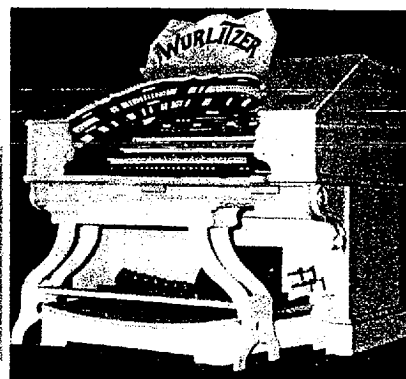


MAY, 2000

# TOSA NEWS

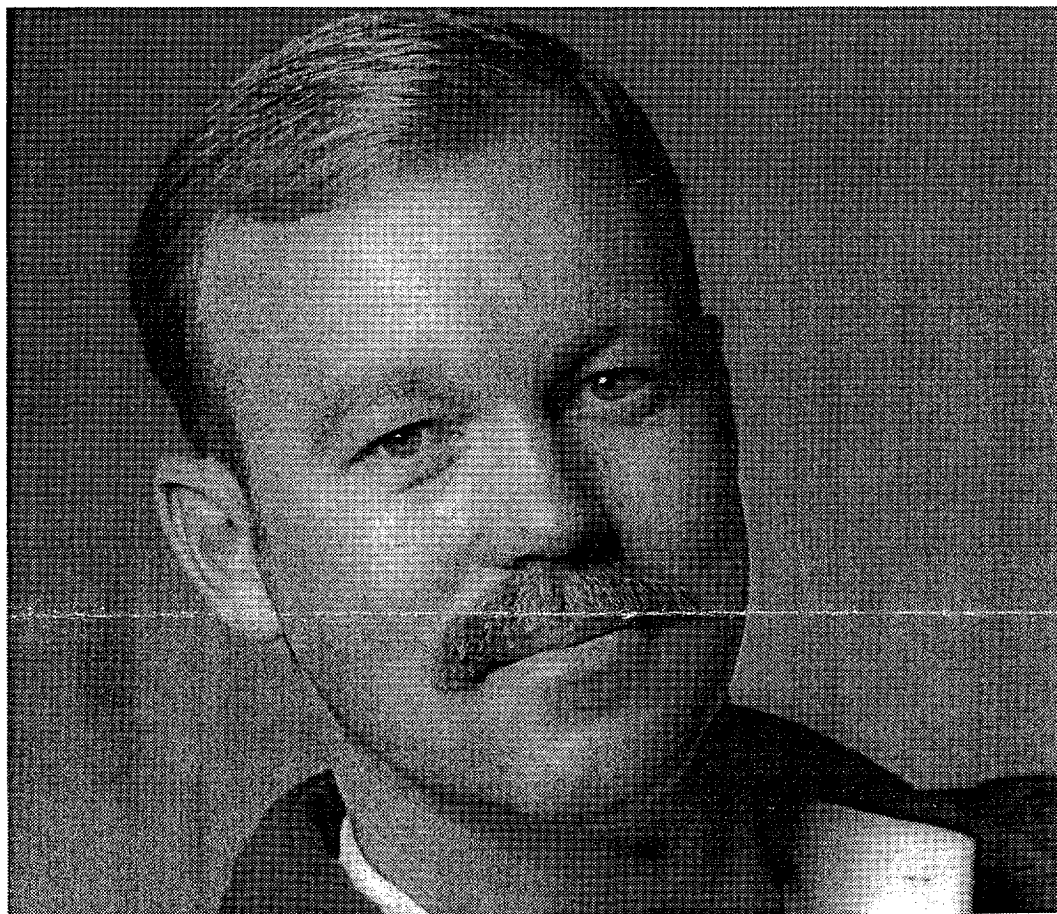


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Volume 39  
Issue 4  
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# TOSA NEWS

MAY, 2000

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

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

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Membership, Renewals, Change of Address -  
MEMBERSHIP SECRETARY  
TOSA News Items, Advertisements - EDITOR



## COMING EVENTS

### MAY

- Monday 1 at 7.30pm Committee Meeting  
Thursday 11 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone to confirm 9716 0151  
Sunday 21 at 2.00pm Neil Jensen Concert  
Marrickville Town Hall  
Thursday 25 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone to confirm 9798 6742

### JUNE

- Monday 5 at 7.30pm Committee Meeting  
Thursday 8 at 1.30pm Members' Playing Day  
Orion Centre Campsie  
Phone to confirm 9716 0151  
Sunday 18 at 2.00pm John Atwell Concert  
Orion Centre Campsie  
Thursday 22 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone to confirm 9798 6742

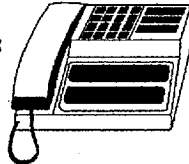
### JULY

- Monday 3 at 7.30pm Committee Meeting  
Thursday 27 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone to confirm 9798 6742

### AUGUST

- Monday 7 at 7.30pm Committee Meeting  
Sunday 20 at 2.00pm Chris Powell Concert  
Marrickville Town Hall  
Thursday 24 at 7.30pm Members' Playing Night  
Marrickville Town Hall  
Phone to confirm 9798 6742

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#### SECRETARY:

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P.O. Box 36, Brooklyn, 2083

#### TREASURER:

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#### MEMBERSHIP SECRETARY:

