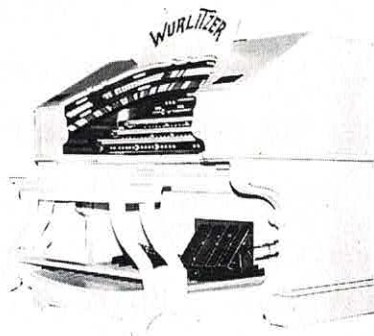


Marrickville Town Hall



Orion Centre Campsie

## NEWS

WURLITZER OPUS 1813



Photo:- Kevin Rowland

WURLITZER - ORION CENTRE - CAMPSIE

# TOSA NEWS

JANUARY/FEBRUARY 1992

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

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#### TICKET SECRETARY (Concert Bookings)

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Ed. Wharton (546 7231)  
P O. Box 23  
Penshurst 2222

#### ARTIST LIAISON OFFICER:

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8 Wharf Rd., Brooklyn 2253  
Phone 985 7318

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Mobile phone (018) 44 2308  
(STD rates apply)

Barry Tooker Home (744 1535)  
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#### CONCERT RECORDINGS:

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### COMING EVENTS

- 1992 -

#### MARCH

Mon. 2 at 7.30pm COMMITTEE MEETING  
Sun. 8 at 2.00pm SIMON GLEDHILL  
Famous English Organist  
will be playing the  
WurliTzer Theatre Pipe Organ  
at Marrickville Town Hall.

#### APRIL

Mon. 6 at 7.30pm COMMITTEE MEETING  
Fri. 17 - Mon. 20 April  
"GO FOR GOLD"  
T.O.S.A. National Convention  
Gold Coast, Queensland  
Bookings:  
Mrs Beryl Kingsbury  
TOSA Convention Secretary  
C/- Post Office  
MIAMI Qld. 4220

#### MAY

Sun. 3 at 2.00pm Don Thompson — English artist  
visiting from California.(Further  
details in April T.O.S.A. News.)  
Mon. 4 at 7.30pm COMMITTEE MEETING  
Wed. 13 at 8.00pm Half Yearly A.G.M. Marrickville  
Town Hall  
Sun. 31 at 2.00pm TONY FENELON & JOHN ATWELL  
in Concert at Orion Centre, CAMPSIE

#### JUNE

Mon. 1 at 7.30pm COMMITTEE MEETING  
Wed. 10th at 7.45pm Members' Club Night at  
Campsie ORION  
Sun. 28 at 2.00pm Concert at Orion Centre  
(Artist to be advised)

#### The Secretary

TOSA (N S W Division) Inc.  
P O Box 151  
ALLAWAH N S W 2218

Letters & contributions for TOSA NEWS  
to: 24 Rosedale Road, Gordon NSW 2072

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -

For: "Theatre Organ Highlights"  
Presented by Chris Styles



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



## Editorial

*Simon Gledhill returns to Australia following his T.O.S.A. debut at his superb concert given for our 1991 Easter Convention. Judging by the bookings received, our members are eagerly awaiting Simon's next concert at Marrickville Town Hall this month.*

*Welcome again Simon and our very best wishes to you for a most enjoyable and successful Australian Tour.*

*Considering the appalling weather conditions on our Members Club Night, 12th. Feb. at the Orion Centre, Campsie, we were delighted to see so many members braving the storms to try the grand WurliTzer. What a magnificent piece of Sheer Magic! and one has to see the 'Tender Loving Care' with which this treasure is transported to and from the console room.*

*Bill Schumacher gave a most interesting and educational description of the computerised piston settings. Margaret Hall held everyone's interest with a brilliant demonstration of pre-recording the WurliTzer. Margaret stood alongside the organ speaking of her earlier recording through the computer, then pressed the correct controls and the WurliTzer and separate piano, replayed Margaret's stylish version of "Kitten on the Keys" with the piano keyboard moving in unison with the organ. Amazing technology and a very talented young lady.*

*Miriam Morris - Editor*



### NEW MEMBERSHIP SECRETARY

We are pleased to announce that the position of T.O.S.A. Membership Secretary has been filled by Mr. Jeffrey Clark of 49 Goodacre Avenue, Winston Hills. The warmest welcome is extended to Mr. Clark on behalf of the President and members of the committee

