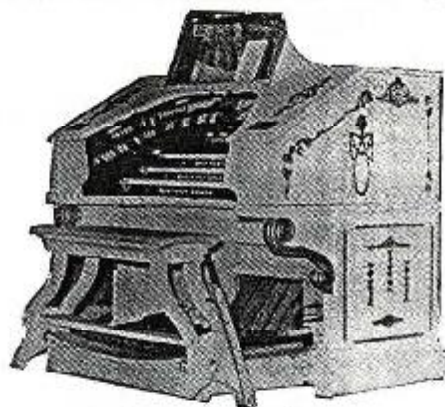




Marrickville Town Hall



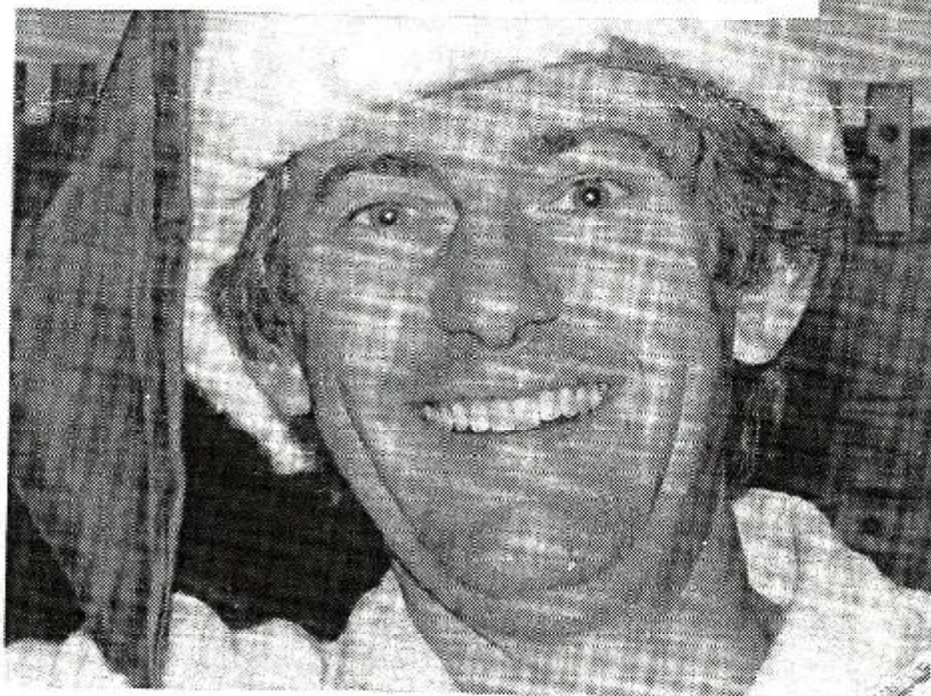
Orion Centre Campsie

NOVEMBER 1989

**T
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N
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**TONY
FENELON**



IN CONCERT

at the Wurlitzer Theatre Pipe Organ
in the Orion Centre, Beamish Street, CAMPSIE
on Sunday 3rd December 1989 at 2.00pm.
(Booking Form in this Issue)

Volume 28
Issue 11
Price \$1-00

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



CALENDAR

NOVEMBER

- Monday 6 7.30pm COMMITTEE MEETING
- Tuesday 14 7.30pm ANNUAL GENERAL MEETING
at
ORION CENTRE
Beamish Street, CAMPSIE.
Please bring a plate to share

DECEMBER

- Sunday 3 2.00pm TONY FENELON IN CONCERT
at
Orion Centre WurliTzer
ORION CENTRE
Beamish Street, CAMPSIE.

1990JANUARY

COMMITTEE MEETING

FEBRUARY

- Friday 9 7.30pm ROBERT WOLFE IN BLACKPOOL STYLE
DANCE NIGHT
at
ORION CENTRE, Beamish Street, CAMPSIE
Dance with Music from the WurliTzer
BOOKINGS ESSENTIAL See this issue for
details
- Sunday 11 2.00pm ROBERT WOLFE IN CONCERT
at the
ORION WURLITZER ORGAN
Orion Centre, Beamish Street
CAMPSIE
See this issue for details

DON'T FORGET TO TUNE IN
for
THEATRE ORGAN HIGHLIGHTS
2CBA-FM EVERY MONDAY NIGHT at 9.00pm.

TOSA NEWS

Its recent past and questions for the future!

When taking over the editorial and printing responsibilities of TOSA NEWS, I was given advice as to how best to use the equipment together with other general information helpful in its publication. Finally a couple of trailer loads of equipment and records were collected from John Rattray's Lakemba home shortly before he departed for Brisbane. It wasn't an easy time for me as some home improvements and room alterations were (and still are) being carried out at my home, but somehow I managed to squeeze the extra items in and produce results, despite the difficult conditions.

About that time it was noticed the T.O.S.A. printing press (a Geha Automat 2000) was making a few harsh knocking noises as well as having a somewhat uneven distribution of ink on the rollers. Accordingly advice was sought from its original suppliers - Copy Aid of Lakemba.(It was originally obtained second hand).

Their technician found some fragments of a collapsed ball bearing race in the bottom of the machine as well as reporting considerable wear to the rubber inking and printing rollers. He advised the machine should not be used until it had been overhauled in their workshop, as further damage was very likely to result.

Accepting their advice the machine was delivered to their workshop for examination, report and quotation either for repairs or what they could offer by way of an alternative machine.

It was then late in June and the artwork for printing TOSA NEWS had been completed, with the deadline for distribution fast approaching. It was decided we had little alternative to having the printing carried out by an outside firm. In this regard we are most grateful for the service provided by T.O.S.A. member Jack Leech, proprietor of Sutton International, at Crows Nest who willingly came to our aid.

Each month we have been hoping the T.O.S.A. equipment would be restored, or that we could afford alternative equipment. However for a variety of reasons we have continued having our publication printed by Jack Leech.

Only recently we received advice from Copy Aid to the effect they did not recommend the reconditioning of our press as it would be very costly and results could not be guaranteed. They also stated they could not supply another second hand machine to suit our needs. They suggested we should consider purchasing a medium volume dry copier from Canon. This is similar equipment to that being used to print TOSA NEWS now by Jack Leech.

Various alternatives and estimated costs have been discussed at several committee meetings and we now realise (if we ever doubted it before) that it is going to cost T.O.S.A. a considerable amount of money whatever alternative we adopt. Not only are there equipment costs involved, there are also the running and material costs which are not inconsiderable, the main items being: paper (No. of pages in each issue multiplied by 600 copies) and this is repeated inexorably each month. Added to this is the cost of envelopes and postage for the balance of copies not handed out at monthly concerts - not to mention printing costs (or cost of replacement equipment).

At our last committee meeting it was considered we should ask members whether we should endeavour to contain or reduce costs by 'cutting back' TOSA NEWS in some way, such as: using smaller type size or publishing smaller issues, so using less paper. Other alternatives suggested were: to publish only on alternate months, or possibly eliminate photographs.

In the past the 'screening' of our photographs (all photos have to be broken up into minute dots for printing) has been carried out voluntarily by one of our members. This service is no longer open to us and we now have to purchase our screened photographs commercially. For this issue they cost \$38-50.

Continued on Page 5

TOSA NEWS - Its recent past and questions for the future! - Continued.

