerised relay system, there was an obvious choice. The organ came up through the stage playing a typically splendid Fenelon arrangement of 'Sleigh Ride', but with no-one at the console. Tony raced up the Aisle to sit briefly on the Organ bench, and then made a hasty retreat to the piano to accompany himself for the remainder of the piece.

Tony made use of the Computerised recording system several times during the Concert, and for those who want to know more, there is a separate item entitled 'For the Technically inclined' at the end of this review so you will know just how it is all done.

The second item was a nicely played version of 'We need a little Christmas' with a few touches of 'Jingle Bells' and several other seasonal items thrown in for good measure. The mood varied from very smooth and sweet to full Theatre Organ and back. Throughout this Concert the tuned percussions were used to full effect without becoming overpowering.

A lovely haunting ballad, 'Skylark' followed with nicely contrasting registrations and some very smooth fingerwork. A complete change of pace, was 'The Peanut Polka' by Robert Farnon who was apparently a composer of very many novelty tunes and theme songs for radio dramas. This information was gleaned from one of the short, but very interesting chats which Tony had with the Audience at the end of every bracket.

FEBRUARY 1990

REVIEW OF TONY FENELON'S 1989
CHRISTMAS CONCERT AT ORION - Continued

A Chopin melody came next, and although I do not normally like classical pieces played for the Organ, Tony made the selection sound as if it was really composed for the WurliTzer and those pianists were just pirating the work! Next there was a complete contrast with a selection called 'How High the Moon' which started with the Moonlight Sonata and a few snatches of 'Night and Day' helping to launch a very snappy rendition of the first named piece.

We then came back to one of the aural highlights of the afternoon, Tony gave a brief talk about the George Wright double-speed arrangements which contained overdubbed sections to make some incredible sounds. The Devtronix system goes one better as the play-back speed of a pre-recorded tune can be played back at any speed without the pitch changing at all and this effect Tony used to play a duet with some fast fingering and effects which would be impossible for any normal Organist (Those who are born with four hands and lightning fast reflexes are excluded from this statement). The applause nearly lifted the roof.

Next a tenderly played ballad from Les Miserables - 'I Dreamed a Dream' made a wonderfully complete contrast. The first half of the concert concluded with another block-buster - the 'Blaze Away' march and once again Tony played a duet with himself on the Piano (live) and Organ (computerised disk).

After interval Tony played a Christmas selection to get us all into the mood for the festive season. Then Compere Frank Ellis took the stage and announced that Tony had been playing Concerts for T.O.S.A. for 25 years and accordingly a small presentation was in order. Our hard-working President Jack Lawson made the presentation with very few, but well-chosen words. The raffle was then drawn and Tony (off stage) had a look inside his small package. After the three lucky winners of the Raffle prizes were identified Tony returned to the stage visibly moved by the wristwatch which had been presented to him and which had been specially engraved for the occasion.

Tony played a wonderful version of 'The Song is You' and followed this by a phenomenal piece of Dexterity 'The Thieving Magpie' really showing why the WurliTzer was also called the Hope-Jones unit ORCHESTRA. It is doubtful if an army of

musicians on conventional instruments could have had the effect. The applause for this item was really thunderous.

A second piece using the double speed capability of the Devtronix was 'Rondo a la Turk' and to me this sounded better than the George Wright recording of the piece in my collection.

The Strauss 'Radetsky March' sounded superb also, and following this Tony asked for requests, he was of course inundated, but managed an incredibly competent bracket containing 'Music of the Night' - from Phantom of the Opera (with a little of the famous Bach Toccata and Fugue thrown in for good measure), the Battle Hymn of the Republic, Stranger on the Shore, Spanish Eyes, Nola, South, Musetta's Song, and the Dambusters March all played wonderfully without Music as indeed was the entire Organ part of the Concert.

For his final piece Tony once again moved to the Piano and accompanied his own pre-recorded Organ playing with 'Espana' by Chabrier. It was obvious that the piano is Tony's first love (although I think our Orion WurliTzer must come a close second) and the entire piece was superbly played and arranged and brought the loudest applause of the Concert.

There was no way that Tony was going to be allowed to leave us without an encore, even though we had already had more than our money's worth, and Tony played a final Australian selection with a hint of Waltzing Matilda, We're Riding Through the Never-Never, and I Still Call Australia Home.

Throughout the Concert, the Organ Console was sympathetically lit with a variety of mostly soft colours from John Giacchi at the lighting console and Tony was expertly illuminated by the spotlight operated by Nick Lang. It was nice to see these two ex-committee members co-operating with 'the new management' and indicates the harmonious relationships which the previous Committee had so earnestly sought and which I am sure will continue with the new team.