### NEW MEMBERS

It is with pleasure that we welcome the following members to our society:

Mrs Edna Gibbins	Cromer
Mr. Norman A. Commens	Hornsby Heights
Mr. Robert A. Fox	West Pymble
Mr. Reginald J. Chivers	Moffat Beach
Mrs. Gwendoline E. Kemp	Warrawee
Ms. Valerie Bennett	West Lindfield

## From the President

This being my first message for 1992, I trust you all had a very enjoyable Christmas and that the New Year has been kind to you so far. Pearl and I had a great day on the 25th with family and friends. Since then we went to the country music festival at Tamworth over the Australia day long weekend as part of the crew on a special chartered train. It was a great weekend, sleeping and eating in air-conditioned comfort.

Our first members' playing night held in February at the Orion, shall we hope, be an ongoing thing, subject to hall availability. Your committee do realise that this organ belongs to the members. Unfortunately, due to the situation at this venue, it is not possible to have practice for players here, as the console is locked in a garage. It has to be taken out, brought up on a hoist and plugged into the computer for its operation. This, plus the heavy bookings at the Orion, make it impossible to use this organ in the same manner as the Marrickville organ.

We have planned further Members' Club nights at Campsie to make this organ available to our members and look forward to these evenings.

Jack Lawson  
President.



### GREAT NEWS - ED IS STAYING

Just received - Ed. Wharton is remaining as our Ticket Secretary. After further discussions with his doctors and medical reports, it has been decided that Ed. may continue. But, we would ask our members please, as a consideration to Ed., to only 'phone him between the hours of 10am - 6pm Monday to Saturday. Ed. has been surprised and very grateful for the number of good wishes he has received and concern for his health. Welcome back Ed.

### WILLING HELPERS

A special thank you to Arthur and Mary Hall for their untiring efforts in helping to collate TOSA NEWS and arranging the postage and distribution at the concerts. The 'News' is now being automatically collated on the new copying machine, but Arthur and Mary are kindly continuing to post and distribute the News at the concerts. Many thanks!





Photo:- Kevin Rowland

*DID YOU SEE THE SIGN?*  
 Our thanks to Peter Harding for the magnificent sign standing for all to see outside the Campsie Orion, advertising Cliff's Concert. Peter donates a great deal of his time and efforts in presenting signs and banners etc. for the various functions at the Campsie Orion, and we really appreciate his talents and goodwill.

26th January, 1992

The Editor,  
 "Your Say"  
 T.O.S.A.

Dear Mrs. Morris,

What a delightful afternoon of music Cliff Bingham gave us on Sunday 19/1, and what a delightful breath of fresh air he brought us with his smart casual attire.

It would be great if all the guys in music could be "liberated" from the "stuffed shirt" image — the girls managed it years ago. What about it, members? Let's have a "Lose the coat and tie" push. I'm sure our artists will thank you for it.

With the music, I enjoyed his occasional "ventures to the edge", with his classical and church music. Just enough and not too much — our feet stayed firmly on the right side of the "cliff" top.

I have observed this artist and the sterling and most professional job he does with "Christmas at the Opera House" every year; he virtually carries the whole show with his accurate musical accompanying of both dance and song. Two thousand people applauded him nightly during that show, — and rightly so — and, on Sunday we learnt that the cinema organ DOES have some soft stops, after all! Great stuff, Cliff!

Also, not forgetting the man on spotlights — Miles Perry. Miles ventured into some new effects, which I felt were very spectacular. Lighting can really be the icing on the cake!

Thanks, Miles!

David Devenport,  
 61 Epping Road,  
 Double Bay,  
 N.S.W. 2029

*FOR THOSE WHO MISSED CLIFF'S CONCERT.*

This was Cliff's delightful Programme:

1. Dendy March
  2. Polka from "Schwanda the Bagpiper"
  3. The Old Piano Roll Blues
  4. Now Thank We All Our God - Bach
  5. Feelin' Groovy
  6. Barcelona
  7. John Dunbar -Theme from:  
     "Dances with Wolves".
  8. Bailey - Gatzert March
  9. Tritsch Tratsch Polka
  10. Amazing Grace.
  11. Showtime Medley
- Interval*
12. Liberty Bell March
  13. Prelude and Fugue in B<sup>b</sup> - Bach
  14. Canadian Capers
  15. Elizabethan Serenade
  16. Stein Song
  17. Alleluia - Mozart
  18. 12th. Street Rag.
  19. Onward Christian Soldiers
  20. Softly and Tenderly, Jesus is Calling.
  21. Overture - Morning, Noon and Evening in  
     Vienna - Von Suppé.