At a time when so many enthusiastic members are contributing articles to the magazine, it would seem a retrograde decision to deliberately restrict or reduce the size of our publication which generally appears to be valued by members.

The only other option which appears to be open to us would be to increase our charges for TOSA NEWS in common with so many other publications, or to raise extra funds in some other way.

Your Editor and Committee would like to know members' thoughts on this important subject.

In conclusion, as Editor, may I thank all those individuals who have supplied information and articles for publication, your interest and help is greatly appreciated. It is only through the regular exchange of information we are all able to keep ourselves informed and up to date with the society's and other related news.

Peter Bidencepe
EDITOR

ANNUAL GENERAL MEETING

Don't forget to enter the A.G.M. in your diary for Tuesday 14th November. The time is 7-30pm and we need YOUR SUPPORT as there is important business to be transacted. Your copy of BALLOT PAPER and formal NOTICE OF MEETING is included with this issue of TOSA NEWS.

OBITUARY

Mrs. Stella McKenzie

Passed away 30th September 1989

Aged 90 years

Stella was well known by many T.O.S.A. members and was a member right up until she was admitted to Pittwood Nursing Home, Ashfield.

WELCOME TO NEW MEMBERS

The following have enrolled as new members in our society and we extend to them a warm welcome: John & Leah Read, Horace Hansell, John Chapman, Bill and Beverley Stewart, Allan Brooker and Judith Kenyon.

AUGUST TOSA NEWS ADVERTISEMENT CLARIFICATION

Margaret Hall arranged to insert a display advertisement in August issue of TOSA News and a "Commercial Script" typeface was used. Apparently some confusion arose with some people misreading the published phone number. It is 570 8471.

DEATH OF NORTH SHORE CINEMA OWNER

North Shore members will be saddened to learn of the death of Hans Van Pinxteren on Saturday 14th October 1989 aged 52.

Hans migrated to Australia from Holland in 1952 and worked in the Sydney film industry as projectionist, manager and promotions officer before purchasing his Roseville Cinema in 1973. He was very well known on the North Shore line as many many residents greatly appreciated his regular screening of quality feature films.

His cinema also regularly featured an electronic theatre organ for music prior to the films and during interval.

ORION WURLITZER GOES "INTERNATIONAL"

A programme of music played by the celebrated English organist Robert Wolfe was recorded on the Orion Centre WurliTzer organ on Tuesday 12th September.

Although Robert was 15,000 odd miles away at the time, the unique recording/playback facility employed in the Orion WurliTzer's Devtronix computer system, was able to recreate Robert Wolfe's programme, recorded digitally in February during his visit to Sydney where he performed twice at the Orion.

The audio recording has been made by David Wickert - in digital format - and is being presently mastered in the studio by Robert Wolfe's Australian representative, John Parker. David Wickert gained notoriety with his exceptional debut recording of the 3/12 WurliTzer at Mike Walsh's Orpheum Theatre - played by Neil Jensen.

The master recording has proved to be superb and has recorded the Orion WurliTzer in true "big theatre" style, with no artificial reverberation etc. It is being studio mastered here in Sydney prior to being sent to England for production by EMI Great Britain - manufacturers of all Robert Wolfe records & cassettes.

It is hoped that this recording will be available in time for Robert Wolfe's return visit to Sydney in February 1990.

It is exciting to realise that the Orion WurliTzer is the first of the major Australian theatre rebuilds to be honoured with "International Release" and Robert Wolfe's inimitable "Blackpool Style" will guarantee high sales throughout the world, putting the TOSA NSW instrument on the theatre organ map.

THE BLACKPOOL RETURN

Noted "Blackpool" organist ROBERT WOLFE is returning to Sydney in February 1990 on his second tour of Australasia in 12 months.

Such was the acclaim of both Australian and New Zealand audiences during his first visit, a return visit was organised even before his return to the U.K. in February 1989. Sydney audiences will well remember the packed houses at the Orion Centre for his "BLACKPOOL DANCE NIGHT" and the concert the following Sunday.

More information on this ever popular and musically stunning organist is included elsewhere in this issue and will most likely appear also in future issues of TOSA NEWS.

ANOTHER THEATRE ORGAN ??? FOR SYDNEY

The Standaard organ at Mosman Baptist Church is presently being rebuilt by Sydney organ builder John W. Parker.

Built by the Standaard Organ Company for the Capitol Cinema, Barking, London in 1928 as a 2 manual 4 rank instrument, its life in that location was short lived, being removed some twenty years later.

The firm of Monk and Gunther removed the organ, putting it into storage. In 1958 the instrument was "revived" as a Church organ. Pressures had been lowered and the pipework altered to play a more liturgical role. It was shipped to Sydney and installed by members of the Mosman Baptist Church parish.

During the 1960's the organ was enlarged by Sydney organ builder Jim Eagles. At that time an additional electric relay was added to increase the number of stops and a tibia from the former Astra Theatre, Drummoyne organ was added. The original Standaard metal stopped flute was replaced with a more conservative wooden flute and a Geigen Diapason was added.

Ranks at that time included:	Open Diapason	
	Tibia	(Eagles addition)
	Flute	
	Geigen Diapason	(Eagles addition)
	Gamba	
	Dulciana	(Replaced the original Vox Humana)

Another Theatre Organ ???? for Sydney - Continued.

The present rebuild and restoration will see the organ remain more on its orchestral lines. Three new ranks are to be added; Vox Humana, Clarinet and Trumpet. The organ - formerly in one chamber, is to be divided on either side of the sanctuary in chambers for that use.

The organ still retains its theatre "horseshoe console" and this is now undergoing a total rebuild, with new stop units and tabs, contacts wiring and combination action. The organ action will be rebuilt using solid state action.

Further information on this organ will follow in subsequent issues as work progresses.

MARGARET HALL TO PLAY INTERSTATE

Sydney theatre organist Margaret Hall has been contracted by TOSA Vic. Division to perform in concert at Moorabbin Town Hall on October 29th. This will be Margaret's first major performance outside N.S.W. since concluding her Bachelor of Music degree at N.S.W. Conservatorium last year.

In 1986 Margaret performed at the Hollywood Theatre in Auckland to a capacity house, and also was a guest artist for TOSA S.A. at the Capri Theatre.

LETTERS TO THE EDITOR

The Editor,

Dear Sir,

Each time I have read a critic's review of a concert in TOSA News I have been left with the feeling that they were unbiased, fair, and with an understanding of the Artists' ability to perform as best they could under sometimes difficult circumstances.

On the occasion of John Van Kleef's concert at Marrickville it seems that TOSA abandoned all the above ideals and elected as a critic the person of Peter Held, resulting in criticism that not only should never have been written and certainly never published in our Newsletter.

Let us in all fairness forget the ill mannered and arrogant comments made by this "clown" and concentrate on fostering the talents of John Van Kleef and his fellow peers.

All those who read this review would feel embarrassed at the way we are starting to "crucify" our Guest Artists.

TOSA - Let us be more selective in the people we ask to act as critics and so uphold the dignity and pride on which our Society was founded.

K.R.Milton.

Leura.

Dear Sir,

I attended and thoroughly enjoyed the recent Marrickville concert given by Mr. John Van Kleef and was most disappointed to read, in the September TOSA News, a so called review of the concert by Mr. Peter Held.