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P.O. Box 243, Burwood, 1805

#### COMMITTEE:

Barry Tooker 9744 1535

Peter Harding 9629 2257

Peter Held 9759 5174

Margaret Hall 9584 2353

Ross Adams 9639 6343

Amy Caldwell 9997 5907

#### RESEARCH & ARCHIVES:

Ian Cameron 02 4841 1616

#### TOSA NEWS EDITOR:

Colin Groves 9745 2417 (phone or fax)

P.O. Box 1257, Burwood, 1805

#### TOSA PRINTER:

Robert Gliddon

#### CONCERT TAPE HIRING:

Neil Palmer 9798 6742

#### TICKET SECRETARY (Concert Bookings):

Jean Newell 9750 0362

(Mon - Fri: 10am - 6pm)

#### ARTIST LIAISON OFFICER:

Bill Schumacher 9985 7318

P.O. Box 36, Brooklyn, 2083

#### PHOTOGRAPHY:

Barry Tooker (Home) 9744 1535

(Work) 9550 5400

#### CONCERT RECORDINGS:

Bill Schumacher 9985 7318

#### PUBLICITY OFFICER:

John Shaw 9759 5825

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<http://www-personal.usyd.edu.au/~sgroves/tosa/home.html>

# From The President

I'm typing this just two days before the Easter **TOSA Convention**, so I can't tell you how things went. If you were there you already know! But judging by the effort that was put in, I reckon it deserved to be a winner.

But remember -

**It was our first intention,  
To run a fine Convention,  
Like TOSA ones before.  
Instead, and maybe best-of-all,  
We had a Sydney FEST-IV-AL.  
Could you ask for anything more?**

So from here on we may be going to "Festivals" - depending on discussions at Easter. This one was **FESTIVAL 2000**, so I'm sure you'll know what to call the next one!

In this edition of **TOSA News** you should find a **SUBSCRIPTION RENEWAL FORM**. Yes, 30th June is almost around again, and you probably need to pay. Please note the new price - which includes the GST since your payment applies to the year beginning on the day the GST comes into effect.

We would be very grateful if you would consider paying early - like now - as it spreads the



work-load involved in updating our records.

For those concerned, please note there are to be **Orion Members' Playing Afternoons** on 11th May and 8th June, starting 1.30pm. Phone me on the morning to confirm.

Watch this space -  
**Walter Pearce**

## FOR SALE

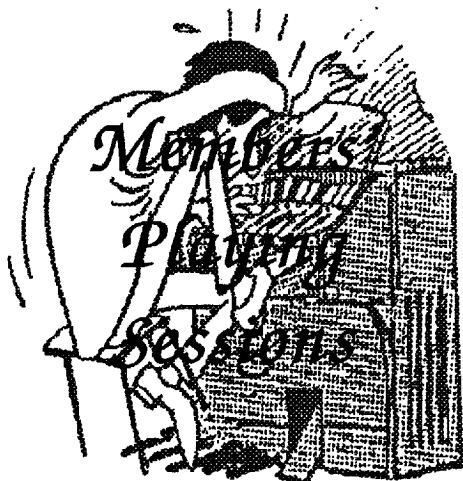
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A report on the **Members' Playing Afternoon** at the Orion on Thursday, 6th April

The players included Frank Lewis, Walter Pearce, Jack Rose, Bruce Bisby, Wendy Hambly, Jack MacDonald, Jim Birkett.

The listeners included Betty Rose, John Atkins, Roger Dornan, Ray and Edna Hambly, Jenny Pearce.

Walter reports that a good time was had by all present and he sends a special thank you to those who bring some

# Editorial

First of all, humblest apologies. Last month's **TOSA News** contained a couple of errors in the **Coming Events** listings for May and June. So if you copied some dates or names into your diary, would you please check this month's **Coming Events** to rectify any problems. I'm sorry these errors crept in, but I'm assured that the correct details are published this time - at least let's hope so!

Watching the preparations for the **Convention** from the sidelines has certainly brought home to me what a massive undertaking it is, and what a wonderful job **Margaret Hall-Nelson** has been doing on our behalf. Congratulations to **Margaret** for all her hard work - greatly appreciated by all, especially those who are aware of the amount of time and energy it requires to do a good job.

If it turns out that there were any problems during the **Convention** it would certainly not have been due to any lack of careful planning! Hopefully there won't have been any major difficulties and we can start thinking about attending the next **Convention**, which is set down for **Brisbane** over **Easter 2001**.

I hope you enjoyed the **Sydney Convention**. Any constructive suggestions for improvements would be welcome, and will be passed on to **Brisbane TOSA** for next year and kept in mind for the next **Sydney Convention**.

Next month's **TOSA News** will hopefully contain reports on all the **Convention** events.

Best Wishes,  
**Colin Groves**

afternoon tea.

These afternoons provide an opportunity to give the **Wurlitzer** some running time, as well as a special, enjoyable time for the attending members.

The next **Orion** dates are 11th May and 8th June.

The **Marrickville Members' Playing Evenings** continue as usual at 7.30pm on the 4th Thursday of each month. The next dates are 27th April, 25th May and 22nd June.