Encore Buglers Holiday



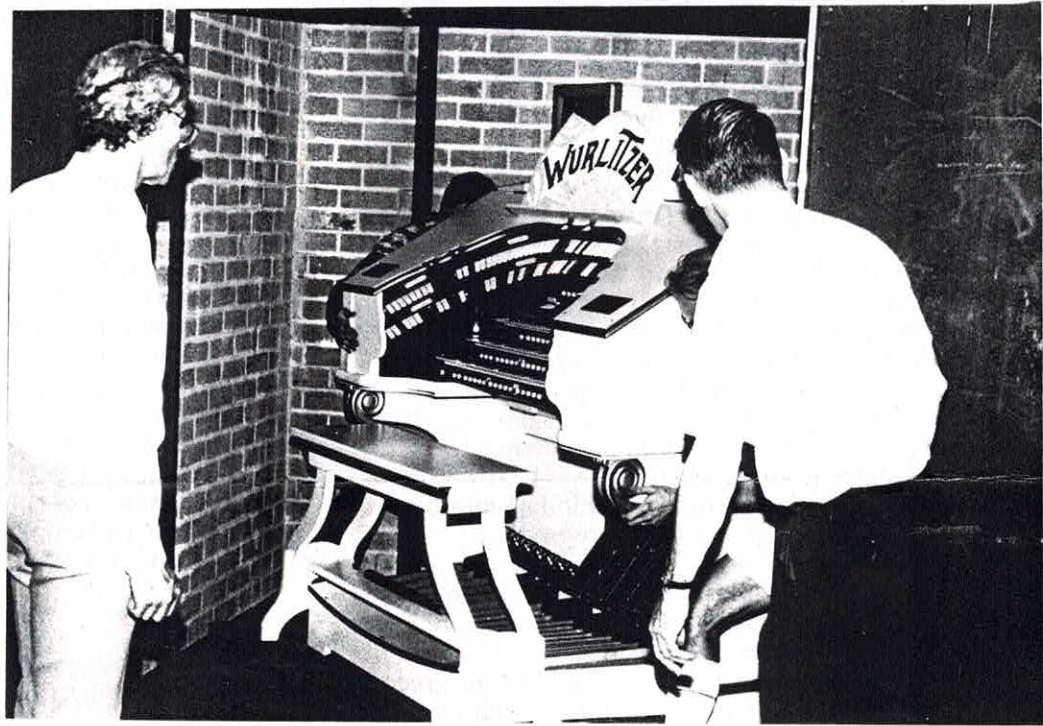
Photo:- Barry Tooker



# MEMBERS CLUB NIGHT - 12th FEBRUARY ORION CENTRE, CAMPSIE



*Bill Schumacher describes the various computerised piston settings to a section of very impressed TOSA members during the club night.*



*Our president, Jack Lawson and helpers returning the Wurlitzer to "the console room" at the end of the evening.*



### CLIFF BINGHAM AT THE OPERA HOUSE

Cliff Bingham will be playing the Opera House Organ for a FREE lunchtime Concert of 'light organ music' on Wednesday, 25th March between 1.10pm and 1.50pm. TOSA members may like to join the overseas visitors and others who have made the free lunchtime concerts so popular.





## PROFILE OF PETER HELD

parts of that vast continent. Whilst still in Africa, Peter added broadcasting to his experience with 30 solo programmes on one of the South African Broadcasting Corporation's coast-to-coast networks. Leaving South Africa at the end of the sixties to move to Australia, and with his varied and considerable experience gained at an international level, he joined T.O.S.A. in Sydney. He played for T.O.S.A. in Sydney, Orange, Brisbane and Adelaide and became the first theatre organist to play a full recital on the Pulteney Grammar School Wurlitzer. He has since played many recitals on the Marrickville Town Hall Wurlitzer, including the Darwin Cyclone Benefit Concert in 1975.