The "Review" in my opinion was in very poor taste and lacked the spirit of goodwill, appreciation and courtesy required to record the quality of the performance and the fact that it was so well received by the audience. Such a review can only arouse hostility and resentment from any artist. Why not a little encouragement to a promising young performer?

In my opinion concert reviews which are clearly offensive and impolite to the artist, should not be published.

Continued on Page 8

Letters to the Editor - Continued.

In regard to the concert in question, I request you write, on behalf of the members of TOSA and apologise to Mr. Van Kleef for publishing this quite unwarranted and critical article and to assure him that his concert was widely appreciated by those present.

Perhaps on reflection, Mr. Held will be gracious enough to realise that he has done a disservice to TOSA, to Mr. Van Kleef and to himself, by resorting to ridicule a promising fellow artist.

Will you please publish this letter in TOSA News?

Yours faithfully
Frank Rohanek

Editors Note:

This subject has continued for several issues and so far all letters received have been published. This subject will be closed following publication of the next issue.

Letter of Thanks to Loyal Members of T.O.S.A.

We would like to thank all those Loyal T.O.S.A. Members who supported our "Trumpet Voluntary" concert. It was an enjoyable afternoon.

A very special thank you to the five artists who gave their services voluntarily to enable the society to replace the brass trumpets which somehow "got lost" somewhere. When the trumpets finally sound again, you will all be able to say "we helped that sound".

Pearl and Jack Lawson

DONATIONS

We are particularly grateful to several members who have recently made donations to our Society. Mr. Allan Brooker (new member) \$100

Mr Don Chapman (new member) \$9

Miss Val Claxton \$8

Mr. J. Atkins \$4

Mr. Kevin Rowlands for donating 3 boomerang pillows and slips to be used for Raffle Prizes.

OPERA HOUSE WURLITZER GONE TO THE CATS!

The 3/13 Wurlitzer in the Opera House, Blackpool, has been partly removed so that the musical "Cats" can be staged. It is an under stage installation, similar to the Orion Centre. The contents of the main chamber have been removed to allow for scenery to be raised and lowered.

This really late model instrument, which contains a rare "Tibia Plena" rank of pipes, was opened in July 1939 by Horace Finch, and was the last Wurlitzer to be installed in a cinema in England. It is hoped that this historic instrument will be returned to its former glory.

CONCERT REPORT - "Trumpet Voluntary"

Sunday 24th, September 1989 in Orion Centre - Campsie.

Organists: Ian Davies, Cliff Bingham, Neil Palmer, Bill Schumacher

Pianist: John Crawford.

This concert was appropriately named "Trumpet Voluntary" because the purpose of the concert was to raise funds to purchase and instal some "Trumpet" organ pipes required to complete the organ and the performing artists generously donated their talents and services without fee to assist this cause.

Although it was a beautiful Sunday afternoon, it was also the date of the Rugby League Grand Final as well as a concert at the Orpheum and attendance was not as good as expected.

Our Comper Frank Ellis welcomed and introduced each of the accomplished artists as they appeared on the programme.

The organ console came up with the familiar Ian Davies theme song "Cruising Down the River" and our Patron Ian, as usual received warm applause. This famous resident Theatre Organist of many years experience, gave us the old theatre organ style and played many of the old familiar numbers which followed smoothly in order. "Zip-a-dee Doo-dah" then a bracket of 3 river songs, "By the Bend of the River", "River Stay Way From My Door" and "Ol' Man River". Next "Hey Paula" and "Little King Without a Crown". With "Tuba Tune" by Purcell, Ian gave us a demonstration of the Theatre Organ being used as a Straight Organ. Then followed "San Fernando Valley" and "Please". To finish off his segment, Ian played an Irving Berlin selection of "All Alone", "I'll Be Loving You Always", "Alexander's Ragtime Band" and "Louisiana Hay Ride".

Ian stated that he was 72 years (young!) and that he had not much time to practice on this organ. From the big applause from the audience, it was clearly evident that Ian was still appreciated as much as ever. Thank you Ian.

--oOo--

The second organist, Cliff Bingham, (who is our TOSA radio broadcaster) gave a very professional performance. Cliff started with "On a Wonderful Day Like Today" then "Granada", a difficult piece beautifully executed. Then he followed with "Surrey With the Fringe on Top" and "I'm in Love With a Wonderful Guy", and after that "Rodeo March". We were then treated to a very pleasant surprise, when Cliff was accompanied at the Grand piano by John Crawford and they gave us a musically demanding but cleverly performed duet performance of: a Variation on the old theme "Pop Goes the Weasel", followed by "Majesty" and "Lift Up Your Heads". Cliff completed his part of the concert with "Covent Garden". Many thanks to Cliff and John.

--oOo--

During the 20 minute interval our "Ladies Auxiliary" served soft drinks and sweets. Unfortunately our Orion Centre lacks the facility for serving Tea or Coffee.

--oOo--

For the second half the organ came up with Neil Palmer playing the theme song from the movie "A Space Odyssey 2001" (Also sprach Zarathustra" by Richard Strauss). This was Neil at his very best. He followed with "Unchained Melody" - "Blue Bayou" - "Rubber Duckie and Heykens "Starlight Serenade" which I have not heard for years.

Neil finished with "With the Song in My Heart" and all round gave us an even better performance, than his last excellent effort at Marrickville.

--oOo--

Last (but not least) was Bill Schumacher, in a very smooth but completely different style presenting "This Could Be the Start of Something Big". The next one "Nice and Easy" was most enjoyable, then a tango "Hernando's Hideaway" and "Hey There" - "Someone to Watch Over Me" and "What's New". A beautifully played "Tea For Two" and a much appreciated bracket of "Over the Rainbow" and "Gone With the Wind" and finally "There's No Business Like Show Business". Well done Bill!

After the concert, our President Jack Lawson, on behalf of TOSA, made a small presentation to each artist and thanked them for their generosity and excellent performances.

Frank Rohanek

CD : BLACK & WHITE reviewed by R.J.Roberts

Although previously available on LP record, Polygram has now released on the local ABC label the CD version of "Black and White" an account of some of the recitals which featured theatre organists Tony Fenelon and Ray Thornley as a duo on piano and the Yamaha Electone HX1 recorded live and also at sound studios. At least seven items on this CD were played by Fenelon and Thornley at a concert in the Campsie Orion Centre early in 1988, but the live recording heard on this CD was not done there.

The original recording by Black and White Productions, taken over by the Australian Broadcasting Corporation and released on the ABC label and marketed by Polygram is now available on CD. The material on this CD represents a rather wide spectrum, classical, jazz both traditional and excerpts from the swing era plus tunes from Neil Sedaka and Andrew Lloyd Webber, all arrangements being done by Tony Fenelon and Ray Thornley. The main classical item in this CD is the Scherzo from Liszt's Concerto Symphonique with a brilliant performance by Tony Fenelon as he handles the solo piano part, with great help from Ray Thornley in the orchestral part. This is a "circus" piece if ever there was one with a flashy ear catching role for the solo piano against a well orchestrated background. Fenelon and Thornley are locked into exciting playing. Fenelon seizes on all those showy aspects giving them respectability, in keenly accented playing [the true basis of movement] with a clear sparkling articulation that could not be bettered even by Moura Lympani. The dynamism of the reading can really be savoured, Thornley gives a splendid substitute for the orchestra, but after hearing Mendelssohn's Italian Symphony by Jonas Nordwall on the Orion WurliTzer, it would be nice to hear the Liszt again but accompanied by the WurliTzer theatre pipe organ at Campsie Orion.

