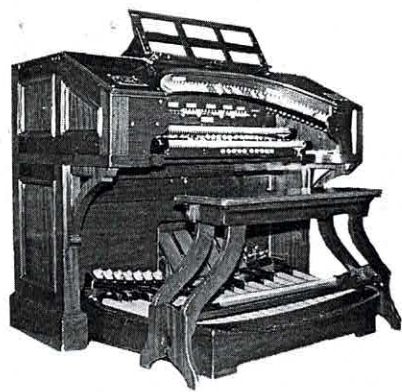
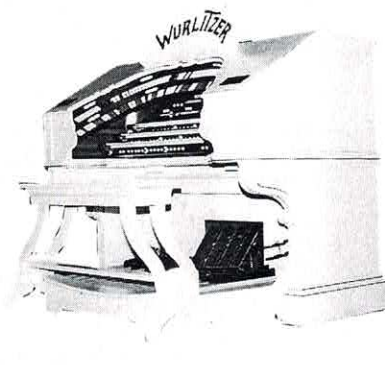


FEBRUARY, 1996



2/11 WurliTzer Theatre Pipe Organ  
Marrickville Town Hall

# TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ  
Orion Centre Campsie

## Australia's First Lady of Theatre Organ *MARGARET HALL*



# Orion Centre Campsie

## Sunday, 10th March at 2.00pm

Volume 35  
Issue 2  
PRINTED BY TOSA

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\$1.00

# TOSA NEWS

FEBRUARY Y, 1996

**THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.**

For the smooth running of TOSA, please contact the right person :

**GENERAL BUSINESS - SECRETARY**  
**TICKET BOOKINGS - TICKET SECRETARY**  
**MEMBERSHIP, RENEWALS, CHANGE OF ADDRESS - MEMBERSHIP SECRETARY**  
**TOSA NEWS CONTRIBUTIONS - THE EDITOR**

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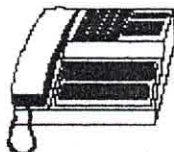
Bill Schumacher 985 7318

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### TRANSPORT OFFICER

Ritchie Willis 580 3581



## COMING EVENTS

### FEBRUARY

Monday 5 at 7.30pm **Committee Meeting**  
Sunday 11 at 2.00pm **John Atwell Concert**  
Orion Centre Campsie  
Wednesday 21 at 7.30pm **Members' Playing Night**  
Orion Centre Campsie

### MARCH

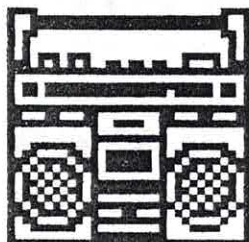
Monday 4 at 7.30pm **Committee Meeting**  
Sunday 10 at 2.00pm **Margaret Hall Concert**  
Orion Centre Campsie  
Wednesday 20 at 7.30pm **Members' Playing Night**  
Orion Centre Campsie

### APRIL

Monday 1 at 7.30pm **Committee Meeting**

**The Fabulous 1996 Easter  
National Convention  
in Sydney  
Friday 5th - Monday 8th April**

Tuesday 23 at 7.30pm **Members' Playing Night**  
Orion Centre Campsie



**REMEMBER TO TUNE IN TO  
2CBA FM -103.2**

**Every MONDAY at 9.00 pm  
For "Theatre Organ Highlights"  
Presented by Chris Styles**



## From The Treasurer

*Interesting excerpts from the Treasurer's Report for the year ended 30/6/95, presented at the AGM.*

\*Operating profit for the year was slightly more than double the 1993/94 figure.

\***TOSA(NSW)** is in a sound financial position and quite able to meet its commitments.

\*Tickets sold by mail and phone, thanks to the **Newells**, totalled 4,128.

\*Door sales, thanks to **Karl Zipsin**, totalled 763.

\*Total concert attendance 4,881, an average attendance of 542 per concert.

\*Record Bar sales totalled \$13,021.30, thanks to **Neil Palmer** with help from **Merv**, **Bill** and others who served behind the counter.

\*Afternoon teas amounted to \$2,642.50, which represents 2,200 cups of tea and coffee, thanks to all who served so cheerfully after **Frank** had sold the tickets.

\*Candy Bar sales amounted to \$1,299.75, thanks to **Edith** and **Karl**.

\*Raffle sales amounted to \$2,730, which represents 10,920 tickets sold by **Tracy** and **Rob**.

**Geoff Brimley**  
Treasurer

# WELCOME TO NEW MEMBERS

*TOSA is delighted to welcome the following new members to our ranks. We wish them all a long and happy association with our Society :*

**Ted Broadley - North Bondi**

**Joy & Ronald Moore - Glenfield**

**Regina Orchard - Corlette**

**Alan Schultz - Woonona**

**Irene Stone - Galston**

**Jean Wilkinson - Berkeley**

## Editorial

Excitement is certainly rising in **TOSA** ranks all over **Australia** as the **1996 Easter National Convention** approaches. If you haven't booked yet, or if you need more registration forms, please get in touch with our Secretary, **Bill Schumacher**. Applications, particularly from interstate and overseas, are starting to roll in and we are looking forward to lots of support from our local **NSW** members. If you want the full package, you need to book before 1st March. Don't miss out on all the great events planned for you by our committee!

If you wish to advertise something organ-related in **TOSA News**, remember a small ad. is free for financial members. Simply send a written version of what you want in the ad. to the editor's P.O. Box 1257, **Burwood**, 2134. If you know a non-member who wishes to advertise, the rates are as follows : \$10 for a small ad., \$20 for a quarter of a page, \$40 for half a page and \$80 dollars for a whole page. Once again, I need a written

version sent to my P.O. Box, preferably accompanied by a cheque or money order made out to "**TOSA (NSW)**".