Whilst continued experience and technique development are important, so too is versatility and adaptability. From early in 1974, Peter has been modifying and broadening his whole approach to the theatre organ in line with the trends of modern music today. A highly successful concert at the Marrickville Town Hall Wurlitzer in 1977 embodied this approach, with his concern to see the participation of theatre organists of tomorrow allowing members of the Young Organists Association to share the programme with him.

*Peter and the Lowry Festival  
at the Odeon Cinema, Campsie  
Circa. 1970*

Peter Held was first introduced to keyboards (a piano) at the age of 7 and only 15 months later sat for Grade 6 of The Associated Board of the Royal School of Music, London. A pass with distinction (130 marks out of a possible 150) made him a child prodigy at the tender age of 9. Ten years later, with high marks in the Associated Board's final Grade and a number of public performances behind him, Peter was encouraged to take up 'light' music and later that same year tried a church pipe organ as an experiment! He soon became deputy organist for the Theatre Royal, Dublin, playing a very different kind of music on a Compton 4/16 + Melotone theatre organ.

Peter undertook a summer season at Brighton in 1960 in the U.K. where he first personally met Douglas Reeve, then resident organist at the well known Brighton Dome. But the "call of the green" saw him return to Ireland to tour his native land as accompanist for the Jack Cruise Revue. The next year, it was back to England for a summer season at Filey, Yorkshire and then on to Manchester and Stoke-on-Trent to play in Theatre Clubs. 1962 saw a season at Paignton in Devonshire where he was accompanist for the Hedley Claxton Revue.

A professional organist must constantly improve his technique and increase his experience. Therefore the nineteen sixties saw Peter emigrate to South Africa to gain wider acclaim. There he became the first organist for the African continent, with the newly arrived world famous Chipperfields Circus. Two year - long tours with the circus took him to Rhodesia, Portuguese East Africa and other

Peter has recorded two solo programmes on one of the A.B.C.'s studio organs in Sydney and was for sometime staff organist at the Enfield R.S.L. Club. Club work is very demanding requiring the ability to work with a group; back solo artists in cabaret and talent quests etc.; play background music and even be an instant "star" performer when required. Peter has done it all; including strict tempo dance music, Eisteddfod accompanist, demonstration organist for Baldwin piano and organ Co., silent film accompanist, staff organist for the Touring Theatre Company of Sydney, piano accompanist for a Welsh choir, resident organist at the Parramatta Catholic Cathedral, etc., etc.

During recent years Peter has also gained qualifications in the field of caring for and repairing electronic organs.

Some traditions of the theatre organ will never die but simply mellow and mature! Perhaps the days of dimmed lights, hushed, expectant audiences and spotlights stabbing the darkness to illuminate the theatre organist of yesteryear, rising triumphant from the bowels of the theatre, are gone forever. But there has been a great resurgence of interest in Theatre Organs and the music they create throughout the world. This proves the need for those gifted enough and considerate enough, to pass on the traditions of the theatre organ to those who will become theatre organists of the future in whatever situation or mode that may be.



# "YOUR SAY"

## THEN AND NOW.....



PETER HELD  
at the  
Savoy Cinema  
Limerick  
(c.1960)

17/40 Epping Road,  
Lane Cove, 2066

18 January 1992

Dear Mrs. Morris,  
More than once T.O.S.A. News has reprinted material from "The Oxford Companion to Music". Although this book has a long established reputation and is no doubt found in many homes (including mine), the statement by Scholes, reprinted in T.O.S.A. News, that Mozart died from ureamia is no longer considered to be correct. The cause of Mozart's death has been a matter of controversy over the years. None of his medical records have survived, no autopsy was performed, and all of the symptoms were recounted by laymen. The New Oxford Companion states that the cause was probably rheumatic fever. An article in "The Musical Times" (October 1984) and a subsequent letter to the Editor (July 1985) propose that "following recurrent streptococcal infections, Mozart developed in turn, rheumatic fever."



