

TOSA NEWS

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One Of Australia's Favourites



Tony Fenelon

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From the President



Hello all,

Once again the Annual General Meeting is just around the corner. At the time of writing nominations have not closed so I am unaware of what choices we as members have to make.

To all who have nominated I extend my best wishes.

Please let me encourage you to attend the AGM if at all possible. It is an opportunity to hear how the Society has fared during the last financial year; receive an up-to-date report on our instruments, and hear some of what is planned for the coming year. There is a time for questions and comments, although it has to be understood that these cannot be voted on: any matters raised are referred to the new Committee for consideration and decision. We are of course having afternoon tea at the conclusion of the AGM and the room is booked until 5:30pm. Tea and coffee will be provided but if you can bring a plate of goodies that would be appreciated.

It has been suggested that members may like to have a meal together at Burwood RSL Club before returning home (saves cooking!!). The Bistro at the club opens at 6.00pm. To permit reservation of sufficient tables, could you please advise Deirdre McMullan on 4878 5179 if you plan on joining us at the club.

December brings our Christmas concert and the welcome return of Tony Fenelon. Reserve the date now and invite your friends to hear this great Australian musician. This year in a break with tradition the concert is at Marrickville – don't get caught.

Happy organising,

Geoff Brimley

Editorial



As our hardworking editor is taking a holiday in the wilds of the Europe it falls on me to put a few words together for this month's editorial. (Actually Ernie had prepared his editorial before he left, but something went wrong in the transfer of files and we ended up with only his previous column on the publisher's computer. Ain't technology a challenge!)

For those of you who didn't get to the Neil Jensen / Bernard Walz concert please talk with those who did get to enjoy this marvelous afternoon of quality entertainment; what a wide range of beautiful music flowed around us that day. Many thanks to all those who helped in the background to make the function a success. Thanks also to the Car Clubs who participated in our anniversary celebrations.

Have you stumbled across an interesting web-site relating to Theatre Organs while you have been surfing the net? Come on and share it with the rest of us! Send us an email with the details! It's amazing what things are happening with TO in the world.

Don't forget our AGM is fast approaching. Come along, choose who you want to represent you in the next exciting year of TOSA activities, learn how your Society is progressing, and enjoy some social time with your fellow members.

Enough of my ravings! Enjoy this issue and we look forward to having Ernie back soon to continue his good work with the magazine.

John Weismantel

Enjoy the music,
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From the Mailbox...



Hey Readers...!

Thanks for your responses and please continue to email or write in telling us what you think of the concerts you have attended, or what you may be feeling about the direction of the Theatre Organ Society in general.

Where space permits we will do our best to publish your comments, giving you a voice in the organisation. As space is limited, the editor reserves the right to edit or shorten any submitted comments and as always, the views expressed by any individual may not necessarily coincide with the views of the Theatre Organ Society of Australia (NSW Division).

Please submit all comments via email to:
The Editor

editor@tosa.net.au

or in writing to:

The editor - TOSA News (NSW Div)
PO Box A2322 Sydney South, NSW 1235

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Hi, I have just taken over management of the Roxy Theatre in Leeton, NSW. I have been told that there was such an organisation and I thought I would enquire as to whether you had a registry of organs in NSW and if our 1986 Electronic Wurlitzer could be included in such a registry.

Interest in the organ in our community has waned, especially with the death of one the more prominent teachers so the organ is now available to rehearse on at times during the week on a regular rotating basis. Should any of you ever be in the area, do come past. If you could send or email some information regarding your society I'd love to know more!

King Regards, Tegan Lang
Manager, Roxy Community Theatre

Fractional Stops

"In America, anybody can be president. That's one of the risks you take."
- Adlai Stevenson (1900-1965)

"A lie gets halfway around the world before the truth has a chance to get its pants on."
- Sir Winston Churchill (1874-1965)

"If everything seems under control, you're just not going fast enough."
- Mario Andretti

"I've had a wonderful time, but this wasn't it."
- Groucho Marx (1895-1977)

"I think there is a world market for maybe five computers."
- Thomas Watson (1874-1956), Chairman of IBM, 1943

"A mathematician is a device for turning coffee into theorems."
- Paul Erdos (1913-1996)

"Too many pieces of music finish too long after the end."
- Igor Stravinsky (1882-1971)

"Be nice to people on your way up because you meet them on your way down."
- Jimmy Durante

"There is no reason anyone would want a computer in their home."
- Ken Olson, president, chairman and founder of Digital Equipment Corp., 1977

"I don't know anything about music. In my line you don't have to."
- Elvis Presley (1935-1977)

"Knowledge speaks, but wisdom listens."
- Jimi Hendrix

Theatre Organ Society of Australia (NSW Division) Inc.

Who Are We?

The NSW Division is now in its 48th year having been formed in 1960 to provide the opportunity for members to continue to hear the magical sounds of the Theatre Organ – Unit Orchestra.