Please be careful to use the correct address for your letters to **TOSA**. We often find letters addressed to the wrong person, or with the wrong address. These little errors often delay your communications with us quite considerably, when we have to work out who the letter was really intended for and then post it on to the correct person.

If you wish to indicate a change of address, or you wish to get membership forms, or your **TOSA News** hasn't arrived contact our Membership Secretary, **Walter Pearce**.

If you wish to bring something to the notice of the **TOSA** committee, contact us via the Secretary, **Bill Schumacher** and it will be brought up for discussion at the next committee meeting, which is usually on the first Monday of each month.

If you have a transport problem - getting to or from our regular concerts, please contact our Transport Officer, **Ritchie Willis**.

If you are travelling away, I usually can supply addresses of people to contact about interstate theatre organ events and even some of the dates of concerts as advertised in their local magazines which are sent to the **TOSA News** editor.

Thanks once again to all those who contributed something to this issue of **TOSA News**, especially to **Barry Tooker** who not only supplies the photos of all the local events, processes photos at his work (**Network Graphics**), but, in addition, has written about two **Sydney** theatre organ concerts in this issue. It's good to have a record of these non-**TOSA** happenings, and if our members like what they have heard about these concerts they might like to watch out for a similar, future event at, for example, **Chatswood** or **Cremorne** or elsewhere.

If you have anything of general interest to our **TOSA News** readers, please send it along to my P.O. Box. The magazine relies almost totally on these contributions from other members for its articles and information.

Best Wishes,  
**Colin Groves**

*Articles in this journal do not necessarily represent the views of the committee nor the editor*

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

# From The MAILBOX



A plea for help from **Patricia Fallon** of **Chain Valley Bay** on the **Central Coast** (See advertisements below) :

12/1/96

I am hoping you may have a reader who has no further use for their **TOSA News** magazines from November 92 to September 95 inclusive, as due to my financial position and ill-health, I had to terminate my membership for that period. I have 1988-90 bound in hard cover and 1991, through to August 1992 here waiting to be done. I would like to get the intervening ones if at all possible.

Also, some of your members may be mildly interested in the fact I am attempting to découpage the cabinet of what was a 2-manual **Hammond** organ, now gutted (that is, the 2 dud manuals were removed by me) and a new 1995 keyboard fitted in. I am doing the découpage with over 2,000 angels, stars and things heavenly. I expect to complete it by next Christmas, as I am doing a Tech. course too. I know it will never equal my **Hammond** Drawbar model, my first love, but it keeps me out of mischief.

I can't get **2CBA** up here no matter how hard I try! I can get **2UE** and when I was in Sydney, I only had to flick the doover to FM and there was **2CBA**, seemingly behind **2UE**.

Warm regards,  
**Patricia J. Fallon (Miss)**

## WANTED

Back issues of **TOSA News**  
November 1992 - September  
1995 (inclusive)  
Contact : **Patricia Fallon** on  
(043) 58 8954

## TRANSPORT HELP

Miss **Patricia Fallon** of  
"Teraglin", Mulloway Rd,  
**Chain Valley Bay**, 2259, needs  
transport home after concerts. If  
you can help, please contact her  
on (043) 58 8954.

**Ian Cameron**, **TOSA's** Research Officer and Archivist, writes for the information of members about ordering videos :

8/1/96

This letter is written in response to **Gordon Thompson's** interesting information relating to videos featuring theatre organists, which appeared in "From the Mailbox" in **TOSA News** October 1995.

Enclosed, please find a response to my inquiries, which may be of further interest to **TOSA** members.

You will note that the video "**Wolfe and WurliTzer**" is £stg16.50, which I understand includes packaging and posting by air-mail. Based on the conversion rate applying on 4 January 1996, the cost of a Bank Draft (including fees) was \$44.65.

Regards,  
**Ian Cameron**

Research Officer and Archivist

The enclosed letter reads :

**The Thursford Collection**  
Thursford Green, Thursford,  
Near Fakenham,  
Norfolk, NR21 OAS, England.  
Tel : Thursford (01328)878477  
Fax : Thursford (01328)878415

16/12/1995

Dear Mr Cameron,

Sorry for the delay in replying to your letter dated 24th November, 1995.

The **Wolfe and WurliTzer** Video would cost £16.50 to send to you.

Please forward a cheque in ponds sterling if this is okay.

Yours sincerely,  
**Tracey Allison**

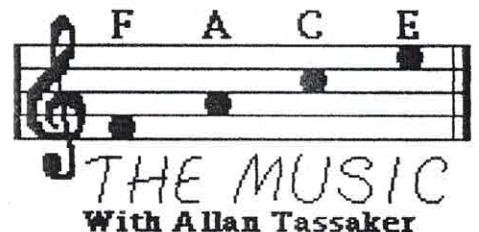
**If you are seeking  
an antique,  
theatre, console  
or spinet organ  
contact the  
MANNING  
ORGAN SOCIETY  
(065) 531431  
anytime**



## CONCORD UNITING

**Margaret Hall** will present a concert on the **Rodgers** organ at **Concord Uniting Church**, on the corner of Concord and Wanda Roads, Concord West, on Sunday, 24th March at 2.30pm.

Admission is \$7 (Concession \$5) and includes afternoon tea. Proceeds to church mission.



The young music students, all members of the orchestra, were totally dismayed.

As soon as the new organ was wheeled into the music-room, the poor little mites rushed over to the crate and tore open its lid.

Why did they do that, you may well ask. **Allan Tassaker** has the answer :

Well, you see, the students had previously been told that the organ contained all the instruments of an orchestra !!