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

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



**NEWS FROM ALL  
OVER**

• **COBURG's OPENING** •

The 2/9 Christie/Blackett and Howden in Coburg's City Hall finally opened to the music of Ray Thornley in February when he paid tribute to the instrument's origin by choosing a number of English tunes.

Over five hundred attended in spite of the weather which had been uninviting for several days, with temperatures consistently well above thirty degrees. The presence of the audience and the absence of air-conditioning led to a further elevation of the thermometer. How welcome the large ventilation fan would have been but it was out of operation! The hoist, however, once a problem worked perfectly each time it was used.

For the next concert, which is to be presented on 21st May, it is recommended that patrons bring rugs, not only because winter arrives early in Melbourne but because the steam-heated radiators in both the foyer and the auditorium itself are no longer supplied with hot water. Strange as it may seem, this is not so in the administrative area of the Council building!

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• **MELBOURNE's CAPITOL** •

In VOX's September 1999 issue, Ian Williams told of exciting news for Melbourne's Capitol Theatre, original home of the Brighton Dendy Wurlitzer:

Melbourne's historic Capitol Theatre is in for a new and interesting lease of life following upon its recent sale. The theatre, designed by American architect Walter Burley-Griffin was originally opened in 1924 with over 2,000 seats. Its feature is the magnificent ceiling with myriads of prisms on different levels and four colour changes emanating from over 5000 globes. The two level theatre closed in 1964, but after a shopping arcade was put through the stalls level, the circle re-opened two years later with the ceiling intact and capacity reduced to 800 seats. The truncated theatre then scored long runs with such hits as *The Great Race* and *Ryan's Daughter*, amongst many others.

The opening of complexes by the major circuits in the city area, plus the high cost of running the single auditorium spelt ultimate doom for the Capitol. After a spell of double feature revival programs, it was taken over for Chinese movies for a couple of years, with only sporadic use since for the Melbourne Film Festival and occasional hirings.

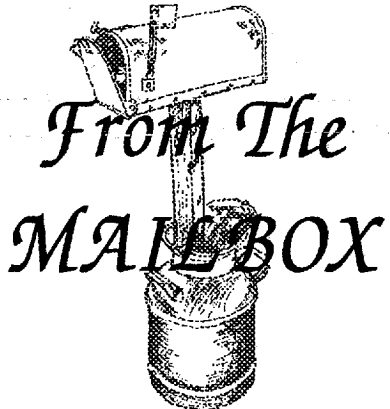
The theatre has always been revered by architects for its art deco design, possibly Burley-Griffin's greatest work in Australia, and has never been in danger of destruction having been classified by the National Trust some years ago.

Last year, the owner sought permission to close off the stairway to the foyer with another shop to face the arcade, effectively entombing the auditorium. The Melbourne City Council refused the permission and set up a working group to seek ways of using the theatre.

The auditorium and original (boarded up) foyer were put up for sale at approx. \$1,000,000. It was announced recently that one of Melbourne's four universities, RMIT, had bought the theatre for \$800,000 for use as a lecture theatre.

Plans are now in train to restore the theatre to top condition so as to enable it to be made available for hire as before for various forms of entertainment and movies. It is possible that the university may also seek to re-install an organ as part of the revival of this historic venue.

Ian Williams



Brian Cleaves of Castle Hill has written with a request that a TOSA member may be able to reply to :

16/3/00

I had an audio tape of Candi Carley in Concert which inadvertently was stored with a 'head demagnetiser' and of course you know the result.

I would be interested in getting hold of a replacement of this tape and perhaps one of the members might be able to make this available to me.

The tape was labelled :

"Candi Carley in Concert  
 Recorded live at the San Gabriel Civic Auditorium on the Wurlitzer Pipe Organ November 26th, 1983.  
 The concert was presented by the Los Angeles Chapter of the American Theatre Organ Society."

I hope you are able to help with this one, as I was quite fond of this tape.

Yours sincerely,  
 Brian Cleaves

Brian can be contacted at :  
 PO Box 787  
 Castle Hill, 1765  
 or by phone on : 9634 6619

TOSA member, Colin Adamson, has sent the news of his next Parramatta recital :

Colin Adamson will be playing the historic J.W. Walker & Son pipe organ with the Yamaha PSR 8000 keyboard at lunchtime on Wednesday, 10th May, from 12.30 to 1.10pm

Come along and enjoy a variety of music played in the beautiful surrounds of St John's Anglican Cathedral, Parramatta, Church and Hunter Streets, Parramatta. Entry via Hunter Street - Parking available.

All welcome - no charge.

The Queensland Division of TOSA is to host the 2001 National Convention in Brisbane. Perhaps the Conventioneers will be lucky enough to see the Queensland Performing Arts Centre's Klais organ. In the December 1999 issue of *Tibia*, the Journal of the Queensland Theatre Organ Society, Hilary Kelly gave an interesting report of the visit by some QLD TOSA members to the Queensland Performing Arts Centre's magnificent Klais Concert Pipe Organ:

## A Visit to the Klais Organ in Brisbane's Arts Centre

### *QLD TOSA's Visit To Klais Pipe Organ In QPAC Concert Hall*

Seventeen enthusiastic TOSA members and intending members braved the inclement weather to meet with our Patron, Dr. Robert Boughen, at the Stage Door of the Performing Arts Centre Concert Hall at South Bank at 7.15pm on Monday, 8th November, for a most exciting evening.