I have not attempted to review the stops used - how can one comment on perfection? As you read through this review, you may feel that words such as superb and wonderful are over-used. If you think this then you obviously did not go to the Concert!!!!

FOR THE TECHNICALLY INCLINED

Robert Hope-Jones' main contribution to the Pipe Organ was to electrify the action and then use his knowledge of telephone switching techniques to make each set of pipes playable from more than one manual and often at more than one pitch. The technique used a large electro-pneumatic relay system which stands about ten feet high and at least six feet high. On larger Organs two to four relay units are used and these take up a room all to themselves. As a part of this system, each note passes through three moving contacts between the keyboard and the pipe magnet and these contacts are a cause (eventually after millions of operations) of a great deal of trouble.

The Devtronix Computerised relay system (which is housed in the back of the console) measures less than two foot square and is only five inches thick. The disk drive inside the Computer uses the same 3½ inch disks which are used on the Apple Macintosh, Atari and Amiga Computers. The disk contains all of the instructions for the Computer to tell it what to do (the operating system), information on how many ranks of pipes

and keyboards the Organ has (the definition file) and details of what stops are affected by what combination pistons - the little buttons underneath the keyboards which are a great help to any busy organist - and this is called the combination file (naturally). All this information uses only a third of the capacity of the Computer disk and so the rest of the disk can be used for recording 'events'. An 'event' is the pressing of a key or the altering of a stop tab. Only CHANGES are recorded so the process is VERY economical and the whole Concert can be packed onto ONE disk. The disk can be played back in one of three MODES. The normal mode is MODE 2. In this set-up everything that the organist played or touched on the console is played back exactly as it was played but the stop tabs do not move. This is the most frequently used mode and the one you MUST use if you are to do the type of duets which Tony played during this Concert (more on this later).

MODE 1 is a NOVELTY mode - and it is the one which really makes you scratch your head. In this mode the keys do not actually move (they cannot

FOR THE TECHNICALLY INCLINED - Continued

as there is nothing to press them down on the Organ anyway) but the STOP TABLETS will respond just as if a phantom organist was sitting at the bench.

MODE 0 is another important mode. In this mode any piece you play will be played back note for note, but the stop tabs are ENTIRELY at your command. If you turn off all stop tabs, the organ will simply not sound any notes at all. This is of course very useful if you are not sure which stops will sound best for a particular piece of music as you can experiment to your heart's desire without having to play the music each time.

In MODE 2 of course, any notes you play on the keyboard will sound in the registration which applied to that keyboard as you played the piece, however Tony, during his recording cleverly used only the Main keyboard, leaving the Pedals, Accompaniment and Solo manuals completely free for use to accompany himself.

The playback speed can be altered from 1 to 999. The recording Tempo is normally 120, so you can play your recordings back at over eight times speed (if the pipe-work will respond at that frenetic pace).

THEATRE ORGAN HERITAGE ARCADIA THEATRE, CHATSWOOD, N.S.W.

By Ian Hanson.



EXTERIOR OF THE ARCADIA IN 1956

(Photograph from Author's Collection)

Edmund Crispe built the Arcadia Theatre, at Chatswood, on Sydney's North Shore in 1915. The early Arcadia was indeed a modest building. A plain brick structure with no decorative features, inside or out. As the years progressed, the Arcadia was rebuilt, enlarged and modernised, rather like an old axe that has had 4 new handles and 5 new heads!

The theatre had only been open a year, when Edmund Crispe passed away. Ultimately the Arcadia passed to the control of his two sons, Herbert and Albert.

The Crispe Brothers were always looking to make substantial improvements and to incorporate the latest technology into their theatre. The first major improvement came on Friday, November 4, 1921, when the old brick structure was re-opened as a greatly enlarged building with an increased seating capacity.

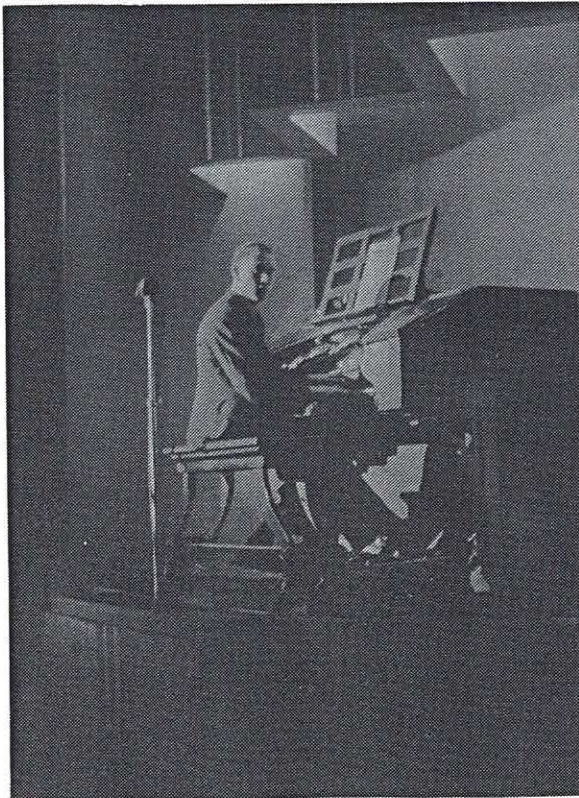
The next major improvement came in 1925, when an order was placed with the local WurliTzer Agent in Sydney, W.A.Crowle for the supply and installation of a WurliTzer Hope-Jones Unit Orchestra.