## FOR SALE

Antique **ESTEY** (USA) Organ  
16 ivory stops  
Beautiful teak timber  
Price : \$500  
All offers considered  
Phone : 632 6249

# The Chatswood Wurlitzer

## A Brief History

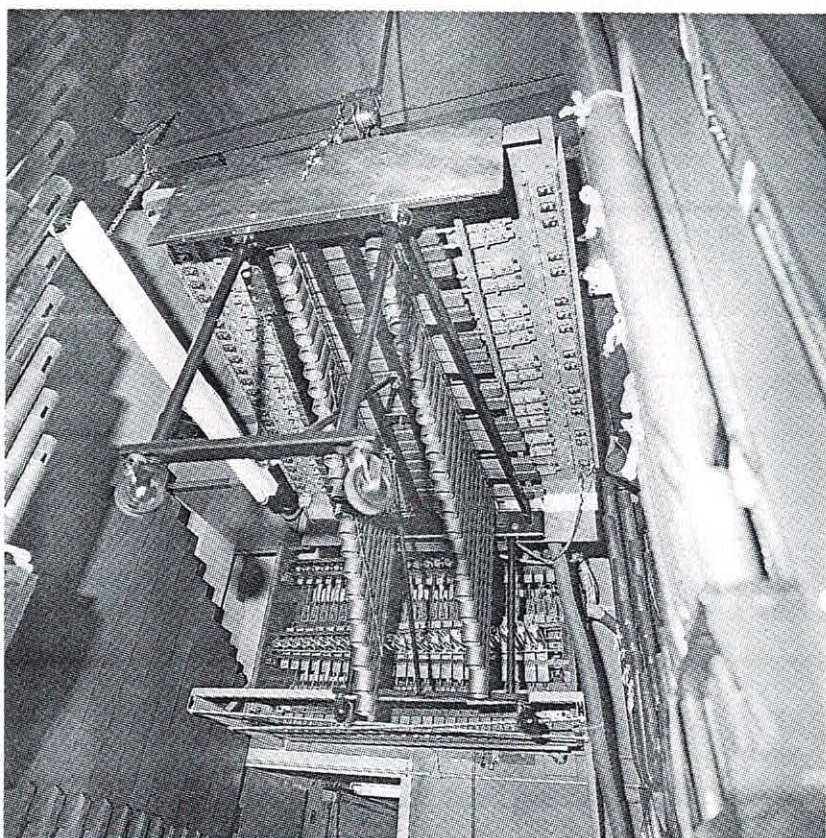
The 2-manual Wurlitzer theatre organ (Opus 1167, Style H, 2/10) was built in the USA to be installed in 1925 in the Arcadia Theatre, Victoria Avenue, Chatswood. Known as a Hope-Jones Unit Orchestra, it was claimed at the time to be the biggest in the state, but it was actually a cousin to the Prince Edward Theatre organ, now installed in the Marrickville Town Hall and the property of TOSA (NSW). The opening performer was Eddie Horton, an American who opened other Wurlitzers in New South Wales.

Chatswood theatre patrons were very fortunate for they enjoyed an orchestra as well as an organ. During silent film screenings, the orchestra could relax but the organist had a really exacting job to do - he had to provide background music when desirable, as well as come in with sound effects such as whistles, honking motor horns, drums, etc., at the very right moment. His task was made all the more difficult because of the nasty angle from which he viewed the screen. With the arrival of sound films, the organ was used to provide pleasant music before and after the movies, as well as during the intervals.

Theatre patronage declined over the years, so the orchestra was dispensed with, but the organ remained in service right up to the time when the theatre closed down in 1961. By this time, the



*The horseshoe of the console is entirely new, having been raised 50mm to accommodate 2 tiers of stops (103 in all) on the bolster .*



*Underview of the Marimba Harp, suspended from the ceiling, with the Chrysoglott on rails in the background, the Flute and Viol. offsets to the left, and the Clarinette on the main chest to the right.*

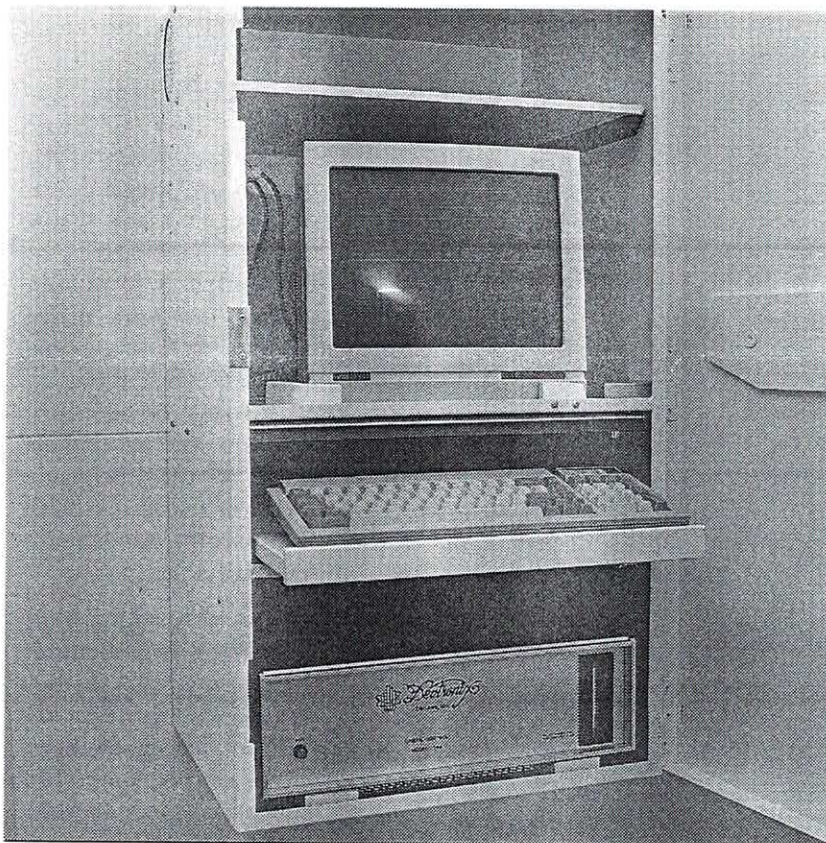
organs had long since been removed from nearly all the other venues. Rather than sell it, the trustees chose to donate this Wurlitzer to the citizens of Willoughby, handing it over to the Council to store and later install when a suitable home could be provided for the instrument. Over those years moths, mice, fungal growths and rust caused much deterioration, while many precious pipes were damaged beyond repair. Numerous components were lost, and the handsome Wurlitzer piano disappeared!