Robert welcomed us and led us up a number of staircases, until we eventually arrived at the home of the *King of Instruments* - the Klais Grand Pipe Organ. It was hard to believe we were actually standing beside this mighty instrument, underneath the facade of silver pipes and horizontal Spanish trumpets, high up in Brisbane's finest concert hall.

In 1982, the Queensland Cultural Centre Trust appointed Dr. Boughen as Organ Consultant to work with architect Robin Gibson and organ builder, Johannes Klais of Bonn, Germany, to design this magnificent pipe organ as the

finishing touch to the Concert Hall, which is believed to be one of the best organ venues in the world. So we TOSA-ites considered ourselves singularly fortunate to be given a personal tour of the organ by the Designer, who is also our Patron. This included an ear-tingling demonstration of the great power of the Klais pipe organ.

Dominating the platform in the Concert Hall, an impressive army of over 6,500 pipes makes the Performing Arts Complex organ a work of art as well as one of the most significant instruments in Australia. The organ, the biggest built by Klais, has four keyboards, 88 registers, is 10 metres wide and reaches back to a depth of four metres. The longest pipe is close to 10 metres high and the shortest under 2 centimetres. Modern electronic technology has been used to simplify the complicated procedures involved in playing such a huge instrument.

The console design is most impressive and unusual, with banks of drawknobs set on gently curving wooden platforms to the immediate right and left of each of the four keyboards. This means that the music rest is the only part of the console higher

than the top manual. So you don't have to crane your neck to see your music!

Having introduced us to the various ranks of this mighty organ, our worthy patron invited us to play it. In fear and trepidation, six of us took up the challenge - Vivienne Hall, Robert Weatherall, President Glenda Kubler, Judy Vale, Hilary Kelly and Neville Patterson. Most of us were very happy to take advantage of Robert's offered assistance with registration in order to play one of our favourite pieces on this magnificent instrument and thus forge the memory of a lifetime ... and I think I would be justified in saying that our members acquitted themselves well at the hitherto unknown console of this musical giant (with a little help from our friend) ... and yes! he was persuaded to play for us at the end.

We are all very grateful to Dr. Robert Boughen for continuing to be our Patron, for showing such an interest in our Society in many ways, and particularly for arranging this very special evening so we could make the acquaintance of this really grand GRAND ORGAN - truly a KING OF INSTRUMENTS!

.....  
*In the December 1999 Tibia, Don Clark summed up last year's work on Queensland TOSA's Christie :*

## The Christie Report

I've just been going through my records of the past work on the *Christie*. This time last year only the Orchestral Oboe was playing in the Solo chamber. Well, as you know all the original pipe work is now completed in both chambers and the console rebuild is well underway. I've been obtaining quotes for the polishing and depending on who is selected to do the work, it should be going to the polishers very soon.

In the last year we have procured our Solo String and it has been landed in Australia. This cost \$762 for the pipes and \$372 for freight. Some additional stop actions were purchased, mainly to take account of the Solo String stops and

some additional stops suggested by concert artists whom I asked to review the specification. These cost about \$550.

We also ordered and took delivery of the additional Z-Tronics multiplexing electronics necessary for the additional 3 ranks, additional unification of some ranks and the mutation couplers in the new specification. The total cost of this came to approximately \$2270 including freight from the USA. New timber and felt, etc., have been purchased for the console. All told, work on the *Christie* this year has cost just over \$5000.

All in all, I don't think progress has been all that bad. I ask members to

remember that when work started just over 3 years ago, I had no way of knowing exactly how much work would be involved. Naturally, when little "surprises" pop up, the project completion is set back. A friend in Sydney said, make an estimate and then multiply it by at least 2 or 3. I think it will turn out to be pretty close! I originally estimated 2 years. As I said, it is now just over 3!

Here's to the completion in 2000!  
Don Clark

*A more recent update tells us that the console has been sent off to the polishers (in 34 pieces!), and should now be back in place in the Kelvin Grove State High School Auditorium. -Ed.*



Member **John Atkins of Campsie** has found another article of interest to organ-lovers in the February 1999 issue of the *Best of British* magazine, this time about a Welsh organ-builder

## *In Tune With His World*

**Julie Richards-Williams** meets organ-builder extraordinary, **Eric Newbound**, who was playing the church organ by the age of ten.

Although, sadly, places of worship continue to close down all over the country - and even in many of that remain, traditional church organs are being replaced by electronic instruments - the expertise of **Penmaenmawr**-based master craftsman **Eric Newbound** in restoring old pipe organs to their former voice is still sought out over a wide area. After attention from this virtuoso musician's healing hands, many an old instrument now looks and sounds as good as it did when first installed a century or more ago.

Eric was a church organist at the tender age of 10 and today, 33 years later, he plays organ music and accompanies soloists at churches all over **North Wales**. He is the only full-time organ-builder and restorer in the region, and one of only a handful of specialists in **Britain** able to do this exacting and rewarding work.