The mood created by the Liszt is sustained by the balletic rhythms of Masquerade from Khatchaturian's ballet suite Gayanah. It is fascinating to hear the rhythmic pendulum swinging between Fenelon and Thornley in an impressive give and take. To quote Ian McLean's comments on the Orion event [April 1988 TOSA News], this is "a superb Masquerade". Indeed it is.

On Gershwin's Foggy Day, Thornley turns his HX1 into a double bass with an intro that might have been played by Gene Wright or Percy Heath the great jazz bassists of the sixties. Fenelon follows this on piano with a solo that distinctly reminds one of the early Andre Previn before he forsook jazz for symphony. This is an imaginative jazz improvisation of flying invention and ideas, of which Fenelon should give us more. Having dabbled in modern jazz Fenelon and Thornley invade New Orleans with a performance of Coleman's Come Follow the Band in which the soul of Dixie is called up by Ray Thornley getting out of his HX1 Electone a good replica of a trombone in a Dixie Band. It is a rollicking fancy free piece played with gusto. This is followed by a sparkling Cascade of Stars by Moderna as an example of perfect co-ordination between Fenelon and Thornley.

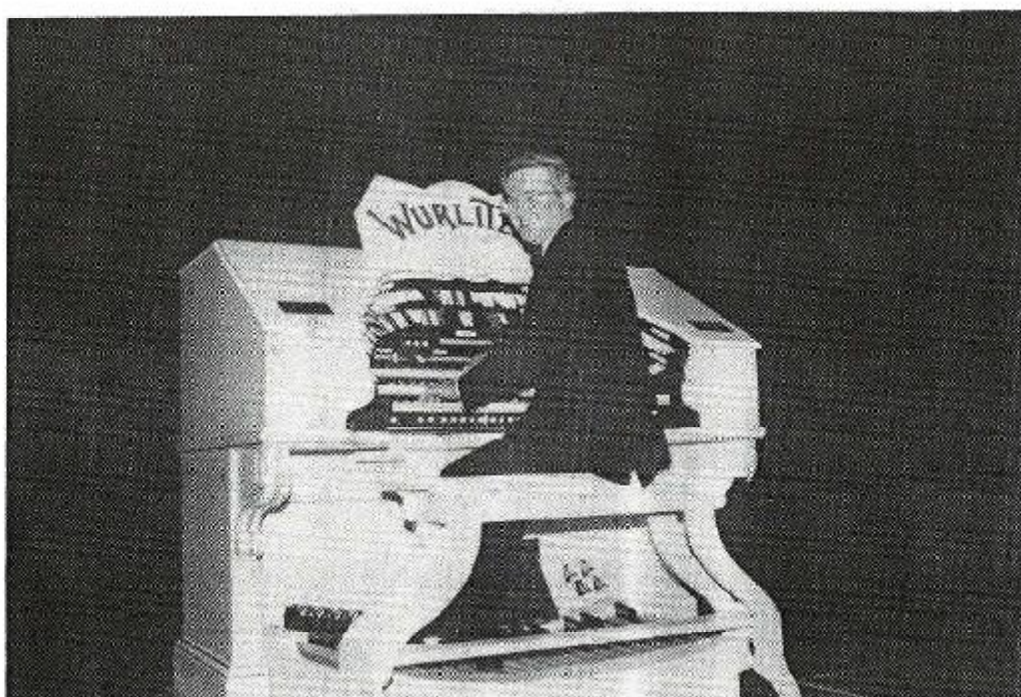
From this to an arrangement of an orchestral work "The Arrival of the Queen of Sheba" which has much of the spirit of the original without the splendour of a performance by a symphony orchestra. Then comes an excursion into the Dorsey territory with a jazz arrangement of Rimsky Korsakov's Song of India. Thornley with the initial drumming solo enters with something of the Dorsey statement on his HX1 but the whole is rather let down with something of a Clayderman style piano accompaniment. If one must have that pussy opus "Memory" by Andrew Lloyd Webber from his "Cats" the only possible version is the one created by Fenelon and Thornley who give it a musicality it really doesn't possess, and in their hands the work gains a sensitivity and a positive beauty it rarely gets. The transformation of what is actually a thin piece of music into something quite wonderful is a tribute to the musicianship of Thornley and Fenelon who work together at a remarkable level of instinctive reaction to what each is doing on his respective instrument. Admittedly Fenelon's contribution is heavily inspired by Debussy with his reference to the Arabesques and Suite Passepied. Hence Fenelon's remarks at the Campsie concert last year about a De-bussy Cat. Perhaps the nearest thing to the perfection of this duo performance of Memories is that Jonas Nordwall, who explores all its possibilities as a ballad on a forty six rank WurliTzer. It is interesting to find a

CD : Black & White Review by R.J.Roberts - Continued.

work by Gottschalk on the CD the Grande Tarantelle. Can it be that theatre organists are spearheading a revival of interest in Gottschalk who is inclined to be overlooked or dismissed? One of Gottschalk's works is to be heard on the recently available CD featuring Jonas Nordwall. The most impressive thing about this CD of duets by piano and Yamaha HX1 is the splendid interlocking of musical personality and thought, each player is well inside the mind of the other, with instinctive understanding of what his partner is doing.

JONAS NORDWALL CONCERT AT ORION CENTRE 16th JULY 1989
(Reviewed in August TOSA NEWS)

Photographs of Jonas Nordwall at the console of the Orion Wurlitzer have just come to hand and are published below:



TOWARDS BETTER ORGAN PLAYING

Number 2 by John Martin

I'll start by repeating the main points of last month's instalment.

- 1) Play slowly - let the audience hear those lovely sustained tones and give yourself time to add lots of embellishments.
- 2) Practice at least one scale, with both hands and pedal together to aid your co-ordination and to especially strengthen your pedal and left hand flexibility.
- 3) Learn the circle of chords and use the sounds provided by these to add interest to your playing by substituting chords and adding more chord changes to your playing.

Now on to this month's pointers. But to give you some examples I needed a tune, copyright laws are strict and difficult to comprehend, so I have written a very small and simple piece of music - called THE TOSA WALTZ (the title is not very original) and the copyright of this piece is assigned to TOSA (N.S.W. Div.) Inc. to avoid any legal complications!

THE TOSA WALTZ

By John Martin

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September 1989.

Handwritten musical notation for measures 1-4. The piece is in 3/4 time with a common time signature (C). The key signature is one flat (F major). The notation shows a treble clef with a melody and a bass clef with a bass line. Measure 1 starts with a treble clef and a common time signature. Measure 2 has a bass clef. Measure 3 has a treble clef and a common time signature. Measure 4 has a bass clef. A dynamic marking 'F' is placed above measure 3.

Handwritten musical notation for measures 5-8. The notation shows a treble clef with a melody and a bass clef with a bass line. Measure 5 has a treble clef and a common time signature. Measure 6 has a bass clef. Measure 7 has a treble clef and a common time signature. Measure 8 has a bass clef. A slur is placed over measures 7 and 8 in the treble clef.

Handwritten musical notation for measures 9-12. The notation shows a treble clef with a melody and a bass clef with a bass line. Measure 9 has a treble clef and a common time signature. Measure 10 has a bass clef. Measure 11 has a treble clef and a common time signature. Measure 12 has a bass clef. A dynamic marking 'F' is placed above measure 11.