The late Ald. R. H. Dougherty, Mayor at the time, was actively promoting the organ and its installation in the new Civic Centre Concert Hall, but it was soon discovered that preparatory work had been less than satisfactory. When expert opinion was sought it was decided that the whole organ should be dismantled and rebuilt, taking advantage of modern technology and materials while replacing all missing components. The aim was to upgrade at the lowest practicable cost, yet doing the work thoroughly to ensure reliability.

The vast majority of the work was carried out by volunteers, mostly retired, with professional support being engaged only when necessary. The dedication and expertise displayed by several volunteers, especially Harold Duffell, was truly amazing, their efforts producing results which



*The Post Horn pipes are grouped in 3 chests. Diapason and Diaphone pipes are to the left and right respectively. Relics of a failed electronics system remain mounted on the centre chest.*



*The Devtronix computer and terminal are housed in a ventilated cabinet off-stage, from where the operator has a clear view of the console.*

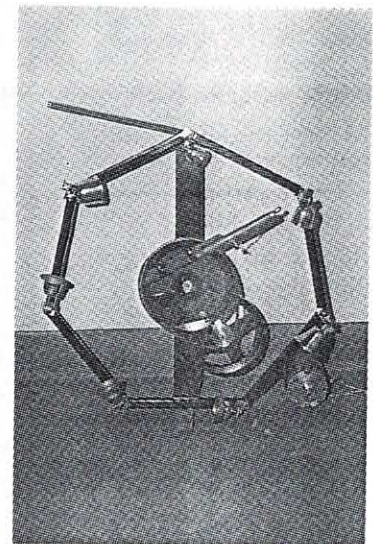
audiences are certain to appreciate.

Two 3HP motors now drive twin blowers to supply the necessary wind, whereas there was formerly only one of 5HP. The addition of a Post Horn lifts the number of ranks from 10 to 11, and with additional Tibias, the number of pipes rises from 730 to 827. The organist has 103 stops at his finger tips and against the original 88. New materials have been used for gaskets, valves and almost all the air motors (bellows). Wind arteries, which leaked so severely before have been replaced throughout with PVC pipes, while all wiring is new. A Marimba Harp, which has 40 notes, is suspended from the ceiling of the main chamber. The original cable from the console to the chamber, which consisted of hundreds of wires, has been replaced with a flat 26-wire ribbon which conveys every signal from the console to an off-stage computer, which sorts out the information, and connects it with the electronic circuitry in the chambers. This refined **American** system, designed by the **Devtronix Company**, reads every note and stop well over 300 times per second.

Because another piano could not be accommodated in the **Concert Hall**, and since **Ald. Dougherty** had specified that all missing components be replaced, an Electronic Piano, which enables a Harpsichord sound to be available also, has been integrated. The notes on the keyboard as well as those on the pedal-board have all been resurfaced. Last but not least, the console locks away behind a roller shutter which is normally concealed from view by a golden velvet curtain.

On 31st July 1994, **David Parsons** played for the opening concert of the refurbished and re-installed **2/11 Chatswood WurliTzer**.

On Sunday, 4th April, 1996, it will make its **National TOSA Convention** début in the capable hands of **John Giacchi**, as part of the breakfast concert to be offered to the "full package" Conventioneers of the **24th Convention**.



*This curious little device on the Chatswood WurliTzer is a Cymbalstern and has 7 small bells which are struck in rotation. The unit is mounted forward of the shutters of the main chamber.*

# Easter Convention 1996

## *“The Best of Both Worlds”*

*This year's Convention, from April 5th to 8th, is being presented by your own NSW Division of TOSA, and is featuring, in addition to top Australian organists, two outstanding guest artists making their Australian débuts- one from the UK, Nigel Ogden, and the other from the USA, Barry Baker. Hence its chosen title of “The Best of Both Worlds”. If you need booking forms or further information, please contact the Secretary, PO Box 36, Brooklyn, NSW, 2083. Following are some biographical details, as supplied by our two visiting organists themselves.*

### NIGEL OGDEN

Last month Nigel Ogden completed 16 years as the presenter of B.B.C. Radio 2's longest running specialist music programme. "The Organist Entertains", which celebrates its own 27th. anniversary very shortly. Being in such a privileged position means that Nigel is constantly kept up to date with what's happening in the organ world in all its various forms and, as his own tastes in music are so wide-ranging, he is also able to make a significant practical and personal contribution in the form of many solo concerts he performs each year throughout the British Isles and, in addition to those played on theatre organs and electronic instruments, his all-round versatility as a concert artist means that he is also frequently in demand to play in churches, cathedrals and town halls throughout the country.

As a composer, Nigel has had several pieces for organ published by the well-known London firm of Stainer & Bell, the most recent being the 1930's-style "Art-Deco Three Piece Suite" which is featured on one of the three C.D's produced by Nigel featuring the beautiful 4/20 Wurlitzer in Manchester's Free Trade Hall while another brings back to life the almost- forgotten but still magnificent Cavaille-Coll organ in Manchester Town Hall. On his most recent C.D., "Sentimental Journey", Nigel plays the superb Wurlitzer made world-famous by the legendary Reginald Dixon in the Tower Ballroom, Blackpool.