He explained: "I travel all over the **North and Mid Wales**, from **Anglesey** to **Aberystwyth** and across to **Welshpool**, to restore and repair instruments in churches, chapels, universities, schools and private homes. Apart from lengthy restoration and rebuilding projects on site, I keep busy tuning and maintaining existing instruments all over the area."

Not long ago Eric began the restoration of one of the oldest complete pipe organs in the area at **Eglwys St. Redwy**: the Anglican parish church at **Llanllyfni**, near **Caernarfon**.

During my visit to see the organ-builder at work this **English** classical organ lay in pieces, a silent reminder of **Georgian** times when it was built by **Gray and Son** of **Fitzroy Square, London**

It still has its original brass nameplate on the console above the



*Eric Newbound inspects one of the 600 pipes of the John Gray organ in Eglwys St Redway, Llanllyfni, near Caernarfon, North Wales.*

keys, and Eric explained: "Because it's a **Gray** nameplate, it was probably built around 1830/1, for in 1839 **John Gray** joined forces with **Frederick Davison** and they became a famous partnership, but the firm no longer exists."

The **Gray** organ was taken to **North Wales** from **Lincoln** to replace a damaged instrument at the church in the 1950s, but Eric can find no more information about it. Because it suffered water damage, perhaps from a leaking roof, which rendered it unplayable, it hasn't been used for 20 years. "Still," declared the organ-builder enthusiastically, "all the pipework and mechanism is there."

The fact that it has survived intact for almost 170 years despite being moved is remarkable, for although hundreds of similar organs were built at that time, the late Victorians had a habit of enlarging them, so most of these instruments were incorporated into larger ones.

When Eric completes the restoration the handsome **Gray** organ, which is set in an ornate handcarved oak casing, will be used to play music from the period in which it was built as well as normal church services.

Other prestigious restorations carried out in recent years by **Eric Newbound** include the much-travelled **Lady Eleanor** organ, which was installed at **St Cybi's Church, Holyhead**, in 1932 as a gift from a **Chester** tobacco wholesaler.

First heard of in 1794, this organ was given as a wedding present to **Lady Eleanor, Marchioness of Westminster**, by her father. It was installed in **Eaton Hall, near Chester**, the home of the **Duke and Duchess of Westminster**, and stayed there until 1929

when the then **Duke** donated it to the **Chester City Mission**.

Unfortunately it was too big for its new surroundings, and for the next three years it was swapped among various churches in northern **Anglesey**; finally finding a permanent home at **St Cybi's**.

Time and travel had taken their toll, however, and Eric was called to undertake a sensitive three-month restoration of the complex musical instrument. The result was superb, and to mark its rebirth a first recital was given by **Thomas Trotter**, organist to the **City of Birmingham** and a leading international player.

Eric also restored the **Father Willis** organ at **St Mary's Church, Welshpool**, another instrument still in its original form, and the famous Victorian **William Hill** organ at **Christ Church, Llanfairfechan**, considered to be one of the best parish church organs in **North Wales**. Eric was particularly pleased with this restoration for it brought a new dimension to his life.

Since the **William Hill** organ's restoration, the church has become a leading venue in the area for organ recitals and concerts of sacred music.

Eric enjoyed playing this particular three manual organ with its great variety of tone so much that he jumped at the chance of taking over the post of resident organist and choirmaster.

Now he plays at regular services and organises what have become highly popular summer organ concerts and recitals.

Born at Clun, on the Welsh border with Shropshire, he first became interested in organs as a small boy when he accompanied his mother, who played at local church services.

He was only ten when his father's new job as a youth worker necessitated the family moving to London's East End.

"I was lucky," said Eric, "because the music teacher at my new school was a fine organist and encouraged me to take up the instrument."

With his natural aptitude he soon became organist at Bethnal Green Methodist Church, and in the next seven years went on to become organist at Trinity Church, Poplar, and later St. John's at Walworth, South

London.

Although he loved playing, the mechanics and tonal side of the organ appealed even more, and after leaving school he became apprenticed to a well-known London firm of organ builders, learning the skills that would stand him



*The organ-builder ponders the next job in front of the organ in St Peter and St Francis Catholic Church at Prestatyn, North Wales.*

in good stead a few years later - carpentry, joinery and metalwork, as well as an understanding of the complexities of tuning and regulation.

During the 1970s and 80s he went freelance, making a living as an organ builder and musician and playing for summer seasons at seaside resorts as well as in cabaret.

Now, apart from his residency at Christ Church, Eric's time is completely taken up with organ restoration and building - a time-consuming and labour-intensive operation which frequently involves the manufacture of new components from scratch.

He has to work long hours, often in freezing buildings. The instruments have to be dismantled completely, which can mean hundreds of pipes alone. At Llanllyfni there were 600 pipes to deal with, and each has to be cleaned individually inside and out.

Soldering repairs are often needed on the soft metal, a mixture of lead and tin. After the repairs have been made, the pipework is checked for tonal quality (voicing) before being replaced in its correct position in the organ. Further regulation is then required to produce an even, consistent tone.

The whole of the mechanism, often very fragile, has to be completely refurbished with new felt and leather

connections, some of which Eric makes painstakingly by hand.

The keys, which in older organs were made from ivory on top of wood, have to be re-felted and re-bushed. The fabric of the instrument frame, bellows and wind ducts has to be checked for leakage and resealed. Any woodwork suffering from woodworm has to be treated, and in extreme cases the timber has to be replaced.