FEBRUARY 1990

THEATRE ORGAN HERITAGE
Arcadia Theatre, Chatswood - Continued

INTERIOR SHOWING PROSCENIUM & ORGAN CHAMBER
ALSO NICHE FOR CONSOLE.

(Photograph from Author's Collection)



GEORGE NEWELL AT THE CONSOLE
OF THE ARCADIA WURLITZER.

(Photograph by courtesy of Frank Ellis).

Herb Crispe was the man responsible for purchasing the organ, Crispe having been sold on the idea after examining the Theatre Organ Scene in the U.S.A. But it was after a demonstration at the Prince Edward Theatre, on that theatre's Wurlitzer, that the decision was really made to secure the instrument. This demonstration was carried out by American, Eddie Horton who, no doubt, suitably impressed several sceptics which included Herb's brother, Albert. In addition to a demonstration of the basic fundamentals of the Wurlitzer Pipe Organ, a reel of the silent feature "King of Kings" was screened with accompaniment played on the organ. A sale was transacted that day!

The Wurlitzer arrived in December, 1925 and was the first installation of its kind in a suburban location in Australia. The total cost of purchase, importation, installation and structural alterations to the theatre amounted to ten thousand four hundred and fifty pounds. The organ was very expensive, when it is taken into account that the cost of having the Arcadia completely re-built and increased in size by one third came to twelve thousand pounds in 1921!

It was originally intended to have Nicholas Robbins (a pianist at the Arcadia at the time) to open the organ, but this honour fell to Eddie Horton, who became available at short notice following his term at the Wintergarden Theatre in Brisbane. The official opening took place on Monday evening 8th February, 1926.

Continued on page 9

FEBRUARY 1990

THEATRE ORGAN HERITAGE

Arcadia Theatre, Chatswood - Continued

The Arcadia's WurliTzer Pipe Organ was similar but not exactly the same specification as the Prince Edward Theatre 2/10 WurliTzer. The console was placed on a dais in front of the stage and the ten ranks were divided into two chambers.

Eddie Horton left the Arcadia in August, 1926 and the post of Resident Organist was handed over to Nicholas Robbins. His name became a household word all over Sydney at the time. This was due to the early pioneering broadcasts that took place on radio station 2FC in 1926. Robbins also made several early recordings on the organ and was also a composer. He remained at the Arcadia for a decade.

During 1936, the Arcadia was completely remodelled in the futuristic "moderne" style of the period (Art Deco as it is now called).

The alterations to the Arcadia were carried out without any loss of screenings and the official first night took place on 8th August, 1936. These changes saw the Arcadia's WurliTzer console moved further to the left side and placed in a niche under one of the chambers. This, no doubt, would have made life a little harder for the organist and difficult to balance the sound of the organ.

Barrie Brettner played at the theatre's re-christening, having already been organist prior to work commencing on the modernising of the Arcadia. Brettner's stay was only very short and he departed in January, 1937 for England.

A well known exponent of Theatre Organ of those days, Desmond Tanner, followed as resident organist for about one year. From that time up till 1942, there were seasons by Jim Williams, Stan Cummins, Denis Palmistra and Des Tanner made a second appearance in 1939.

The longest residency held during the war years fell to Penn Hughes, who appeared from 1942 until 15th March, 1946, at which point he transferred to Hoyts Western Suburbs Circuit.

Perhaps the best known of all of Sydney's theatre organists, was Charles Tuckwell. Renowned for his longevity in the music industry, Tuckwell began his theatre organ career relieving Horace Weber at the Capitol Theatre, Melbourne in the 1927/28 period. His career also included seasons on most of the theatre organs in Hobart, Adelaide, Melbourne and Sydney theatres, not to mention a brief stint at the Civic, Auckland, N.Z. Ironically, it was to be his native Sydney where he held his longest residency, from 1946 to 1956, at the Arcadia Theatre. Charles Tuckwell was again, after many years of absence, back at the console, where he played at the Roseville Theatre until his untimely death in October, 1986.

The post war years saw various relieving organists appear from time to time. These included: Muriel Jeavons, George Newell and Ron West.