Nigel's broadcasting career began in 1971, since when he has appeared on the air almost 1000 times and, in addition to his radio work, he has provided background music for various T.V. plays and documentaries.

# BARRY BAKER

## BIOGRAPHY

Barry Baker began his career in music with formal piano instruction, while teaching himself to play the theatre organ. At the age of ten he was appointed organist and pianist of his church.

A year later Barry performed his theatre organ debut for the American Theatre Organ Society (ATOS) in the Wurlitzer pipe organ in the Emery Theatre, Cincinnati, Ohio. The response to this gifted youngster was tremendous, and he was invited to play for the theatre's classic movie series. Shortly thereafter Barry began his seven year association with the Springdale Music Palace restaurant, contributing countless performances on their huge "Mighty Wurlitzer", and eventually rising to the senior position of House Organist. Currently Barry is regularly heard entertaining diners on the large 4/31 Wurlitzer pipe organ at Cincinnati's Shady Nook restaurant, a popular and well known gathering spot for theatre organ buffs.

Despite his youth, Barry Baker is already a seasoned veteran of the concert stage. In 1989 he was named *international overall winner* of the American Theatre Organ Society's "Young Organist Competition", and subsequently was a featured solo artist at both their 1989 and 1990 National Conventions, as well as the 1993 ATOS Regional Convention in Minneapolis. Most recently he appeared as a featured artist for the July 1995 ATOS National Convention in Detroit. Barry's busy concert schedule has bought him to perform for numerous American Theatre Organ Society chapters and private organ clubs, including concerts in Indianapolis, Miami, Denver, Seattle, Chicago, Fairfax (VA), Cincinnati, Cleveland, Atlanta, Wilmington (DE), Orlando, Mansfield (OH), Chattanooga and many other cities. During one summer, Barry played a three day engagement at the 3000 seat Ohio Theatre in Columbus, a key attraction of their annual summer movie series. He has performed on the Rochester Theatre Organ Society's (RTOS) 4/22 Wurlitzer, and played concerts on the famed Detroit Theatre Organ Society, Senate Theatre 4/34 Wurlitzer, and the New York Theatre Organ Society's Long Island University 4/26 Wurlitzer (formally the Brooklyn Paramount). He is booked as the only American organist invited to perform for the Theatre Organ Society of Australia National Convention in April 1996, and a two week concert tour of England, Holland, and Germany is set for Spring 1997. Barry's premiere recording of the spectacular 4/33 Ron Wehmeier Wurlitzer, "For The Very First Time", has been recently released on CD and cassette, and is enjoying strong sales and widespread critical popular acclaim.

Audiences and critics alike have consistently praised Barry's mature, innovative, and exceptionally entertaining musicianship. *"Don't miss him... One of the finest concerts I've ever heard... Won resounding accolades from his audience of nearly 800... and, Best show we've ever had!"* are typical of the enthusiastic comments made describing Barry Baker's theatre pipe organ performances.

In 1992 Barry completed studies at Southern Ohio College, attaining a degree in Audio and Video production. A member of Alpha Sigma Lambda Honor Society, he graduated Magna Cum Laude.

Barry's ongoing music education has included two and one half years of extensive classical piano training with the noted teacher, Davis Hobbs, Professor of Music at Eastern Illinois University, and three years with Richard Morris, acclaimed concert pianist and department head, Professor of Music, at the College Conservatory of Music - University of Cincinnati, where Barry is entering his senior year as a full-time student majoring in piano performance.



# “As Time Goes By”

## Cremorne Orpheum Concert Report

by BARRY TOOKER

Just 60 years ago on 3rd October, 1935, the **Orpheum Theatre** opened its doors to the public. Sunday, 29th October, 1995, saw a gala concert take place to commemorate this event. **Keymedia Productions**, in association with **Mike Walsh's Hayden Orpheum Picture Palace** presented a concert called *As Time Goes By*.

A hushed audience listened attentively as the house lights dimmed and

the **Yellow Rolls Royce Orchestra** struck up with *Let Yourself Go*, from the movie *Follow The Fleet*. **Phil**, the conductor sang into an unresponsive microphone as **Neil Jensen** rose from the pit on the **Mighty WurliTzer** organ.

With a now-live microphone, **Phil** announced the next number as *Honey-moon Hotel*. **Neil** introduced the orchestra and **Tony Fenelon** to the audience, and this led on to the next tune, *Stormy Weather*. The blend of organ and orchestra was beautifully set off with **Tony's** piano dexterity and **Phil's** singing. Next, **Phil** spoke of the film *I Hear a Call to Arms*, but “we are not playing the title tune. We are going to play *Swing Hi, Swing Low*”. Then came a song often sung by **Judy Garland**, *Zing Went the Strings of My Heart*.

Now it was time for **Neil** to introduce his friend, a friend of the **Orpheum**, in fact everybody's friend, **Helen Zerefos**. The petite, little fairy princess with the silvery voice came on stage with a fit of the giggles, but after one false start launched into a beautifully sung *So In Love*, accompanied by **Neil** at the organ. She followed this with one of **Katharine Grayson's** great

songs, *Love Is Where You Find It*.



It was now time for **Tony Fenelon** to entertain us with a solo on the grand piano. For this he had chosen a D<sup>b</sup> Concert Study, *Un Sospiro*. This is one of the tunes featured on **Tony's** latest CD, *Tony Plays Duo*, and **Neil** was quick to add his recommendation to buy a copy of it at interval.