The combination of all these different skills is part of the fascination of organ-building. "I try to restore and repair old pipe organs so that churches can afford to keep them rather than having to replace them with electronic instruments which don't have the same tone and presence," said Eric.

"My ambition is to build a brand new instrument on which I could combine my own ideas after seeing the best, and worst, of the work of previous generations."

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- BALOGH Charlie, *Pipes Plus*. Good Time Charley's Wurlitzer, Grand Rapids. Cassette \$18.00
- CLEAVER Robinson & Billy THORBURN. *The Organ Dance Band a Me*. CD \$25
- EDDINGTON Jelani, *Discovering the Unit Orchestra*. 3/66 Dickinson Kimball, USA. CD \$29
- EDDINGTON Jelani, *Paramount*. The Paramount 4/38 Wurlitzer, Wichita. CD \$28.00
- ELLIOTT Chris, *Shuffle Off To Buffalo! Vol II*. Shea's Buffalo Theatre Wurlitzer. CD \$27.00
- ELLIOTT Chris, *That's Entertainment*. The Wilcox Residence Wurlitzer. CD \$27.00
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- GLEDHILL Simon, *Kavalkade*. Dickinson High School 3/57 Kimball Organ, Willmington, USA. CD \$29
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- NORDWALL Jonas, *In a Persian Market*. Berkeley Community Theatre Wurlitzer. CD \$29.00
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- OGDEN Nigel, *Through the Decades. The 1970's*. Tower Ballroom Wurlitzer, Blackpool. CD \$25
- RICHMOND Robin, *The "Original" Organist Entertains*. The Diss Wurlitzer, UK. CD \$25.00
- RIGGS Jim, *Granada*. Grande Barton Organ, Kansas. Cassette \$15.00
- RIGGS Jim, *Singin' in the Bathtub*. Alabama Theatre Wurlitzer. Cassette \$15.00
- TOMLIN Keith + John Barnett, *Wurlitzer Wonderland*. Wurlitzer Pipe with rhythm accomp. CD \$27.00
- TUDOR Stanley, *Powder Your Face with Sunshine*. Gaumont, Manchester. Cass \$20.00
- TUDOR Stanley, *Singin' In the Rain*. Gaumont Wurlitzer, Manchester. Cassette \$20.00
- VANDERWERP Gary, *Music Maestro Please*. Capri Theatre Organ, Adelaide. CD \$25 Cass \$14
- WILSON Clark, *Upstairs Downstairs*. The Paramount Wurlitzers, Wichita. CD \$28.00
- WRIGHT George, *Chicago Two*. The Chicago Theatre 4/29 Wurlitzer. CD \$26.00
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# ORGANS ON THE SCREEN: 1980-1999

by John S. Batts

For some of you this may be a reminder, or for others an embarrassment that, having seen the film, you had forgotten that it included organ material. In some cases it may be that a protracted sneeze in the stalls would have made you miss the key (!) moment. Nonetheless, some of you may wish to check out these in your local video-store to feed a craving, just as serious as pop-corn addiction, but less fattening. The coverage here is chronological.

*Christmas Without Snow* (1980), a made-for-TV movie with **Michael Learned** and **John Houseman**, takes place in **San Francisco**. A new conductor tries to teach a church choir **Handel's Messiah** for Christmas, but an angry son of the pastor destroys the pipe organ. After an hilarious attempt to replace it with an electronic organ, the choir bands together and restores the pipe organ just in time for Christmas. And you thought *White Christmas* was sentimental!

Better known at the time was *Arthur* (1981), starring **Dudley Moore**. There is a brief shot of a church instrument in an actual church being played at Arthur's abortive wedding to a rich girl that he doesn't love! I couldn't make out if the "Viola d'amour" was a prominent rank.

Equally well known was *Annie*

(1982), starring **Albert Finney**. It features a large concert organ in an undisclosed mansion and includes some good shots of the console.

*Rocky III* (1982), with **Sylvester Stallone**, includes shots of a boxing match in **Las Vegas** with a 3-manual **Rodgers** playing on a side wall - peripheral entertainment indeed, and time for the Bombarde rank.

In different mode again is *Man of Flowers* (1983). This may be on the kinky side! "Viewer discretion is advised" as they persistently love to say on TV before screening their latest schlock. Here **Norman Kaye** plays organ to relax after paying **Alyson Best** to disrobe while he watches. How would you register music for this one, apart from on a thin reed or descending arpeggios on the glockenspiel?

Next, *Mannequin* (1987) with **Andrew McCarthy** and **Kim Cattrall**. In this film **Philadelphia's Grand Court 6-manual Wanamaker Organ**, with the Mannequin at the console, plays yet again.

For the strictly T.O. crowd is *Who Framed Roger Rabbit?* (1988) with **Bob Hoskins** and **Christopher Lloyd**. This film, shot in **Britain**, includes a sequence showing a 3-manual theatre organ console in the orchestra pit.

The 1990s produced little of more

than passing interest to the organ fan. *Nothing But Trouble* (1991), stars **Chevy Chase**, **Dan Aykroyd**, **John Candy**, and **Demi Moore**. Here, while trapped in a mad house in **Valkenvania**, a Judge plays the pipe organ with the "Digital Underground".