Many music lovers who had heard Theatre Organ played in the Prince Edward, Lyceum, Capitol, State, & Roxy Cinemas - to name just some of the many installations around Sydney - wished to ensure that examples of Theatre Organ were preserved, restored and installed in venues suitable for concert performances.

Currently the NSW Division owns three Theatre Organs. A 2 manual 11 rank Wurlitzer (formerly Prince Edward Theatre) installed in Marrickville Town Hall, Marrickville Road, Marrickville and a 3 manual 17 rank Wurlitzer (formerly Capitol Theatre) installed in the Orion Entertainment Centre, Beamish Street, Campsie. Both of these Theatre Organs have undergone significant restoration and the electronics have been modernised with computerised relay systems to give artists significant flexibility and reliability in setting up and playing music from all ages including modern day popular music. The third organ is a 2 manual 8 rank Christie (formerly Kings Theatre Gordon) which is in storage awaiting a suitable venue for installation.

Members and Our Activities

Members range from musicians to technicians to lovers of the Theatre Organ style of music and magical sounds capable of being played on these instruments. Members are entitled to discounted concert tickets for self or spouse, have the opportunity of playing both Wurlitzers on Members Playing days or evenings, attending home organ parties with the opportunity of playing a variety of electronic Theatre Organs as well as helping out with setting up concerts.

Membership provides an opportunity to participate in the running of the Society and receive the TOSA News 11 times a year

to keep you informed of Theatre Organ activities, concerts throughout Australia and overseas, and various web sites of interest to Theatre Organ music lovers. The purchase of a range of Theatre Organ recordings by Australian and overseas artists is available at concerts.

Disabled access is available at both the Orion Entertainment Centre and at Marrickville Town Hall (Marrickville Library on some web sites).

How To Join

If you enjoy great music played on the Unit Orchestra that is the Theatre Organ - then we would love to welcome you as a member because the Theatre Organ is indeed a 21st Century musical instrument with a unique range of musical tones and colours that can thrill all ages.

Club membership costs a modest \$30.00 a year for full single membership. Pensioner, Country, Interstate or Overseas membership is AUD \$20.00. Six month membership is available from January to the end of June at half the full rate. After 1st April the full year rate takes members through to the end of June the following year. Full details are on the Membership Application Form at the back of TOSA News.

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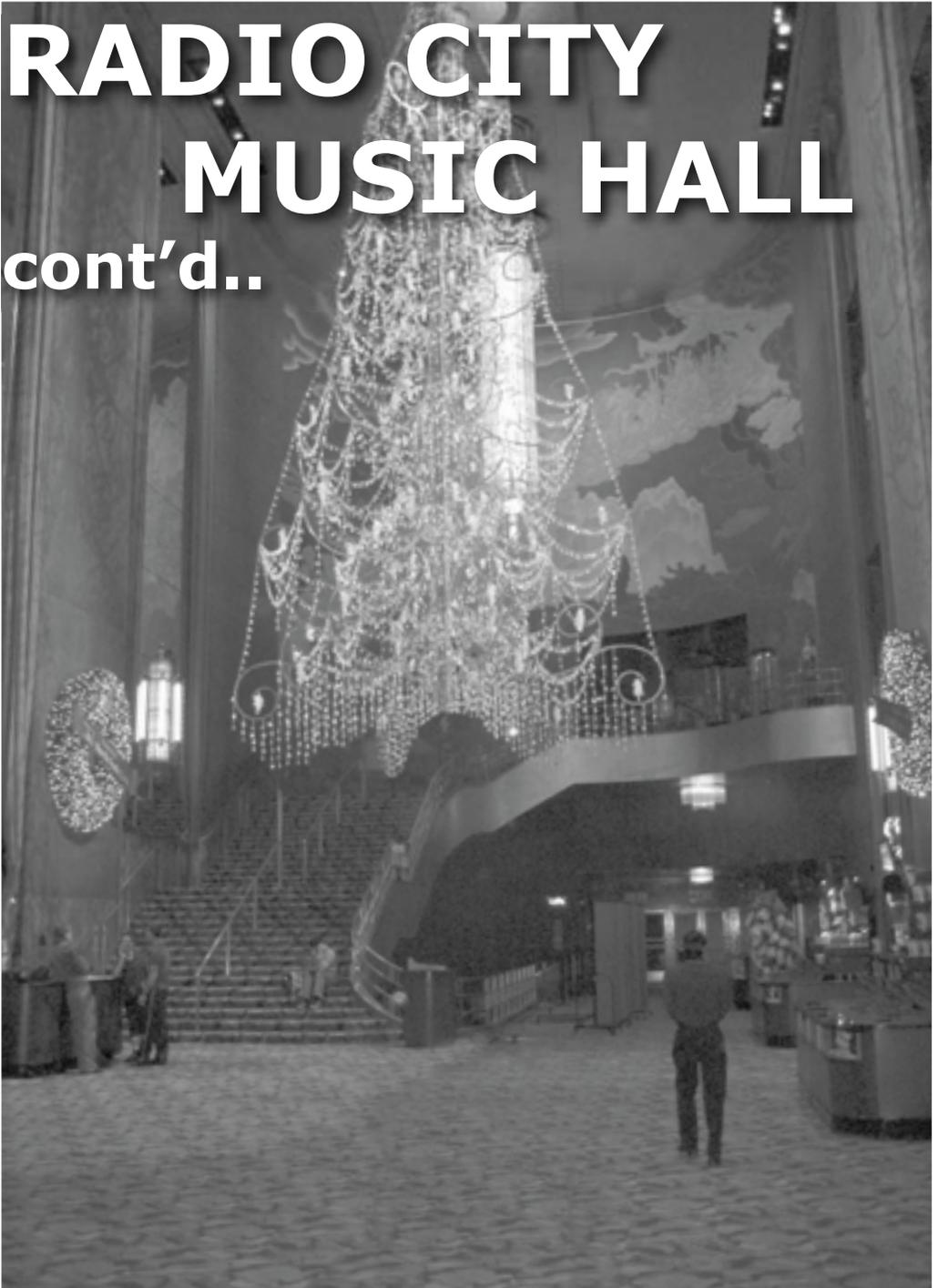
Deadline for each edition is the 12th of the previous month. Please send copy before then where possible.