PETER HELD  
at the  
Marrickville  
(1986)  
2CBA-FM  
Benefit

Peter has been professional organist for more than 30 years. After many appointments in England and Ireland he emigrated to South Africa in the sixties, broadcast widely on coast-to-coast networks. Peter moved to Australia at the end of the sixties, and since that time has played many concerts, as well as extensive teaching commitments. It was a pleasure to have him back in England and in his native land, Ireland, this year.

The above is a facsimile of page 15 of "NEWS SOUTH" (issue Dec 1991/January 1992) the principal publication of THE THEATRE ORGAN CLUB, U.K. Editors: Eric and Daphne Atkin.



Volume 6      January 1992      Number 6

### Giacchi "Discovered" By Angelenos

It goes without saying that John Giacchi is to Australia what Simon Gledhill was to the United Kingdom when he was first "discovered" by organist Walt Strony. However, the 22-year-old Giacchi really didn't have any one person 'discover' him—all those in the Los Angeles Theatre Organ Society area who heard him during his brief stay from December 10 to 18 got a first-hand introduction to his outstanding musical and console capabilities.

During his sojourn he played for Metropolitan Theatre's annual senior citizen freebie show at the Orpheum Theatre; presented a cameo solo at LATOS' annual meeting; recorded the Leslie/Peterson Opus One pipe/electronic organ for Don Leslie; spent time playing the San Gabriel Civic, Simonton, Rosen and Founders Church Wurlitzers and expressed his delight with each of the instruments.

From Los Angeles he flew to San Francisco for a 10-day stay, then continued to England, where he plays two concerts. He returns to the U. S. in January to play three concerts (Krughoff residence, Seattle Pizza & Pipes and the Castro Theatre, San Francisco) and then returns to Sydney February 17.

Our thanks to Margaret Hall for the above article - it is really great to see one young artist helping to promote another young artist. That's what it's all about!  
Welcome Home John. Ed.

Concerning Cecilia, who was martyred in Sicily in about the year 176, her association with music dates from about the 15th century, when painters sometimes depicted her with harps, organs and other musical instruments. Yet a long poem published in her honour in 1594 does not mention her musicianship, and an article in "The Listener" (18 November 1982) suggests that she may have become the patron saint of music and musicians by mistake. Be that as it may, musical celebrations of her feast-day took place in France towards the end of the 16th century, and a definite record exists of a celebration in London on 22nd November 1683, for which Purcell composed the ode *Welcome to all his pleasures*. Handel, Alessandro Scarlatti and Boyce are among eminent composers who later wrote occasional pieces. And having been born on Cecilia's day, Benjamin Britten (1913-1976) continued this tradition with his often performed *Hymn to St Cecilia* for chorus. Recordings on compact disc of at least Purcell, Handel and Britten works should be easily found in the largest of Sydney's classical recording stores.

Yours sincerely,  
*Michael Edgeloe*  
Michael Edgeloe





# THE IMMORTAL NOLA

BY John Sturdevant

originally appeared in the August 14, 1949 issue of  
"The American Weekly"

*This interesting recounting of the romance from which came Felix Arndt's popular classic "Nola" was provided by Bob Berkman from the archives of Q-R-S Music Rolls. Our thanks to Colin Tringham who wrote to the USA for permission to reprint in TOSA News. Ed.*

"It's like any piano," the demonstrator was saying, "Just insert the music roll here, push this lever, sit down and pump the pedals with your feet. Now, which of you girls would like to try it?"

The one who stepped forward was Nola Locke. She had never seen such a player piano before, but as it stood gleaming in the parlor of the finishing school in St. Louis, the idea fascinated her.

The year was 1915 and the mechanical marvel brought such artists as Paderewski, Godowsky and Hofmann right into the home.

As the piano began to play, Nola gaily imitated the pianist by moving her fingers accurately over the keys. Then she sang, in a clear, perfectly balanced coloratura.

"It's as though she were playing her own accompaniment," the headmistress exclaimed, "Hasn't she a lovely voice?"

The demonstrator nodded violently; he had an idea. Would Nola consent to appear with the player in a concert hall?

Would she? From her answer comes one of the most romantic chapters in the history of American music.