More attractive because central to the organ theme is *Radioland Murders* (1994), with **Brian Benben**, **Mary Stuart Masterson**, **Ned Beatty**, and **George Burns**. At station "WBN" the Hits just keep coming! People unexpectedly drop dead during live broadcasts, but the show must go on — several shots of an organ and organist, but was he playing "From This Moment On"?

In *Twelve Monkeys* (1995), with **Joseph Melito** and **Bruce Willis**, the **Wanamaker Organ** of **Grand Court** fame makes yet another appearance. Too brief, of course!

Finally, *Midnight in the Garden of Good and Evil* (1997), with **Kevin Spacey**, **John Cusack** and **Jack Thompson** presents a story set in **Savannah, GA**, where a prominent classical organ in the mansion is played for a while and curtains open to reveal pipework.

More thanks to T.O. enthusiast **Jerrel Kautz** (on whose web-site a lot of this information is to be found).

BLACKPOOL  
TOWER BALLROOM

General Manager and Licensee: D. Gladhill House Manager: E. Pendlebury

SUNDAY, MARCH 29th, 1970  
at 7-30 p.m.

*Reginald  
Dixon*  
FAREWELL  
CONCERT



SOUVENIR PROGRAMME . . . 5s.

## Reginald Dixon's Farewell to the Blackpool WurliTzer

Among TOSA member **John Reed's** historical treasures is the programme booklet from **Reginald Dixon's** final performance at the **Blackpool Tower Ballroom**. He has supplied a photocopy of the cover of the booklet (left) and a page with some historic, photographed moments from **Reginald Dixon's** career, which unfortunately we are unable to reproduce very clearly (page 10).

*From the Farewell Concert's programme, some photos of Reginald Dixon's career highlights*



1917—FIRST MUSICAL DIPLOMA



1930—TOWER BALLROOM



★ 1955—COMMAND PERFORMANCE BLACKPOOL OPERA HOUSE



★ 1956—"SWITCH-ON" BLACKPOOL ILLUMINATIONS



1966—M.B.E.



★ 1969—40th WEDDING ANNIVERSARY

In the *Sun-Herald* of 4th April, 1999, the following article appeared. David Parsons referred to it in his *Marrickville* concert in March and played delightful arrangements of the top 10 numbers. I asked him for a copy to share with all TOSA News readers and he, with some help from his wife, Beverley, and his daughter, Cheryl, very promptly obliged. Do you think there has ever been a TOSA concert without one or more of these favourites being played?

# CENTURY OF HIT MUSIC

The **Beatles** hit *Yesterday* has been voted the 20th century's top tune in a new poll being broadcast over the Easter weekend.

Using a combination of listeners' choices, favourites picked by a panel of songwriters and sales figures, **BBC Radio 2** has produced a list of the top 100 songs of the past 100 years.

The poll focuses on songs themselves rather than artists' versions, and they are listed by songwriters rather than the bands or singers.

Top of the tree is *Yesterday*, written by **John Lennon** and **Paul McCartney** - probably the world's most celebrated songwriting partnership. The 1965 ballad is the most covered song of all-time, with more than 2,000 versions.

In second place is the 1929 ballad *Stardust* by **Hoagy Carmichael**. Third place is claimed by **Paul Simon's** *Bridge*

*Over Troubled Water* with **Irving Berlin's** *White Christmas* fourth. **Sir Elton John's** *Candle In The Wind* appears at number 13 with the **Queen** hit *Bohemian Rhapsody* 18th.

Classics of the 60s and 70s such as *Like a Rolling Stone* and *American Pie* are represented, along with war-time favourites like *Keep The Home Fires Burning* and *A Nightingale Sang in Berkeley Square*.

Only two tunes from the 90s make the century's copy 100 - **Bryan Adams' Everything I Do** and **Celine Dion's My Heart Will Go On**.

The poll was compiled from three sources, the choices of songwriters including **Sir Elton John, Gary Barlow, Tim Rice** and **Neil Tennant**, sales figures of records and sheet music and more than 3,000 songs nominated by **Radio 2** listeners.

## THE TOP 100 TUNES OF OUR TIME

(Sorted by number)