Your input is valued. Email where possible by typing into your email program or send separate files for text in "word .doc " and in ".jpg" for pictures.

Please do not format as that step is made by the Creative Director.

RADIO CITY MUSIC HALL

cont'd..



The Grand Foyer Radio City Music Hall, New York, New York.

The following information is a continuation of our feature article from last month's issue about this magnificent venue in which a Wurlitzer Theatre Organ with dual ebony consoles is installed and still entertaining patrons in the 21st Century.

Continuing the outline of the complex as originally completed.

Lounge

The Grand lounge of the Music Hall is designed as a place for comfort and relaxation. The indirect light is provided by numbers of diamond – shaped fixtures attached to the ceiling which spread a uniform and subdued glow throughout the lounge, making for an atmosphere of restfulness.

The furnishings and decorations are in harmony with the lighting effects. The walls bear illustrations or vignettes by the artist Louis Bouche depicting theatrical scenes from various eras of theatre. The lamp bases of ceramic material were designed by Henry V. Poor.

A statue, done in cast aluminum by the American artist, William Zorach, has a prominent place in the Lounge. It is known as "The Dancing Girl" and is one of three cast aluminum statues by outstanding sculptures on view in the Music Hall. The other two are "Eve" by Gwen Lux on view in the foyer and "The Girl and the Goose" by Robert Laurent on the First Mezzanine.

The ladies' lounge (entrance from the Grand Lounge) is decorated with a mural entitled "History of Cosmetics" by Withold Gordon. The centre rug was also designed by Mr. Gordon. The walls are of white parchment and the furniture is of sycamore and white lacquer, upholstered in white kid, high pile beige fabric, rough-texture rose fabric and green damask. The fabric in the adjoining powder room was designed by Marguerita Mergentime.

In the men's lounge the walls are of cork, the floor of terrazzo and the furniture of aluminum, upholstered in pigskin and plain linen designed by Donald Deskey. The lighting fixtures are copper and the ceiling is of copper leaf.

The elevator cars are lined with birdseye maple and are decorated with hardwood inlays done by the well known artist Edward Trumbull.

Foyer

The Foyer extends through all four levels, the promenade of the three mazzanines open into the room through the mirrors on the east wall. These mirrors and those on the west wall accentuate the height of the room. The

mirrors are constructed of glass ¼ inch thick and are backed with gold deposit which makes possible more subdued reflections than those given off by silver backed mirrors.

The draperies or curtains on either side of the mirrors were designed by Ruth Reeves and weigh approximately 200 pounds each. The walls, for most part, are covered with henna colored brocatelle, a kind of velvet. Along the base of the walls to a height of about seven feet runs a facing of deep red Numidian Grecher Sanguine Marble, an imported African stone used also on the columns at the southern end of the foyer.

The Chandeliers were designed for this room by Edward Caldwell and were manufactured at the Caldwell Factory in New Jersey. Each chandelier weighs two tons. They are 29 feet long and are made of heat-resistant molten glass. Of the total weight of two tons, one is of glass. There are 41 bulbs or lamps in each fixture burning a total wattage of 2,900. One 500 watt bulb is located in the base and forty 60 watt bulbs are distributed throughout the chandelier. Each fixture is attached by a steel cable to an electric motor



The Ladies' Powder Room

enabling the chandelier to be lowered to the floor for cleaning.

There are six wall brackets attached to the wall throughout the foyer. They are made of the same material as the chandeliers. Each bracket weighs 950 pounds and is 10 feet 6 inches long.

The doors in the east wall leading to the auditorium are of stainless steel. The plaques on these doors are done in low relief in cast bronze and represent scenes from the various types of entertainment. These were designed by Rene Chambellan.