Days later, Nola stood in the wings of the Aeolian Hall in New York. As she walked on the stage, she wasn't a bit nervous, this high-spirited school-girl from St. Louis.

She bowed, sat down, moved her fingers over the keys. In the middle of her aria, she rose and walked to the footlights, still singing. The electric piano went on playing along. Sensation Ovation. No novelty like it had ever been seen by the New York audiences.

Backstage, after the triumph, the inventor of the player, Francis L. Young, said to Nola:

"Now I'm going to take you to meet your invisible accompanist, the young musician who recorded the rolls. He was sitting in a box during your performance - and he's the most interesting young man in New York."

Later, in Felix Arndt's studio over at the same concert building, Mr. Young introduced Nola and said, "Felix, give us a musical portrait of Miss Locke. Of what, in music, does she remind you?"

Already hailed as the "King of Syncopation", Felix improvised a bar or two. The delighted Nola began to dance. The melody was captivating.

The next morning, Nola's maid awakened her. "There's a pale young man downstairs. Handsome, too. Wants to see you. Says it's very important."

It was Felix. He had stayed up all night to finish the manuscript of "Nola" which, after 34 years, still occupies a unique place in American music.

It has earned more than \$1,000,000, sold between 5,000,000 and 8,000,000 copies, and has been played daily as Vincent Lopez' theme for years.



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Beloved by three generations, it is one of the few songs heard around the world - its close competitors being "The Rosary" and, believe it or not, "Yes, We Have No Bananas".

The composition was an engagement present although neither was bold enough to say what was in their hearts. They went everywhere together - the opera, concerts, dinner parties. One night as he took her home he said, "Will you? If only to say good-night and good morning - like this." Then he took her in his arms and kissed her.

At the time of the proposal, the world was at war.

Nino Antonini, the sculptor and Felix's best friend, had already been called up. Felix and Nola, whose name was now an American by-word, were married in January, 1916.

That winter Nola appeared in concerts in New York while Felix composed and recorded for the player manufacturer. One hit followed another - "Marionette", "Operatic Nightmare", "Desecration", "Kakuda", "From Soup to Nuts", "Love in June" and "An Afternoon Affair".

The third summer, 1918, was spent again at Harmon where they received word that Nino Antonini had been killed in action. Felix was asked to go to New York to identify the body when it arrived from France.

He returned from the painful errand one Sunday night in October.

Next morning, Felix was ill - it was influenza, the "black plague" of 1918. By noon Wednesday, the leaves began to fall and a "starnge light", as Nola described it, seemed to leave Felix. He died that night.. He was 27.

"Three short years," Nola Arndt reminisced recently (1949) in her Steinway Hall studio in New York where she coaches in voice, piano and dramatics. "But such music as you've never heard. Felix made every day a surprise. Not only "Nola" which follows me everywhere I go, but everything he did was perfection."

"We had so much to share - beauty enough for a lifetime. Felix's spirit was so rich. I have lived on it all these years. With his spirit, the whole world would sing."

A lovely story, Colin. Many thanks. *Ed.*



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STONE  
UNTURNED  
IN IT'S  
RELENTLESS  
SEARCH FOR  
LAUGHS"**  
- Mirror/Tele

**"WILL HAVE  
YOU GOING  
CRAZY FOR  
MORE"**  
- Sun. Tele

**"RIOTOUS  
FUN"**  
- N. Herald



*Following our farewell to Peter Bidencepe featured in the T.O.S.A. December issue, our thanks to Peter Held for supplying this photograph of Peter Bidencepe presenting "The Music of the Theatre Organ", taken when he was broadcasting on 2MBS-FM, as featured in our article.*

**FOR SALE**

*KIMBALL "FASCINATION" K800 - full size  
Theatre Console - 2 X 61 Keyboard - 75 voices,  
including flutes - large seat - extension Leslie -  
Playing & Workshop Manuals.  
\$3,000 or reasonable offer.  
Phone 520 8572 Mr. A. Martin*



## Bob Staunton

# Organ Playing Workshop

Whilst instruction and examples of Organ playing technique are demonstrated as Theatre Organ stylings, participants are encouraged to apply the basis of this information when playing organs in the home. Although the home organ cannot reproduce the "Lush" pipe organ sounds, the use of a variety of suggested organ registrations, modified to suit the individual's organ can and will produce sounds that are pleasing to the ear and enhance the players performance — THIS IS WHAT THE WORKSHOP IS ALL ABOUT.