From the classical to the 1930's, **Phil** returned to conduct the orchestra playing the *Lady In Red*, a song about a lady like **Lola Montez**, who cut quite a swathe through the **Australian** gold-fields, as well as finding time to be one of the numerous paramours of **Franz Liszt** who wrote the preceding *Un Sospiro*.

*Temptation* was the tune which introduced duo-dancers **Dance Magic** to the audience. This pair put on a marvellous dance act in a very limited space in front of the stage. **Neil** then announced that a brief interval would follow the next number, *Boo Hoo*.

With everyone suitably refreshed, the show continued with selections from *Gold Diggers of Paris*. This included such wonderful old **Harry Warren** favourites as *I Want to Go Back to Bali* and *They Can't Take That Away From Me*, featuring the strings with

organ and piano playing softly in the background. The combination with **Phil** singing and **Dance Magic** doing a Ball-room dance sequence entranced the whole auditorium.

It was now time for **Neil** to feature in a solo organ spot. After giving credit to the team who help maintain the organ, he played selections from the MGM musical, *Three Little Words*.

A duet with **Tony** on piano and **Neil** on organ followed and

for this spot they had selected *The Warsaw Concerto*. **Neil** paid tribute to **Tony** as his mentor, the man responsible for **Neil** being in the position he is in today at the **Orpheum**.

**Helen Zerefos** returned to sing a song from *The King and I* in which she had played when it made its live premiere at the **Orpheum**. This time she sang *Hello Young Lovers*. This was followed by *Sempre Libre* from the opera *La Traviata*.

**Phil** returned with the orchestra to sing *In A One Roomed Flat*. *Tuxedo Junction* followed featuring **Dance Magic** once again in a lively dance sequence. The show finished with the whole ensemble playing *Nice Work If You Can Get It*.

Altogether it was a most memorable show and a fitting tribute to a grand old theatre's 60th birthday. The **Virgona** family who originally built and owned the theatre were in the audience, and I am sure they were suitably impressed. We eagerly look forward to hearing **Neil** and the **Yellow Rolls Royce** at the **TOSA Easter Convention** in April.

An excellent show.

# “A Wurlitzer Christmas”

## Willoughby Wurlitzer Concert Report

by **BARRY TOOKER**

As the lights dimmed at the start of this concert presented by **Willoughby City Council** and **Australian Operetta** on Sunday afternoon, 17th December, 1995, a spotlight picked up **Margaret Hall** as she entered the stage from a door on the left, and walked up and across to the organ. She looked smart in a black outfit.

Taking her seat on the bench, she opened with the ever-popular *Sleigh Ride* by **Leroy Anderson**. Then, from music given to her by former TOSA president, **Bob Staunton**, she played a selection from *Me and My Girl*. This included such memorable tunes as *Thinking of No-one But Me*, *Once You Lose Your Heart*, *Love Makes the World Go Round*, *Leaning On A Lamp-Post* and *Lambeth Walk*. This music was written by **Noel Gay** for the show which opened in **London** in 1937, running for 1,646 performances. It was recently revived in **Sydney** during 1995.

**Margaret** next played *The Match Parade*, a novelty number featuring the orchestral bells. *A Whole New World* from **Disney's Aladdin** was followed by the Latin American tune, *Delicado*, and then *Love's Delight* by **Fritz Kreisler**.

It was now time to introduce her co-artists for the afternoon - **Mr Ron Sinclair** on organ accompanying **Miss Leslie Martin** and **Mr Dean Sinclair**. **Leslie** opened by singing *The Italian Street Song* by **Victor Herbert**. **Dean** then came on stage to join **Leslie** in *Only Make-Believe*, followed by another duet, *O Holy Night*.

**Margaret** returned to the console to play **Sousa's Washington Post March**. This was followed by *If I Had a Talking Picture of You* - surely a link with silent films. **Margaret** finished the first half of the program with *Qui Vive*, a concert gallop.

Interval saw most of us enjoying refreshments in the form of cold drinks, tea

such well-loved tunes as *Cheek To Cheek*, *Let's Face The Music And Dance*, *Heat Wave*, *Always*, *Top Hat*, *White Tie And Tails*, finishing with a reprise of the opening number, *Cheek To Cheek*.



Then it was time for **Ron, Leslie** and **Dean** to return to the stage. Accompanied by **Ron** on the organ, **Dean** sang *Granada*. Now **Ron** showed his musical versatility by moving to the grand piano to accompany **Dean** and **Leslie** singing two duets - **Noel Coward's I'll See You Again**, and **Mary's Boy Child**.

It was now time for **Margaret** to return, and she played **Vincent Youman's**

or coffee.

For the second half of the concert, **Margaret** returned to the console to play *It's a Lovely Day Today*. A **Shirley Temple** medley included such favourites as *The Good Ship Lollipop*, *Animal Crackers*, *The Right Somebody to Love* and *The Codfish Ball*. Next came an item of light classical music from **Durand's** piano piece *The First Waltz*. This was followed by *When The Roll Is Called Up Yonder*, and then *I'd Rather Be Blue Over You Than Happy With Somebody Else*.