The ceiling of this room is covered with gold leaf which blends with the color scheme of the foyer. A track, from which a scaffold may be suspended is provided in the ceiling. It is located about one and a half feet from the wall and encircles the entire room. Through this arrangement workmen are able to clean the walls and mirrors with a minimum of inconvenience.

A large mural by Ezra Winter is located on the north wall above the grand stairway leading up to the mezzanine. This mural is 60 feet long and 30 feet high and is based on an

Oregon Indian legend.

The Indians relate that in the creation of the world a high mountain was built by the birds.

On the mountain top was the Author of Life standing beside the fountain of eternal youth.

Evil spirits caused an earthquake which opened a great chasm, making the mountain forever inaccessible to humans.

Winter represents the theme as applying to the human race as a whole.

The mountain top is shown gleaming in a golden light and separated by a deep chasm from a rocky promontory in the foreground.

An old man who has followed the path of the ages to the heights in search of the fountain of youth stands in the foreground gazing at the mountain.

Floating before him across the sky in the form of a rainbow is a procession of ambitions and vanities of life.

More details next month on this magnificent venue in which a Wurlitzer Theatre Organ with dual ebony consoles is installed and still entertaining patrons in the 21st Century.

Concert & Membership Prices

The following TOSA concert ticket prices now apply:

	Australian Artists	Overseas Artists
Non-members	\$25.00	\$27.50
Non-member Pension	\$22.00	\$25.00
TOSA Members	\$20.00	\$20.00
Students 15-21yrs	\$10.00	\$10.00

Child under 15yrs accompanying an adult: FREE!

Annual Membership Fees are now:

\$30.00 for Full membership, and

\$20.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Walter Pearce 9716 0151 membership@tosa.net.au

Associate Membership for a spouse/partner is an additional 50% only.

Transported by Hills! Marrickville Wurlitzer Delights.

On Sunday afternoon, 24 August, the audience in Marrickville Town Hall was given a musical treat — a young but accomplished organist with both sufficient technique to explore the possibilities of the unit organ and enough presence to enrapture his audience.



Richard opened with Cole Porter's effervescent "From this Moment On" [1950: Cole Porter in *Out of This World*], a tune that has great currency in the UK as the signature tune for Nigel Ogden's weekly BBC programme, *The Organist Entertains*.

This was followed by "Serenade in Blue," a Big Band hit for composer Harry Warren that originally featured in the 1942 film *Orchestra Wives*. The take on the latter was to open with mysterious notes with a deep registration slowly and rhythmically rising over a pedal cymbal tap before singing Strings and Vox ushered in the familiar melody; a further statement of the tune featured a Tuba-dominated lead, joined by neat counter-melodies on the Accompaniment, with frequent on chromatic movements, before gentler registration emerged, and finally what is becoming a Hills' trade-mark, an arpeggio on the Chrysoglott at the close.

Rudolf Friml's music for the 1925 operetta *The Vagabond King* [films of the same title in 1930 and 1956] has attracted many theatre organists since Henry Croudson's early recording of a short selection on the then Paramount (later Odeon), Manchester's 4-20

Wurlitzer. A CD released by Simon Gledhill, *Up, Up, and Away at the Warren Centre's 3-18 Barton in the US* features an extensive selection of tunes from that musical. And little wonder. The music is attractive even if not frequently played on the contemporary concert circuit. After an introduction that played with several of the leading tunes, we were treated to the delicate strains of "Some Day," followed by "The Waltz Huguette" (or "Huguette Waltz," i.e. "Never try to Bind Me") — wherein some quick contrasts including a clarinet-led solo, and even the 32' pedal that induced vibrations in the hall balcony were featured. Arguably the best-known song "Only a Rose" was languorously played and closed with left hand arpeggios & Chrysoglott. "The Song of the Vagabonds" (Victory March) — was snappily played. Overall, the selection featured some clever segues and a string of pleasing, less-heard songs. The upshot gave the impression that music from the chambers floated upon the air.



Careful programming is to the forefront of Richard Hills' planning; he plays a variety of the known and the unfamiliar. He led us musically on to the 1960s, a rarely-heard "Pedro from Palamos" (1962), music with a suitably Spanish lilt. The registration here again suggested that Richard has a soft spot for melody statements in a low register. Another trick of theatre-organ playing during this piece was to leave the main tune in the left hand below a right hand sounding chords on Vox and Strings. Even the close was notable for a pedal arpeggio. This was a reminder of how the enterprising theatre organist can turn a slight confection into a satisfying musical dish.

Next it was the turn of some music of the cinema, a song "Can I Forget You?" by Jerome Kern written for the 1937 film *High*,

Wide, & Handsome. This piece was notable for some well-phrased, cantabile playing, as if to suggest that the organist was singing the lyrics as he played – a useful tip for ballad playing (and of course, accompanying psalms), as Richard remarked during his practice earlier that week.