Handwritten musical notation for measures 13-16. The piece changes key signature to two flats (G major). The notation shows a treble clef with a melody and a bass clef with a bass line. Measure 13 has a treble clef and a common time signature. Measure 14 has a bass clef. Measure 15 has a treble clef and a common time signature. Measure 16 has a bass clef. A slur is placed over measures 15 and 16 in the treble clef.

Continued on Page 13.

Towards Better Organ Playing - No. 2 by John Martin - Continued

This piece as it is written is quite excruciatingly simple and contains many examples of bad technique, but try it out for yourself now and see if you can 'hear' the very many ways in which it could be improved as far as harmony and bass is concerned.

If I continue this series - which I will do only if you write in and tell the Editor and the writer that you want me to continue - I will cover ways of improving the harmony, adding a counter melody, introductions and ending, modulating to another key using the circle of chords etc. However for the time being we will look at the pedal line.

Note that each bar of music is numbered for reference and I have included the basic chord symbols above the top staff for those of you who use these.

Look first at bar 1. Here is a classic example of the wrong way to play an accompaniment. The first note of the melody is C, and the bass shows a C playing also. Here we have wasted a chance to provide some harmony. With the C major chord being used in the bar, the normal bass note would be either C - the root note of the chord, or G which is the fifth, however an interesting possibility which should not be overdone is to use the third note of the chord - E as a bass note. Try this piece again, and see the difference to the sound using the alternate bass notes. None of these notes is the 'right' note - only your ear and your style will determine which note YOU use.

In the third and fourth bar, the chord changes to F major, but the Bass note of F is shown first, then followed by top pedal C (for a spinet). Wherever possible, try to avoid this pattern and when changing into a new chord structure, play the first bass note as the HIGHEST of the two which you will alternate.

Try the rest of the piece out and see if you can pick out the best pedal note for every bar. Now listen as you play and see if further improvements can be made.

The first four bars produce the chance to play a quite unusual pedal line. Try this out and see if it improves the sound. In bar one use G pedal, Bar 2 use E pedal, Bar 3 use F pedal, and bar 4 use bottom C. With just a few small changes you have eliminated a lot of swinging of the left foot and provided a new and different bass line!

I'll end here and work on the middle sixteen bars of the TOSA WALTZ. However perhaps you can think of some words for this piece, and even perhaps send them in to the Editor. Having some words aids in your playing by giving you a natural guide to produce the phrasing which adds so much to playing the Organ.

---ooOoo---

JOHN VAN KLEEF CONCERT - Marrickville Town Hall - 20th August 1989.

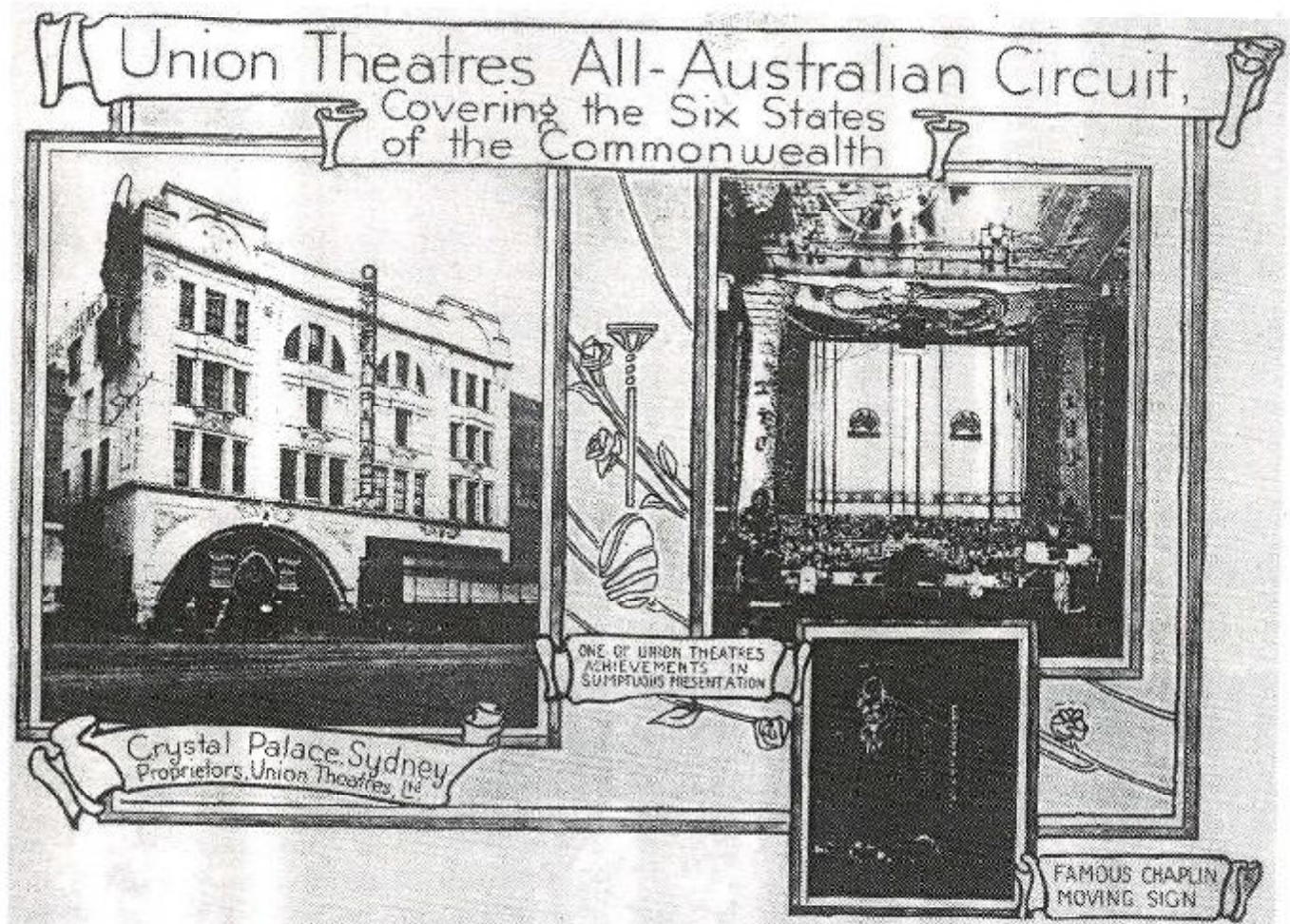

This photograph of John Van Kleef at the console of the Marrickville Wurlitzer during his recent concert has just come to hand.

THEATRE ORGAN HERITAGE

An unsolved mystery, The Crystal Palace/Century, Sydney, N.S.W.

The Crystal Palace was one of Sydney's most important and largest theatres back in the halcyon days of the silent screen. During its lifespan, and well after its conversion to the Century theatre, the building housed three different organs? for either silent film accompaniment or entertainment at intermission. It was the vision and enterprise of Canadian born J.D. Williams, who built and operated the Crystal Palace theatre, which was once located on George Street, directly opposite the Regent Theatre.

J.D. Williams first came to Australia in 1908, when the American fleet visited these shores. Entertainment for the visitors was rather sparse, and for pictures, they were few and far between. The industry was well and truly behind the United States at that time. "J.D." decided that he could possibly introduce to Australia, entertainment facilities that were unsurpassable. Williams was back in Australia a short time later and, by 1910 was already operating several theatres in both Sydney and Melbourne. However, it was his Crystal Palace, at 588-586 George Street that was to bring silent movies out of the nickleodeon age and into the picture palace era.