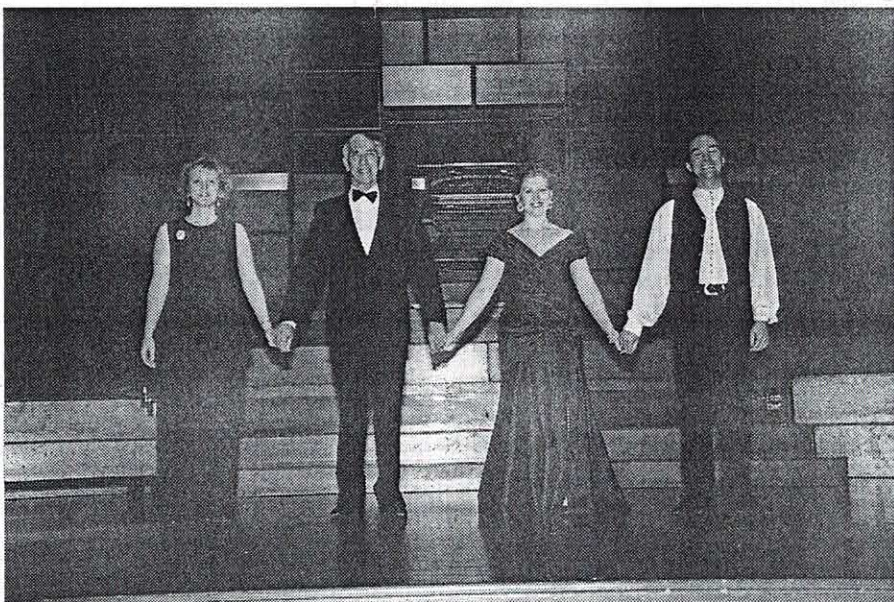
An **Irving Berlin** selection featured

*Halleluja*. Christmas music followed and this bracket included *Deck The Halls*, *It Came Upon a Midnight Clear*, *The Christmas Song*, *Hark The Herald Angels Sing*, and then a lot of the audience joined in to sing *Rudolf The Red-Nosed Reindeer* and *Jingle Bells*. She concluded with *The Dambusters' March*.

The mayor of **Willoughby**, Councillor **Eunice Raymond** was then invited to come on stage and say a few words of thanks to the artists and to those who helped to maintain the organ and to present the concert. The concert finished with all artists on stage - **Margaret** on organ, **Ron** on

piano, and **Leslie** and **Dean** singing a Christmas carol, *The Angels We Have Heard On High*.

Altogether a creditable performance, and something to whet the appetite for further concerts on this fine organ which has not been heard for far too long. **TOSA** Conventioneers who have taken the full convention package will have the opportunity to hear this organ on Easter Sunday morning.



# TONY FENELON'S CHRISTMAS CONCERT

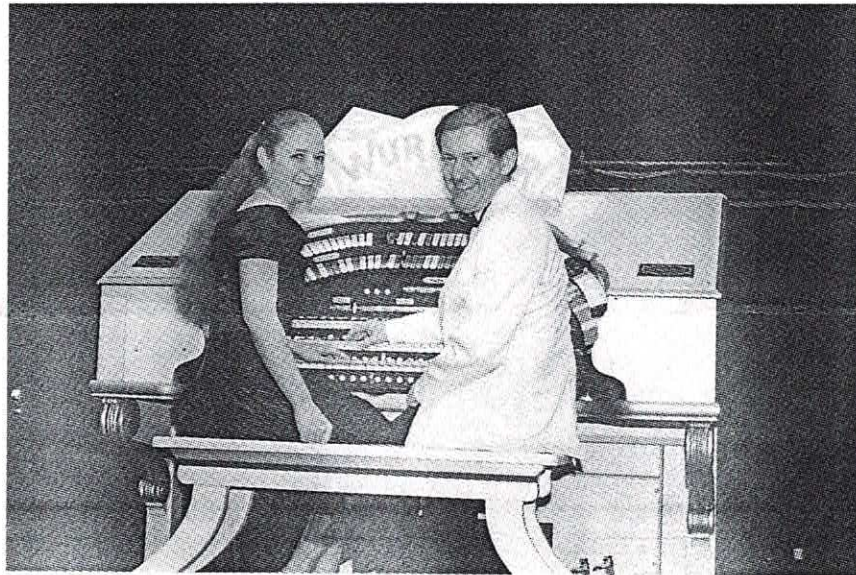
## Orion Centre - Sunday, 3rd December, 1995

*We Need a Little Christmas!* What better opening to the fabulous **Fenelon** Christmas Concert than this? As **Tony**

by **Amy Caldwell**

and chatty when on stage. He told the audience that he likes to promote promising young talent, such as **Chris**

brought up the console, the stage was ablaze with lights and colours. To the right of the stage there was a beautiful Christmas tree, decked with small golden lights. Across the deep red curtain at the back of the stage more Christmas lights were draped in rows. **Tony**, impeccable as always, was highlighted, as



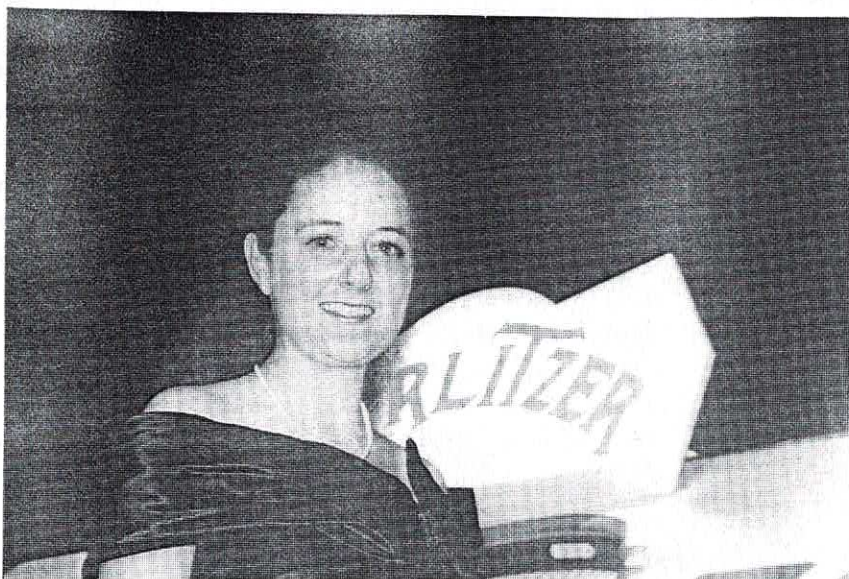
was the organ, in the bright oranges, reds and greens of Christmas colour. The audience showed their approval with tumultuous applause.