Then it was time for a brace of oldies from Lerner and Loewe. The first was "The Heather on the Hill" from the 1947 musical, *Brigadoon* [film version in 1954]. The second song was "I Talk to the Trees," played with zestful registrations and even given a Latin flavour towards the end [1951: "I Talk To The Trees" from the musical *Paint Your Wagon* (Lerner & Loewe)]. This musical opened on *Broadway* in November, 1951, and ran for 289 performances; subsequently a film of *Paint Your Wagon* was released in 1969, aiding the shelf-life of many of its songs. Showing a sense of humour, Richard mentioned the old *The Goon Show* parody where *Eccles* sings "I talk to the trees, that's why they put me away." On a point of order, though, I should mention that the character of *Eccles* was performed by *Spike Milligan* rather than the announced *Harry Secombe*.

The facility of Welsh-born composer — yes,

there is a commemorative blue plaque for *David Ivor Davies* (1893–1951), "Ivor Novello" at his house in Cardiff — was displayed in a selection from the British musical, *The Dancing Years*, which opened in March 1939 at London's *Theatre Royal in Drury Lane*. Closing at the start of the *Second World War* in September 1939 — as all theatres and cinemas were — it reopened at the *Adelphi Theatre* in March 1942, running there for a total of 969 performances. Little wonder it was the most popular show of WW2. In Richard's view *Novello* was a tunesmith of "beautiful harmonies and lush melodies," as the sequence of songs demonstrated. Several of *Novello's* songs were used for the soundtrack of the 2001 film, *Gosford Park*. "Tunes as tender as the lyrics are sweet" he remarked. It occurred to me while the playing was in progress that here was an organist wrapped in a world of his own music-making at the console, intense concentration evident, with 100% devotion to the notes, notwithstanding a couple of hundred people behind him. From *Novello's* lyrical pen we heard "The Leap Year Waltz," a lush registration of "My Dearest Dear," a delicate "I Can Give You the Starlight," the familiar "Waltz of My Heart," and a jaunty "Primrose."

The first half came to its close with an



exciting collection of tunes put together by sometime cinema-organist turned arranger-conductor, Ronald Hanmer (1917–1994). This item was Viva Mexico! A Mexican Fantasy (London: Dix, 1952). The compiler once upon a time toured Granada Cinemas before emigrating to Queensland where he conducted the St. Lucia Orchestra for many years, during which time he also composed The Blue Hills Suite. Richard described this music as a delight to play and “a bit of a hoot.” The songs cleverly strung together include “The Mexican Hat Dance,” “La Golandrina” (The Swallow” in Italian), “La Cucaracha” (The Mexican Cockroach Song), “Ceilito Lindo” (“Beautiful Sky”) with its chorus “Ay-Ay-Ay-Ay.” In short, it is a stirring evocation of some well-known melodies, a wonderful excuse to draw the tambourine and castanets — and, not least, an invigorating challenge to the theatre organist.

The second half got off to a brisk start with a secure reading of one of those atmospheric pieces of English light music, “Down The Mall,” written by “John Belton,” pen-name for a British cinema organist of the 1930s. The Mall commemorated is that wide avenue leading towards the gates of Buckingham Palace, so often the stage for pomp and ceremony associated with royalty. The catchy music reflected state occasions.

In delightful contrast was the taut, dramatic film music that embraces “I Cover the Waterfront.” Here for his inspiration Richard paid tribute to Scots theatre-organist, Jackie Brown, who was reportedly renowned for his persistent use of octave and sub-octave couplers to effect the big sound. However, I suspect that the style of the late Bryan Rodwell, who famously recorded this music at the Odeon, Leeds, also informed what we heard. The rendition was slow and wistful, encompassing numerous key-changes and added harmonies.

The third segment demonstrated that Richard holds no concerns about playing medleys or selections. Was it not Lyn Larsen in early career who wondered aloud about the wisdom of his British counterparts in presenting medleys? Cole Porter’s 1948 musical Kiss Me, Kate proved to be his biggest hit and the only one of his shows to run for more than 1,000 performances on Broadway. “Another Op’nin’, Another Show” began with great brio,

and plenty was heard from the brass ranks. A brief but neat segue brought “Always True To You (In My Fashion)” with riffs favoured by the Big Bands. “Wunderbar” had the organist swaying slightly on the bench. Again it was notable how frequently the registration changed during this number. Ending on a loud chord, the music moved to gentle bridge to “So In Love,” that featured lyrical embellishments and an interesting counter melody via the second-touch facility on the Wurlitzer. Here is a song that can make a dramatic statement as well as impress with tender lyricism — and Richard induced yet another Chrysoglott close. His “Too Darn Hot” moves with verve, but could slow languorously too. “Why Can’t You Behave?” contained moments reminiscent of American organist George Wright’s playing, and made much of riffs on the English Horn, the Pedal’s tap cymbal, and the Tibia Quint. This song ended with a lead-up to the final bars. One minor complaint — we had heard nothing of the hilarious song sung by the two gangsters in this musical, “Brush Up Your Shakespeare.” The climactic moments for Kiss Me, Kate brought again the swelling cadences of “So in Love.”