The Crystal palace held its official opening at 1.00pm on June 24, 1912, although a private function to launch the theatre to Sydney's press took place on June 21. The Sydney Morning Herald, in its glowing review of the theatre and adjoining arcade (which contained various amusement machines, Wintergarden restaurant and gymnasium) mentioned a Mr. A. Hopkins as the orchestra leader and a Vox Humana organ? This brings us to an as yet unsolved mystery. Vox Humana is a rank of pipes, not usually a brand or make of organ. The organ that was sold in 1930 out of this theatre was a large WurliTzer Photoplayer instrument (believed Opus 293) of some 5 ranks, but to even confuse the issue more, "Encyclopedia of American Theatre Organ" (David Junchen) has a 2 manual 11 rank Estey organ (Opus 591) listed as being

Continued on Page 15

Theatre Organ Heritage - Continued.

installed at the Crystal Palace in Sydney. This can only mean that either the Crystal Palace had two organs, or the information may refer to another installation in the building (which was very large at the time of its opening) but this seems to be unlikely.

There were a few fires at the theatre in its early days, one of those caused serious damage to the theatre at the end of 1921. A falling wall apparently crashed through the roof which demolished the stage, several rows of seats and destroyed the console of an organ. The theatre was not reopened until April, 1922. It was thought that the organ that was damaged was perhaps the mysterious Estey instrument, but this is now definitely not the case. Investigations eventually led me to Terry Lloyd of Canberra, who currently owns one of the Crystal Palace organs? The pipework apparently is of early WurliTzer origin, but Terry did not acquire the console or roll playing attachment.

The instrument was not repaired following the fire at the theatre, so what parts remained were sold off. Jack Ewing being the owner prior to its removal from the theatre and it was later sold and installed in a Church at Bega, on the far south coast of N.S.W.

Records are very incomplete, those of the WurliTzer Company do not show any record at all of this theatre, but, until further records come to light in the U.S.A., it may some time before the exact date of the early WurliTzer installation is known, and if the Estey was actually the first organ of this theatre and traded for a WurliTzer photoplayer. Organs of this type were moved in some cases from one location to another, thus making for an historical headache, if you are trying to trace an obscure instrument, as the Crystal Palace organs.

As for the Estey organ, well, no evidence has come to light as to the fate of this instrument. It is highly unlikely that it is a mistake in David Junchen's "Encyclopedia of American Theatre Organ", as this publication was meticulously researched.

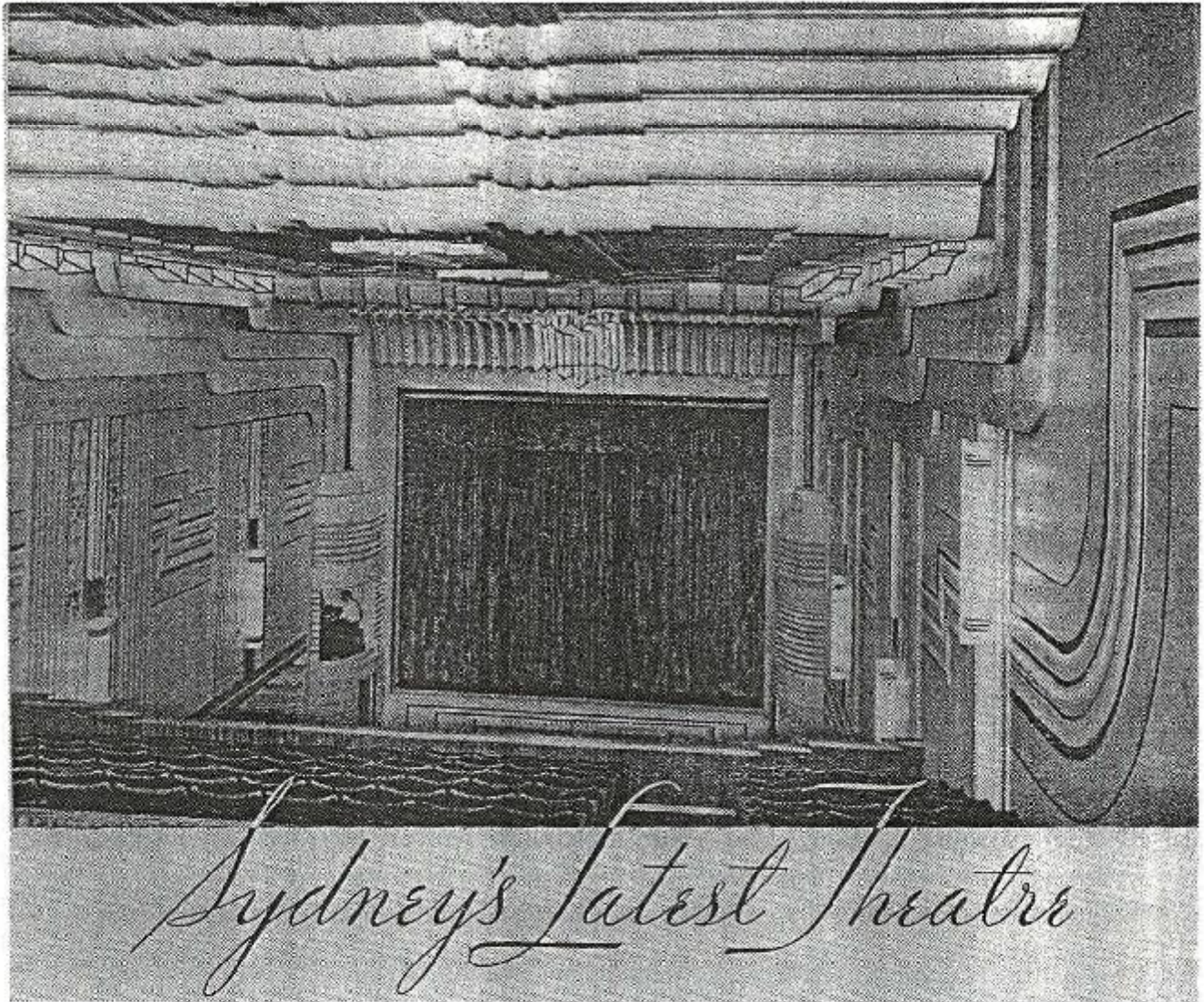
As J.D. Williams had several theatres prior to the 1912/13 period, it may have gone into one of the other locations he controlled, however, this is only a theory.

If you think that the organs are a mystery, then Associate Professor, Ross Thorne, of the Dept. of Architecture at the Sydney University, will probably tell you that the whole building holds a great deal of unanswered questions. In Thorne's book "Cinemas of Australia", into which extensive research was carried out into the Crystal Palace theatre, he mentions that in his research, that there were no original drawings at the Sydney City Council and neither the Archives of N.S.W. or the State Library. There are not even records at the Dept. of Services, (formerly the Chief Secretary's Dept.) which give any indication of the seating capacity or the actual dimensions of the building.

Union Theatres took full control of the Crystal Palace in 1916 and made a number of alterations at that time and again following the 1921 fire. The theatre remained the flagship of that company until 1928, when the Capitol Theatre was opened. "Talkies" arrived at the Crystal Palace in 1929, but the depression caused serious problems for theatres everywhere. Union Theatres had to sell the Crystal Palace in 1932, two years after the organ was removed. The "Talkie" equipment and projectors were used to launch Australia's first news theatre, the State Newsreel, in 1932.