The third in the series of Organ Playing Workshops was conducted on Tuesday 21st January, 1992 at Marrickville on the Society's Wurlitzer Organ.

Our Session Leader for the evening was T.O.S.A. (N.S.W.) member Margaret Hall (B. Mus.), a well known and respected organist both in Australia and overseas.

In her introduction to the participants, Margaret told of her attendance at a Walter Strony Workshop in America, (July, 1991) and how she was impressed with the presentation and instruction material provided.

Margaret planned her workshop presentation in three major sections:

1. The five families of tone.
2. The six categories of registration (as suggested by Walter Strony).
3. General points to be observed by the player.

In each section, detailed information was given on each family of tone, stating HOW, WHEN and WHERE on the keyboard it should be played, to achieve the best musical result.

Many examples of registration were demonstrated and how they could be used to present "SOFT, FULL or NOVELTY SOUNDS" to enhance any Organist's bag of tricks.

Finally, the ever important "MUSTS" when preparing and playing were emphasized.

1. Select registration which suits the music, e.g.. mood or style.
2. Accompaniment and pedal should never detract from the melody.
3. Always play the selected registration in the correct area of the keyboard, i.e. where it sounds the best.

(Note: Watch the "FAT" 16' voices and the "SQUEAKY" 2', 1' and fractional voices.)

There was ample time for questions and answers during each half of the Workshop and also during the refreshment break.

Margaret closed the Workshop by playing a selection of music from the 20's to the present day, and used many of the registrations suggested throughout the Workshop to show the group just how it should be done.

Those who attended the Workshop agreed that the evening was very productive and the standard of input EXCELLENT.

Our THANKS to Margaret for a most enjoyable, informative and easy to understand presentation and again, our THANKS to T.O.S.A. for making it possible.

If you are interested in attending the Workshops, contact the Practice Convener, Bob Staunton, Telephone (02) 607 - 8925, and make arrangements to be part of the group.

WHEN — 3rd. Tuesday each month.

WHERE - Marrickville Town Hall.

TIME — 7.30pm to 10.30pm.

COST — \$2.00 each participant.

LOTS TO LEARN AND MUCH TO GAIN WITH A NEW AND INTERESTING STYLE  
OF PLAYING ORGAN



## AUSTRALIAN THEATRE ORGANIST PLAYS FOR PRIME MINISTER

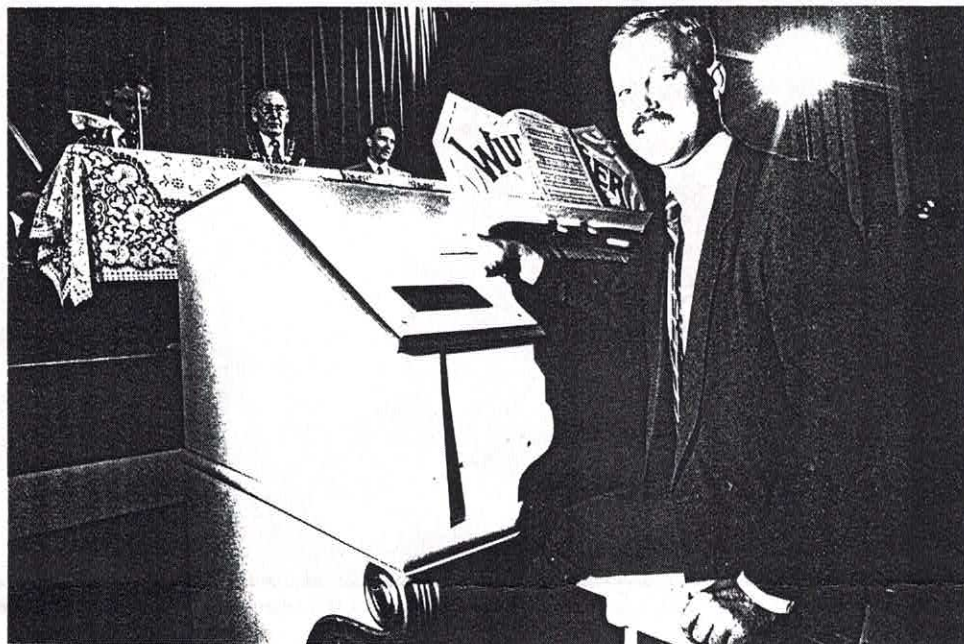


PHOTO: Courtesy 'THE AUSTRALIAN'