Next came a *popular song* written in 1930 and now a jazz standard, “Body and Soul” [1930: *Edward Heyman, Robert Sour, Frank Eyton and Johnny Green*]. Used as a *sound-track* theme in the 1947 film of the same name, “Body and Soul” moved along with its dotted rhythm melody interspersed by the riffs of the English Horn (Marrickville’s version of a Post Horn nestled in the Main Chamber (RHS looking at the stage); it was registered in Hills’ favoured low tenor register. Again in this work one could admire the slick piston changes as well as the hand-registering taking place. Even the close highlighted another of Richard’s traits, the solo Chrysoglott for the final notes.

More bustling music followed: the 1937 piano piece by Newell Chase that hints at atmosphere, “Midnight in Mayfair.” And clearly in the composer’s mind this was to be a busy part of London towards the end of an evening for the notes scurry along. And the organist displayed meticulous finger-work, clean arpeggios and semiquaver runs without hint of note smudges. Again, too, we heard here many moments of untremulated pipe-work.

In quieter vein, Richard then presented an

old ballad that first heard in the British music hall in 1916 (sung by George Robey), though it has since had plenty of life outside those confines. Nat Ayer's "If You Were the Only Girl in the World" (lyrics by *Clifford Gray*, is said by the organist to "transcend the age barriers." Reputedly too, if a little extravagantly, the English classical composer *Edward Elgar* once dubbed it "the most perfect tune ever." Notably the tempo here was that of the singing human voice for verses and chorus; it might even have been a little slow!

Following that and breaking into the applause, Richard moved immediately into the work of Anglo-Welsh composer Edward German (1862-1936); his energetic "Satyr Dance" is a third movement of incidental music to *The Conqueror* (1905). It has found favour with theatre organists in the past; Lyn Larsen recorded it at Shea's Theatre, Buffalo, NY. This music offers variety, lively and



loud passages alternate with slower, quieter moments. There is scope, too, for untremmed and second-touch playing.

The final choice was to showcase the music of Noel Coward "the archetypal British Gentleman" in Richard's phrase. It may be invidious to privilege any one tune above others, and in any case this selection made for a satisfying kaleidoscope of theatre-organ fare — though ironically I do recall Robin Richmond remarking that Coward hated electronic organs! As with so much of his playing, Richard Hills does conceive of his material orchestrally; and it

certainly comes off on "the unit-orchestra" (as Wurlitzers were once termed). Among the several songs featured, I identified at least seven of them.

"I'll Follow My Secret Heart," "I'll See You Again," "Mad Dogs and Englishmen," "Dance Little Lady," "A Room with a View," "Some-day I'll Find You," and "Play, Orchestra, Play." Sometimes it is hard to credit that such engaging and absorbing music can be produced from sundry, evanescent moving columns of air, but in the right hands a well-maintained Wurlitzer can provide such a stirring experience.

Sustained and enthusiastic applause induced an encore. And here Richard brought a rabbit out of the hat, or should one better remark, a tiger. On his recording at the Dickinson High School Kimball, there is a track of "Tiger Rag" [1917: attributed to *Nick La Rocca, Eddie Edwards, Henry Ragas,*

Tony Sbarbaro, Larry Sheilds, & Harry Da Costa] being played before a large audience; it runs for six minutes. In the Town Hall, we, too, were treated to a bravura performance that ran for at least five minutes and demonstrated numerous fine points of entertaining theatre-organ playing (including some spectacular pedalling) — niceties that were commonly available thanks to the screened enlargement of the manuals/keyboards of the console. This was very much a theme and variations upon "Tiger Rag," pleasing inventiveness and a jazzman's liberty very much on display, alongside something of a tour of

the instrument's resources and even dashes of musical humour. This was surely intended as a show-stopper, and once it had ceased (all too soon) there was nothing to follow it — how could there have been! As it should be in the theatre, Richard left us wishing for more. Within moments of re-entering the Hall, he was being shaken by the hand by dozens of well-wishers who expressed their pleasure at what had been an exceptional afternoon of music-making.

I had not seen this crowd response at Marrickville Town Hall previously. Let us hope

Richard Hills can return to Sydney very soon.

[The afternoon had not quite ended for him. Richard had promised your scribe an interview for TOSA(NSW) News, and despite any post-concert weariness he was as good as his word. The next issue will print a text of our extended conversation.]

Note: A word of thanks to Russell Smith and the Technical Team for providing me with a check on my immediate impressions.
©jsb/09/2008.

Marrickville Organ Report for Annual General Meeting November 2008

Work carried out on the Marrickville Wurlitzer during 2008 include the re-leathering of a secondary pneumatic in the 4ft Tibia chest, the tightening of loose stop tabs, and the re-packing of some loose stoppers (stoppers that shorten or lengthen the wooden pipes for tuning purposes). Some pipes were off-speech due to reed problems which were attended to by the tuner.