After many years forlorn and forgotten, a lease of the old Crystal Palace was granted to Hoyts Theatres Ltd., in 1937. The whole of the old theatre was completely re-constructed to the new moderne style of that period. The new theatre was opened on Australia Day, 1938 and appropriately named the Century theatre. Its seating capacity was 917 patrons.

Theatre Organ Heritage - Continued.



This now brings us to the possible third organ in this building. Hoyts were still interested in installing organs at this late period in some of their theatres. The decision to install a Hammond electronic in the Century was, no doubt, being heavily favoured on the grounds of economy, rather than on musical taste.

This instrument had a separate speaker system placed behind the screen and the console was located in a niche on the left side of the proscenium. The first organist there was Stanfield Holiday, who remained until 1939. There were a few other organists who made appearances as well, but the war years slowed activity down a little and by 1946, it was hardly being played at all. It was removed some years later, possibly to the Crest theatre at South Granville (N.S.W.) in 1948. Eventually, the two pillars at the Century, one of which contained the niche for the organ, were removed in the 1950's.

The last remnants of the Crystal Palace/Century theatres were demolished in December 1982.

Ian Hanson

ACKNOWLEDGEMENTS: Terry Lloyd, the Late Penn Hughes and Norm Craven.,
Les Tod.

"Cinemas of Australia" Ross Thorne.

"Encyclopedia of American Theatre Organ" David L. Junchen.

HE'S COMING BACK !!!!!

WITH UNBEATABLE SHOWMANSHIP - MORE BOUNCE - MORE MUSIC !

ROBERT WOLFE IS RETURNING TO AUSTRALIA AND ONCE AGAIN WILL BE HEARD IN CONCERT AT AUSTRALIA'S NEWEST WURLITZER ORGAN AT THE ORION CENTRE, BEAMISH STREET, CAMPSIE.

Two thrilling programmes will be presented by Robert Wolfe during February 1990. The unique tonal resources of the magnificent Orion Wurlitzer organ admirably suit Robert's "bouncy", rhythmic, English style. Once again we expect sellout shows and TOSA members are reminded to **BOOK EARLY** when tickets go on sale on **3RD DECEMBER 1989**.

BOOKINGS ARE ESSENTIAL !!!!!!!!!!!!!!!

Robert Wolfe "Played for the People" and they loved it !! In the inimitable style of the famous Reginal Dixon, Blackpool was brought to Australia & New Zealand in a way we never thought possible.

He took his audiences by storm - every concert sold out with people clamouring for more. Some concerts running overtime as the people would not let him go!

The sceptics who thought Robert Wolfe would not go over in Australia were proved very wrong.

Robert Wolfe is possibly one of the busiest and most famous entertainment organists in the world today. During a very busy year at the famous Thursford Museum in Norfolk, where he plays daily, Robert has completed two new recordings. In addition, Robert's first Australian recording made on the Orion Centre Wurlitzer is soon to be released.

The Orion Wurlitzer is Australasia's newest and most up to date theatre organ. It has been tonally finished to authentically perform the "English Style" for which Robert Wolfe is so famous and the new American "DEVTRONIX" computer relay system makes the instrument capable of far more than any other theatre organ in NSW.



ROBERT WOLFE.

HOUSE FULL SIGNS ARE THE NAME OF THE GAME WHEN ROBERT WOLFE PLAYS THE ORION CENTRE WURLITZER!

Programmes will include our fabulous "BLACKPOOL DOWNUNDER" Dance Night on **FRIDAY 9TH FEBRUARY** at 7.30 PM. Robert Wolfe's solo concert performance will be on **SUNDAY 11TH FEBRUARY** at 2PM. Tickets available from 3rd December at Tony Fenelon's concert or by phoning Eunice Palmer on (02) 798 6742.

FOR THE TRUE BLACKPOOL EXPERIENCE THE ORION CENTRE IS THE PLACE TO GO

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 ...THE BEST IN WURLITZER
FULL PROFESSIONAL LIGHTING
SECURITY CAR PARK FACILITIES
FULLY AIR CONDITIONED FOR COMFORT

A GREAT MUSICAL EXPERIENCE!

T.O.S.A. TAPE LIBRARY

Several new additions have been made to the Tape Library which is available to members. The overall list is as follows and those interested in borrowing cassettes should see Neil Palmer at T.O.S.A. concerts.

<u>ARTISTS</u>	<u>DATE</u>	<u>ARTISTS</u>	<u>DATE</u>	<u>ARTISTS</u>	<u>DATE</u>
Vic HAMMETT	EASTER 1970	Ray THORNLEY	29th July 1984	Clinton WHITE	} 1st Mar 1987
Jonas NORDWALL	EASTER 1976	Walter STRONG	24th Aug 1984	Andrea HARRISON	
Maria KUMAGAI	12th Jun 1977	Margaret HALL	} 30th Sept 1984	2CBA-FM CONCERT	24th May 1987
Tony FENELON	19th Nov 1978	Neil PALMER		David PARSONS	} 28th Jun 1987
Ian DAVIES	24th Feb 1980	Bill SCHUMACHER		Gus MERZI TRIO	
Walter STRONG	EASTER 1980	Ian DAVIES	} 21st Oct 1984	Neil JENSEN	26th July 1987
Jonas NORDWALL	21st Sept 1980	Cliff BINGHAM		and SALVATION	Cliff BINGHAM &
" "	19th Oct 1980	ARMY BAND	Tony FENELON	SYDNEY BOYS	
Len RAWLE	22nd Nov 1981	Tony FENELON	} 16th Dec 1984	HIGH SCHOOL BANDS	} 1987
Patricia GUTHRIE	} 21st Feb 1982	Tony FENELON		Lyn LARSEN	
Beverly KENNEDY		Neil PALMER	} 1st Feb 1985	David PARSONS	Tony FENELON
John ATWELL	March 1982	Cliff BINGHAM at		6th Apr 1985	Neil PALMER
Ashley MILLER	8th Sept 1982	EPPING BAPTIST CHURCH	Tony FENELON	John GIACCHI	
Ashley MILLER WORKSHOP	1982	Tony FENELON	} 6th Apr 1985	Cliff BINGHAM	
Beverly KENNEDY	} 20th Feb 1983	John ATWELL		Candi CARLEY	Bill SCHUMACHER
Neil PALMER		Neil JENSEN	" "	" "	John ATWELL with
Neil JENSEN	20th March 1983	Neil JENSEN	7th Apr 1985	Mark WALTON	} 26 Jun 1988
Valda LANG	} 24th Apr 1983	David SMITH	14th Apr 1985	Ian DAVIES	
David PARSONS		Tony FENELON	Warren LUBICH	23rd June 1985	Trisha WATT
Tony FENELON	} 21st May 1983	Len RAWLE	25th Aug 1985	Andrea HARRISON	} 28 Aug 1988
John ATWELL		" "	" "	David PARSONS	
Cliff BINGHAM	} 10th July 1983	Tony FENELON	22nd Sept 1985	Barry BRINSON	
and SALVATION		Tom HAZLETON	John ATWELL	6th Nov 1985	Father Jim MILLER
ARMY BAND	" "	Margaret HALL	" "	ORION OPENING	} 1st Oct 1988
Tom HAZLETON	3rd Aug 1983	Cliff BINGHAM	24th Nov 1985	CONCERT	
" "	20th Aug 1983	2CBA-FM CONCERT	Tony FENELON	Margaret HALL	} 2nd Oct 1988
Ian DAVIES	25th Sept 1983	Ian DAVIES	15th Dec 1985	Neil JENSEN	
Warren LUBICH	30th Oct 1983	Andrea HARRISON	John ATWELL	John VAN KLEEF	30th Oct 1988
Tony FENELON	4th Dec 1983	David SMITH	2nd March 1986	Robert WOLFE	5th Feb 1989
Clinton WHITE	} 26th Feb 1984	Neil JENSEN	Margaret HALL	Maureen DAWES	} 5th Mar 1989
Neil PALMER		Neil JENSEN	27th Apr 1986	Clinton WHITE	
Neil JENSEN	25th March 1984	Bill SCHUMACHER	22nd June 1986	David PARSONS	16th June 1989
Tony FENELON	} 27th May 1984	Marie STRONACH	Ian DAVIES	John VAN KLEEF	20th Aug 1989
John ATWELL		Richard JAMES	Roy ASHTON	27th July 1986	
Richard JAMES	24th June 1984	Tony FENELON	Andrea HARRISON		
Lance LUCE at	22nd Apr 1984	Lance LUCE	David SMITH		
MOORABBIN TOWN HALL			24th Aug 1986		
			Neil JENSEN		
			28th Sept 1986		
			Bill SCHUMACHER		
			26th Oct 1986		
			Marie STRONACH		
			Roy ASHTON		
			Tony FENELON		
			14th Dec 1986		
			Lance LUCE		
			1st Feb 1987		