Top Australian organist, Neil Jensen, performed at the Orion Wurlitzer for the Australia Day Naturalization Ceremony. The occasion was chaired by Mayor John Gorrie and Town Clerk, Jim Montague. Special guest for the day was the Prime Minister, the Honourable Paul Keating.

Approximately 500 people including many prominent politicians and media personalities attended the event. The ceremony was featured in all major television news presentations that evening. Neil performed a specially arranged Australia Day Overture and concluded the festive occasion with a rousing version of "Advance Australia Fair".

Neil said the music, presentation and sheer theatrics of a rising Wurlitzer, amazed many of the multicultural people present for the naturalization ceremony. Many showed genuine interest in attending concerts and T.O.S.A. membership.

Neil Jensen will perform an extensive tour of the United States, Canada and England during October 1992. This tour will represent Neil's seventh tour abroad. To coincide with the tour, a CD, Album, and Cassette release is planned. By popular demand a commercial recording featuring Neil Jensen and the Yellow Rolls Royce Orchestra is on the agenda of this busy musician.

*Due to the late arrival of this photo there was not time to have it screened and we apologise for the quality of the reproduction which has suffered accordingly.*



Photo:- Barry Tooker

### TONY FENELON'S CHRISTMAS CONCERT December 1991

Tony's arrival at Marrickville (Frank will have his little joke!) had everyone laughing and applauding as Frank gave us the bad news and the good news. Tony's flight from Melbourne was diverted to Brisbane after take-off and Tony had to parachute down as the plane passed over Sydney. Ed.





**Blast from the past . . .** Ron and Mandy West run Australia's last silent picture theatre at Pomona.

# Silent movie is talk of the town

It is a magnificent melodramatic moment of love hot as the desert sands-when RUDOLPH VALENTINO catches sight of VILMA BANKY in *The Son Of The Sheik*.

"Arched upon the ground — her unbound hair streaming over her slim shoulders — he saw her pitiful little figure" raves the publicity blurb.

"With a groan that almost seemed to burst his heart, he flung the riding crop from him and swept her into his arms"

To find out what happens next, you won't have to travel back in time to when the 1926 film debuted to millions of fans around the world, just to the MAJESTIC THEATRE in POMONA, near NOOSA.

The *Son Of The Sheik* has clocked up nearly 250 consecutive weeks in Australia's only original silent movie theatre.

The Majestic Theatre was built in 1921 as a multi-purpose hall for anything from debutante balls to boxing matches and, of course, the movies.

Current owners RON and MANDY WEST ran first-release movies at the theatre for 12 years up until 1986.

Then they decided to retire in style — as the world's last silent movie theatre. That was five years ago and the doors are still open.

"We actually take more money than we did when we were running first release movies," RON said.

"When we cut the talkies, everyone said 'you are mad', 'you are insane'.

"But we just keep going. We have bookings until October next year and we have people who come back every year while they're up here for holidays."

*RON plays the Wurlitzer pipe organ during the film — the only theatre organ installed in a theatre in Queensland.*

*Built to accompany silent movies, this organ came from the Strand Theatre where it had entertained Tasmanian audiences since 1925.*

The *Son Of The Sheik* plays every Thursday at 8.30 pm at the Majestic Theatre and screenings are also available for group bookings at other times.

COURTESY OF THE SUN NEWSPAPER, FORTITUDE VALLEY, QLD.



*Our thanks to one of our TOSA members, Ron Wilson, for the article that appeared in the Brisbane newspaper THE SUN, on 17th November 1991, reprinted above with acknowledgement. Ed.*

*Members travelling to the Gold Coast for the Convention may wish to continue on to the Sunshine Coast to visit the Majestic Theatre at Pomona. We feel sure that Ron and Mandy would love to see you there.*