While mentioning re-leathering in the above paragraph, in the not too distant future, the remainder of the secondary pneumatics in the 4ft Tibia chest will need to be done.

Marrickville Council requested that members practice be moved from Thursdays to Mondays.

After 40 years, the carpet on the movable stairs was long overdue for replacement. Although these stairs were built for the organ, they were mainly used as stairs leading up to the stage. When the Council organized a new permanent set of stairs for the stage, we took the opportunity to re-carpet the movable stairs. After being let down by several carpet suppliers causing John Shaw some anguish, we finally got hold of some carpet. By the time you read this report, the stairs will have been re-carpeted and I would like to thank David McMullan for volunteering to lay the carpet as well as carrying out other cosmetic repairs to the organ stairs.

able organ stairs are stored in the side storage area between the kitchen and fire exit beside the stage. This will ensure the fire exit doors are accessible at all times. A key has been issued so that TOSA members can access the stairs.

Finally, I would like to thank those who assisted me throughout the year.

Neil Palmer



Marrickville Council requires that the mov-

From Milwaukee To Las Vegas with Dave Wickerham

On the 10th of January, I was officially offered a new job. With much thought and prayer, my family and I made a decision. After ten GREAT years at the Organ Piper Music Palace in Milwaukee, we decided to move west to accept the new job opportunity in Las Vegas.

The name of the restaurant is Roxy's Pipe Organ Pizzeria. It's one of several new additions in a \$26,000,000 expansion project that has been on going with the Maloof Family's Fiesta Casino/Hotel since early last year.

(Phil Maloof, one of the Fiesta's owners, now has the Chicago Stadium console installed in his home in Vegas.)

The organ at Roxy's is currently 29 ranks controlled by the infamous 5 manual Roxy Kimball console. It IS pretty amazing considering that it was just basically set up and racked in after being moved from the Maloof's Classic Hotel in Albuquerque, NM. With a little regulating and some TLC, it will be stunning!

The package comes complete with the Uniflex 2000 relay/combo/playback system, a completely electrified console, full midi implementation, and a lighting system that won't quit! The console is on a lift with a turntable. The room as a restaurant seats 500 and has a 45' vaulted ceiling. It sounds WONDERFUL! (like a small theatre)... As you can tell, I'm pretty excited about it.

At this point in time, I want to mention my gratitude to everyone for the support and friendship that has been given to me through the years. I truly have appreciated it and will eagerly look forward to visitors during

vacations and concerts in the future. SPECIAL THANKS are due to Gary Hanson who's not just been my employer, but has given me direction over the years and whose vision and endurance has kept Organ Piper Music Palace a viable enterprise and a special place in Milwaukee.

I plan to be at the Organ Piper on my normal (Wed-Sat) schedule though Feb. 19. At that point I will be heading east to Willmington, DE for a few days to record a new CD project on the Dickinson Kimball. Upon returning there will be some loose ends to tie up. Then, off to Vegas to start in March, my family will be following when we sell the house here.

Keep in mind for your future vacations and travels, Las Vegas is now a "Theatre Organ" destination! So long for now. I will try to keep everyone up to date as things progress. Thanks Again!

God Bless, and the

BEST to all! Take Care

Dave Wickerham



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Hammond Regent Console Type
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PRINCE EDWARD THEATRE "GHOST"



ABOVE: Mr A. T. Halloran, president of the Theatre Organ Society, points out some intricacies of the console of the Prince Edward Theatre organ



RIGHT: As Mr Halloran supervises installation of the console, Ald J. Carr, Mairickville's Meyer (far right), watches

Restored organ will play again in local Town Hall

After three years' work the Wuriltzer organ which was once the pride of the demolished Prince Edward Theatre will again delight enthusiasts in its new home at Mairickville Town Hall.

To commemorate its restoration by the Theatre Organ Society, a concert will be held in Mairickville Town Hall next Wednesday.

The president of the society, Mr A. T. Halloran, said that it had been the society's aim for a long time to do this, and the concert would be the fulfilment of their dream.

"The organ," he said, "will fill a utility purpose and bring this kind of music to people who have not heard it before. Many teenagers today have never heard a theatre organ. This is a shame, because on account of its flexibility it can be used for any function."

Big task

Mr Halloran said that Mairickville Town Hall was acoustically very good, as the Sydney Symphony Orchestra used to play there some years ago.

The task of restoring the organ to its 1924 glory was a monumental task, said Mr. F. Ellis, vice-president of the society.

Wuriltzer began to go

out with the advent of talking pictures and parts were no longer available. But with hand-fashioned replacements and 80 miles of wiring, "She's as good as gold," he said.

Organs like the Prince Edward organ, are now quite rare as the company stopped manufacturing them in the 1970s when they cost from \$40,000 to \$60,000 each.

To build the organ in Sydney would cost about \$300,000, but the Theatre Organ Society paid only \$2800 for this one in 1965.

The concert on Wednesday will be in aid of the Children's Medical Research Foundation.