The post of Resident Organist at the Arcadia was abolished in 1956, at about the same time these positions were done away with at other theatres. The Arcadia, however, was not long without some steps being taken to once again keep the old tradition going for as long as possible; notwithstanding eminent doom in the light of television. Barrie Brettner and Ron West continued the theatre organ tradition and it was used for the intervals once again, but only on Wednesday Matinees and Saturdays. This continued until the closure on 26th April, 1961.

As soon as the theatre closed, and Hoyts had removed some of their equipment, the whole building was then placed on the market. Lucrative offers were forthcoming for the WurliTzer, but a most generous gesture was made to the people of Chatswood, when the Crispe family donated the organ to the local Council on 26th February, 1962.

The fortunes of Opus 1167 became somewhat jaded after its removal from the Arcadia. Many years were spent in storage, but by 1971, a re-installation in the new Willoughby Civic Centre was nearing completion. The Arcadia's WurliTzer was re-opened in 1972. The opening organist was Penn Hughes. The proceedings of the first recital were broadcast over A.B.C Radio.

Further recitals were presented by the Theatre Organ Society over the next few years. During this series of concerts artists such as Wilbur Kentwell, Don Baker (U.S.A.), Eric Smith, and Vic Hammett (U.K.) appeared. All of these artists have since passed on.

Unfortunately, despite fortunes spent on the Organ in its new home, it was still only holding together, much of the 1925 material was still in the organ, and its poor condition was making it unusable at concerts. For the best part of the last 15 years it has remained closed down, hidden behind a roller shutter on the stage, but not forgotten. The instrument has been completely re-built and solid staving is being installed. There will be another re-christening of this organ in the near future. No doubt, when that occurs, another theatre organ venue will come on stream in Sydney, making this Capital very 'organized'!

The new Willoughby Civic Centre WurliTzer will have 11 ranks of pipes when completed. The ranks are: English Post Horn, Violin, Violin Celeste, Flute, Open Diapason, Clarinet, Tibia, Orchestral Oboe, Kinura, Tuba, and Vox Humana.

REFERENCES: "The Arcadia" John S. Clark, Kino No.22 Dec. 1987
 "The Story of the Arcadia, Chatswood" by Ian Griggs
 Publication of Willoughby Council 1972.
 T.O.S.A. News.
 Author's Records, Late Penn Hughes.

THE ORGAN SOCIETY OF SYDNEY

1990 SYDNEY ORGAN COMPETITION

PATRONS: Sir Hermann Black AC, Chancellor, University of Sydney
Alderman Jeremy Bingham, Lord Mayor of Sydney

The Organ Society of Sydney is pleased to announce that the third Sydney Organ Competition will be held from July 5 to 8, 1990 in the Great Hall of the University of Sydney on the three manual Rudolph von Beckerath organ. The Competition is organised into three sections - Junior, Intermediate and Open. The winner of the Open Section will be awarded the Vincent Sheppard Memorial Prize of \$1,000. Other prizes include cash, recital engagements and trophies.

JUNIOR SECTION: Competitors must have been born after July 5, 1974 and will be required to play two contrasting pieces or movements (one Baroque) with a total playing time of ten minutes.

INTERMEDIATE SECTION: Competitors must have been born after July 5, 1971 and will be required to play two contrasting pieces or movements (one Baroque) with a total playing time of fifteen minutes.

OPEN SECTION: Competitors in the Open Section may be any age and will be required to submit a cassette tape recording of two set works by April 27, 1990. From the recordings the adjudicators will choose four finalists who will be required to play a major work by J S Bach of their own choice which shall not be the set work and two works or movements; one Romantic and one Twentieth Century. The total playing time of these last two works must not exceed twenty minutes. The two set works are:

Adagio and Fugue from Toccata, Adagio and Fugue in C - BWV 564 J S Bach

Prelude from Prelude, Fugue and Variation - Franck

ADJUDICATORS:

Dr Christopher Dearnley - (Organist, St Paul's Cathedral, London)

James Forsyth - (Organist and Lecturer in Music, Catholic College of Education Sydney)

James Powell - (Principal, Wollongong Conservatorium of Music)

COMPETITION DATES:

Junior Section - Thursday July 5, 1990 at 10 am

Intermediate Section - Thursday July 5, 1990 at 1 pm

Open Section Finalists - Friday July 6, 1990 at 1 pm (Works by J S Bach)

Open Section Finalists - Sunday July 8, 1990 at 2 pm (Romantic and 20th Century works)

APPLICATIONS: and further information may be obtained from The Organ Society of Sydney Box 2348 GPO Sydney NSW 2001 or by telephone from Dorothy Perkins (02) 692 2134 (day), (02) 807 2253 (evening). **Closing date for applications is April 27, 1990.** If requested, the Society will endeavour to billet applicants.