**Tony** told the audience about the very successful trip he and **John Atwell** had in the **USA**, and mentioned that in February '96 we will be able to see and hear **John Atwell** in concert at the **Orion**.

Following on we heard a tribute to some "wonderful people from the **UK**". This bracket included items such as *When I'm 64*, *Yesterday*, *Hey Jude*. It was interesting to note the colours used for this bracket - we had a bright lolly pink organ, **Tony** in matching bright pink jacket and the backdrop was a most heavenly deep blue. When the

piano was brought into play during this item, the organ went to deep blue and we had a beautiful burnt orange backdrop. The colours all the way through were quite spectacular. As our President, **Cliff Bingham** noted, the lighting work was "awesome".

A change of mood again, with a sweet, calm and relaxed style for *It Might As Well Be Spring*, making effective use of the **Wurlitzer** piano.



featured at one of **Tony's** earlier Christmas concerts. To-day we were in for another surprise as **Tony** introduced **Adelaide's** **Kylie Mallett**. **Kylie** recently won the Senior division of the **Young Theatre Organists' Competition**. The **American Theatre Organ Society** has

competitions for young organists during their annual conventions with Junior, Intermediate and Senior divisions.

**Kylie** told us she was delighted to be playing for us at the **Orion Centre** and doubly delighted to be invited as guest artist in **Tony's** concert.

The opening number played by **Kylie** was from *Pocahontas* and was presented in a lovely, haunting, quiet style. Then a different style altogether with *Caravan*. Lots of interesting registration changes here and the unexpected change of chord on the ending. Very effective.

*It's De-Lovely* was a bright and refreshing ending to **Kylie's** first segment, with good use of percussion and

strong counter melodies throughout the piece.

**Tony** came back on stage and, with the Three Tenors in mind, gave us some operatic excerpts. **Tony's** musical introductions are real gems and intros for this were no exception. The audience thoroughly enjoyed this section, the music was well known and loved. Although I recognised all the music in this arrangement, the names of each escape me. I remember some

**Puccini, Sorento, La Bohème.**

Concluding with an emotional and stirring ending, this selection was certainly very well received by an enthusiastic audience.

Nostalgia time, and **Tony** referred back to the old days of radio and the ever-popular **Amateur Hour.**

This item, played on piano with

organ accompaniment was always featured as the closing theme for the **Amateur Hour - Rose Leaves.** I'm sure this brought back many memories to much of the audience.

This concert just kept on getting better and better, justified the expectations of the happy, capacity audience. The new **Tony Fenelon** Compact Disc was available in the foyer and one of the featured pieces on this recording was the next concert item - **Carmen Suite** by **Bizet.** Yet again, another exciting arrangement, with fantastic lighting which highlighted the moods of the music as well.

**Tony** pointed out that **Kylie** made this a happy day for him because, as he said, it was such a joy for him to "pull the bench out" after **Kylie** played - referring of course to **John Atwell's** long legs and **Tony** always having to push the organ bench back in when he takes over from **John.**

Bringing the organ up for the second half, we were treated to a selection called **Show Time.** There were numerous pieces I recognised - **Zip-A-Dee-Doo-Dah, Yankee Doodle Dandy, Get Me to the Church on Time, Cruising Down the River,** some **Léhar** music, **Paint Your Wagon,** and many more. It was certainly a great performance.

Next we had **Gershwin - I've Got a Crush on You,** featuring once again the piano which sits patiently on the side,



ever ready to join in the entertainment. To complete this segment we heard what happened **Last Night on the Back Porch!**

**Kylie** then was welcomed back to entertain us once more, looking very charming as she sat at the organ, long auburn hair flowing almost to the waist, and dressed sometimes in deep blue, sometimes in deep green, depending on the mood of our lighting expert. A bright opener for **Kylie's** return to the console - from **Aladdin** we heard **Prince Ali.**

Then in complete contrast, **Katchaturian's Waltz from Masquerade.** **Kylie** demonstrated her skills, handling the regular theatre organ styles and the classical music with apparent equal ease.

I'm sure all would have enjoyed the **Bach Prelude and Fugue in D<sup>♭</sup> major** as I did.

From the popular **Les Misérables**

for her concluding item, **Kylie** chose **On My Own.** Congratulations to **Kylie** for a delightful presentation for her first time on our **Orion Wurlitzer.**

Returning to centre stage for his final presentation, **Tony** thanked **Kylie** and congratulated her for being part of the programme. Then a special thank you to **Miles Perry** for the amazing lighting effects. **I Dreamed a Dream** from **Les Misérables** was **Tony's** opening for his final segment,

beautifully and hauntingly played.

**Tony** seems to find registrations on the organ that I can only dream of using. Moving across to the piano for an interesting little piece of music from **Sleepless in Seattle, A Wink and a Smile,** accompanied on the **Orion** organ with the aid of the computer which had been

programmed earlier.

The now famous "Christmas Medley" started with **Sleigh Bells** and in fact the organ's sleigh bells were used most effectively through this medley. Then, played almost like a music box lullaby, came **Santa Clause is Coming To-Night.** One could visualise the little children falling asleep, then Santa and his reindeers racing through the stormy sky, making all his deliveries. All helped along by the magic of music and lighting effects. In all I counted about 20 different Christmas melodies. **Jingle Bells, Rudolph the Red-Nosed Reindeer,** Christmas carols, and I'm sure I heard part of the **Hallelujah Chorus. We Wish You a Merry Christmas,** and finally concluding with **We Need a Little Christmas.**

With cymbals and sleigh bells and piano, it was a grand finish to an excellent Christmas concert.