NOTE

A set of cassettes covering the 1989 Easter Convention in PERTH W.A. with featured U.K. Artist Douglas REEVE and OTHERS has been donated to the tape Library by a member. These will become available for loan after they are catalogued.

PROFILES OF THE CANDIDATES STANDING FOR COMMITTEE

IAN HANSON

TOSA Member since 1971 and Editor TOSA News 1976.

Founder and first President of Australian Theatre Historical Society 1982.

Editor of Kino Magazine 1982-86.

Secretary State WurliTzer Restoration Committee 1985-86.

Awarded Hon. Life Membership of Australian Theatre Historical Society for services to that Organisation in 1986.

Member of the National Trust.

His profession is Cinema Projectionist and he spent many years at Hoyts Theatres Ltd. in both Brisbane and Sydney. Ian also conducted his own cinema at Moruya on the N.S.W. South Coast in 1983-84.

He spent 2 years at Hayden's, until recently being at the Orpheum, Cremorne.

His interest in the Theatre Organ goes back to 1963, when he was 8 years old, and this interest has always been a genuine one.

Ian is currently assisting John Love, Sydney City Council Consultant in a part time capacity at the Capitol Theatre, Sydney restoration.

EUNICE PALMER

Eunice has been a member of T.O.S.A. for 10 years.

She is also the current Ticket Secretary, and a member of the present Committee.

Eunice, with the help of others organises the afternoon teas for sale to members and visitors at concerts and meetings. She also provides the lunches for the Artists and workers at no cost to T.O.S.A.

NEIL PALMER

Neil is 31 years of age, and has been a member of T.O.S.A. for 12 years.

He has been serving on Committee since 1982.

Neil became involved in the maintenance of the Marickville WurliTzer during 1982, and continues to maintain that instrument.

Neil has been running the Tape Library since its inception, and also serves and obtains stock for the Record Bar.

He has performed in 4 Free Concerts and 2 Fund-Raising Concerts.

MARGARET HALL (B Mus.)

Margaret Hall has been a member of T.O.S.A. for ten years and previously served on committee from 1986-88. Margaret is well in touch with the theatre organ scene both as a performer and an enthusiast.

As an organist she has performed on numerous occasions for T.O.S.A., N.S.W. and was honoured by the invitation to perform at the opening weekend of the Orion Centre WurliTzer. She has also played concerts in Adelaide, Melbourne, and Auckland, New Zealand.

Whilst not on committee, Margaret has continued to work behind the scenes for T.O.S.A. at concerts and other society functions. Together with John Parker she was responsible for the Robert Wolfe promotion earlier this year.

By speaking with fellow members at society functions, Margaret keeps her finger on the pulse of public opinion. Enthusiasm, fresh ideas and the ability to work harmoniously with others for the future of the theatre organ are the qualities on which Margaret would like you to consider her for a committee position.

Profiles of the Candidates standing for Committee - Continued.

PETER BIDENCOPE

Peter gained his appreciation of theatre organ music whilst he was a boy about the age of 9 or 10 when organs were commonplace in most of the better theatres, and like so many others, lamented their passing during the 1950's. There being little theatre organ music around for the public to hear in the 1970's, Peter began a series of broadcasts "Music of the Theatre Organ" shortly after the opening of Sydney's first Community F.M. Radio Station 2MBS-FM. He put together a series of one hour monthly programmes and early on (about 1974) joined T.O.S.A. He has been a member ever since.

Peter participated in the TOSA TOUR to the U.S. about 1983 and has attended conventions in Sydney, Melbourne and Perth. He was nominated to serve on committee in 1988 and during 1989 volunteered his services to become Editor of TOSA News since last June, when our previous Editor (John Rattray) moved to Queensland.

Peter believes in working harmoniously with everyone and endeavours to carry out his responsibilities to the best of his ability.

BILL SCHUMACHER

Joined T.O.S.A. in 1962 and was elected to serve on committee in 1963 and is at present a committee member.

Bill has played at many concerts for T.O.S.A. over the years at the Capitol, Prince Edward, and State Theatres, Marrickville Town Hall and more recently appears on piano in the foyer at the Orion Centre before concerts. He has given his services for numerous T.O.S.A. Home Parties.

Bill is T.O.S.A.'s Recording Engineer responsible for recording all T.O.S.A. concerts for archives and T.O.S.A. Members' Library.

NICHOLAS LANG

Nick has served on the T.O.S.A. committee for one year and has been a society member for the past 3 years. He believes he has much to offer T.O.S.A. such as enthusiasm, fresh ideas and knowledge gained from extensive observation of the theatre organ scene, both here in Australia and in the U.S.A.

Two of the past year's activities, the "Regent/Rolls Royce Raffle" and the visit to the Mechanical Music Collection at Alexandria were both initiated by Nick and are just two examples of his contribution to T.O.S.A. during his first year on committee.

Nick hopes that in being selected for a second term on committee, he will be able to achieve even more for the society on behalf of the general membership.

PETER HARDING *

Peter was invited to join committee during this last year and has enthusiastically contributed ideas and comments to committee meetings. He has helped T.O.S.A. in various ways, but especially by way of his very professional signwriting for our publicity signs. Peter is a good and willing worker, generous and loyal - "the sort the society can do with" (to quote a friend who attended a recent meeting). He is interested in helping where he can and he does this in his own cheerful and sincere way.

* EDITORS NOTE: When it was decided to publish "profiles" of candidates for the forthcoming election, Peter had departed to enjoy a well earned vacation somewhere up the North Coast and we were not able to obtain personal notes from him as we did from all the other candidates. The above comments were written in his absence from limited information available to us.