Norren Hennessy, for many years the Prince Edward Theatre's singing organist, and Ian Davies, last resident organist of Melbourne's Capital Theatre, will play the Wuriltzer on Wednesday.

The concert will consist of a popular programme of music taken from shows and light classics.

About 500 people are expected to attend the concert, which will be the first of its kind for several years.

Amongst the official guests will be the Mayor of Mairickville, Alderman J. F. Carr.

Tickets are available at MacFarland's piano showroom in Mairickville Rd.

NTING

West Indians' cricket programme free from Rural Bank



"The organ," he said, "will fill a utility purpose and bring this kind of music to people who have not heard it before."

Broadcast Details Sep 08 – Jan 09

"Colours of the King" 2MBS - FM 102.5

(program of the Organ Music Society of Sydney)
2nd Saturday of each month, 5pm till 6 pm

November 8

Healey Willan (1880 – 1968) was an English-born musician who moved to Canada in 1913. This program gives a snapshot of his skill as a composer for organ.

Patrick Wedd performs on an instrument which dates from 1914 and which shows well the sounds Willan had in mind.

Five preludes on plainchant melodies
Prelude on "Aberystwyth"
Introduction, Passacaglia and Fugue
Epilogue

December 13

A concert recording made for 2MBS featuring Michael Deasey – formerly Organist and Choirmaster of St Andrew's Cathedral Sydney and now Director of Music and Precentor at All Saints Anglican Cathedral, Bathurst.

Concert date 7th May 2006 – venue St Stephen's Anglican Church Penrith (Jackson organ of 1874, enlarged Fincham 1906, rebuilt Brown & Arkley 1977) – recording engineer Greg Ghalvalas.

Walond – Voluntary in G major
Stanley – Voluntary in C major
Buxtehude – Chorale Prelude "Now pray we the Holy Ghost"
Bach – Passacaglia and Fugue in C minor BWV 582
Gluck – In Paradise
Bonnet – Romance Sans Paroles
Owens – Chorale Prelude "Shall we gather at the river"
Bonnet – Ariel

January 10

A concert recording made for 2MBS featuring Angelo Castaldo, Organist and Choirmaster of Volto Santo's Sanctuary, Naples, Italy.

Concert date 7th April, 2006 – venue St Mark's Anglican Church Figtree (organ by Kinloch, 1845) – sound engineer Greg Ghalvalas.

Frescobaldi – Toccata Decima, Canzon dopo l'Epistola, Toccata per l'Elevatione, Bergamasca
Pergolesi – Sonata per cembalo o organo
Panerai – 3 movements from Sonata 85 da organo
Donizetti – Rondo
Buxtehude – Preludium from Te Deum
Walther – Corale e variazioni
WF Bach – Toccata

The Theatre Organ 2MBS - FM 102.5

3rd Saturday of each month, 6.30 – 7.00 pm

September 20

Gershwin – Rhapsody in Blue (Quentin Maclean)
Satie – Gymnopedie No 1 (Nigel Ogden)

Wagner – Liebestod from Tristan und Isolde (Walt Strony)
Monti – Czardas (Joseph Seal)

October 18

Bizet – Excerpts from Carmen Suite - Prelude, Aragonaise, Intermezzo, Changing of the Guard, Gypsy Dance (Tony Fenelon)
Offenbach – Overture to Orpheus in the Underworld (Jonas Nordwall)

November 15

Von Suppe – Light Cavalry Overture (Ron Rhode)
Chopin – Minute Waltz (Jelani Eddington)
Rodgers – Slaughter on Tenth Avenue (Chris McPhee)
Orth – In a Clock Store (Nigel Ogden)
Strauss – Thunder and Lightning Polka (Simon Gledhill)

December 20

A program of march music

Coates – March – Oxford Street (Joseph Seal)
Bagley – National Emblem March (Russell Holmes)
Belton – Down the Mall (Sandy McPherson)
Johnson – The Waterloo March (Nigel Ogden)
Sousa – medley of popular marches (Reginald Dixon)
Strauss – Radetsky March (Tony Fenelon)
Teike – Old Comrades (Joseph Seal)

January 17

Strauss – Voices of Spring (Margaret Hall)
Ketelbey – In a Monastery Garden (Quentin Maclean)C
Smetana – Dance of the Comedians (Jonas Nordwall)
Gounod – Funeral March of a Marionette (Reginald Foort)
Curzon – March of the Bowmen (Simon Gledhill)

Orion Organ Report for Annual General Meeting November 2008

The Orion Wurlitzer continues to perform well and we have had some excellent concerts again this year. Our members have been able to undertake a degree of service, but the majority of repair work has been readily undertaken during normal tuning.

A new computer has been purchased and the required up-graded Uniflex software and equipment from USA is now in Roger Dunk's hands. It should be installed in the next couple of months, much to my relief.

The Drapes that over-arch the Orion stage and auditorium have been cleaned (not before time) and mostly dyed a burnished gold. Quite an improvement!

Walter Pearce