No	Title	Composer	Year
1	Yesterday	Lennon/McCartney	1965
2	Stardust	m Carmichael/w Parrish	1929
3	Bridge Over Troubled Water	Simon	1970
4	White Christmas	Berlin	1942
5	Unchained Melody	m North/w Zaret	1955
6	Imagine	Lennon	1971
7	My Way	m Francois/Revaux/Thibaut/w Anka	1969
8	Summertime	m Gershwin/w Heyward	1935
9	Over The Rainbow	m Arlen/w Harbach	1939
10	As Time Goes By	Hupfeld	1931
11	Smoke Gets In Your Eyes	m Kern/w Harbach	1933
12	You'll Never Walk Alone	m Rodgers/w Hammerstein	1945
13	Candle In The Wind	m John/w Taupin	1972
14	Rudolph The Red-Nosed Reindeer	Marks	1949
15	Hey Jude	Lennon/McCartney	1968
16	In the Mood	Razaf/Garland	1939
17	Alexander's Ragtime Band	Berlin	1911
18	Bohemian Rhapsody	Mercury	1975
19	Rock Around The Clock	Freedman/De Knight	1955
20	Of Man River	m Kern/w Hammerstein	1927
21	Ev'ry Time We Say Goodbye	Porter	1944
22	Blowin' In The Wind	Dylan	1963
23	We'll Meet Again	Bumett/Griffin	1939
24	I Read It Through the Grapevine	Whitfield/Strong	1967
25	When I Fall In Love	Heyman/Young	1951
26	Heartbreak Hotel	Axton/Durden,/Presley	1956
27	You've Lost That Lovin' Feelin'	Mann/Wel/Spector	1965
28	A Whiter Shade of Pale	m Brooker/w Reid	1967
29	My Heart Will Go On	m Horner/w Jennings	1998
30	St Louis Blues	Handy	1914
31	My Blue Heaven	m Donaldson/w Whiting	1927
32	Santa Claus is Coming To Town	m Coots/w Gillespie	1934
33	Night And Day	Porter	1932
34	September Song	m Weil/w Anderson	1938
35	Stairway To Heaven	Page/Plant	1971
36	Moonlight Serenade	m Miller/w Parrish	1939
37	What A Wonderful World	Douglas/Weiss	1968
38	I Will Always Love You	Parton	1974
39	Let it Be	Lennon/McCartney	1970
40	The White Cliffs of Dover	m Kent/w Burton	1942
41	Begin The Beguine	Porter	1935
42	American Pie	McLean	1972

No	Title	Composer	Year
43	Moon River	m Mancini/w Mercer	1961
44	Always On My Mind	James/Carson/Christopher	1972
45	Without You	Ham/Evans	1972
46	Hound Dog	w Leiber/m Stoller	1953
47	Unforgettable	Gordon	1951
48	The First Time Ever I Saw Your Face	MacColl	1957
49	The Little Drummer Boy	Simeone/Onorat	1959
50	Baker Street	Rafferty	1978
51	Tennessee Waltz	Stewart/King	1948
52	Hotel California	Felder/Henley/Frey	1976
53	Lili Marlene	Leip/Schultze/Connor	1944
54	Mack The Knife	m Weil/w Brecht-English w Blitzsein	1928
55	I Only Have Eyes For You	m Warren/w Dubin	1934
56	I've Got You Under My Skin	Porter	1936
57	Someone To Watch Over Me	m G Gershwin/w I Gershwin	1926
58	The Power of Love	Mende/DeRouge/Rush/Aplegate	1985
59	God Only Knows	Wilson/Asher	1966
60	I Believe	Drake/Graham/Shir/Stillman	1953
61	I Just Called To Say I Love You	Wonder	1984
62	Crazy	Nelson	1961
63	Deep Purple	m DeRose/w Parrish	1934
64	The Wind Beneath My Wings	Henley/Silbar	1983
65	Strawberry Fields Forever	Lennon/McCartney	1967
66	It's A Long Way To Tipperary	Judge/Williams	1914
67	Blue Moon	m Rodger/w Hart	1934
68	All The Things You Are	m Kern/w Hammerstein II	1940
69	Like A Rolling Stone	Dylan	1965
70	Singin' in The Rain	m Brown/w Freed	1929
71	Knights In White Satin	Heyward	1967
72	(I Can't Get No) Satisfaction	Jagger/Richard	1965
73	Send In the Clowns	Sondheim	1973
74	What's Going On	Benson/Cleveland/Gaye	1971
75	Stormy Weather	m Arlen/w Koehler	1933
76	Walk On By	Bacharach/w David	1961
77	The Folks Who Live On The Hill	m Kern/w Hammerstein	1937
78	Keep the Home Fires Burning	m Novello/w Ford	1915
79	Every Breath You Take	Sting	1983
81	Killing Me Softly With His Song	Gimbel/Fox	1973
82	Some Enchanted Evening	m Rodgers/w Hammerstein II	1949
83	(Sittin' On The) Dock Of The Bay	Redding/Cropper	1967
84	Roses of Picardy	m Wood/w Weatherley	1916
85	I Say A Little Prayer	m Bacharach/w David	1967
86	Let Me Call You Sweetheart	Whitson/Friedman	1910
87	(Everything I Do) I Do It For You	Adams/Kamen/Lange	1991
88	Brother, Can You Spare A Dime	m Gorney/w Harburg	1932
89	The Way We Were	m Hamlisch/w A Bergman & M Bergman	1974
90	Winter Wonderland	m Bernard/w Smith	1934
90	A Nightingale Sang In Berkeley Square	Maschwitz/Sherwin/Strachey	1940
91	Somewhere	m Benstein/w Sondheim	1957
92	Tea For Two	m Youmans/w Caesar	1924
93	Don't Cry For Me Argentina	m Webber/w Rice	1977
94	Something	Harrison	1969
95	The Way You Look Tonight	m Kern/w Fields	1936
97	Georgia On My Mind	m Carmichael/w Gorrel	1930
98	Sweet Adeline	m Armstrong/w Gerard	1903
99	Take Five	Desmond	1961
100	Stand By Me	Leiber/Stoller/King	1961

# OUR NEXT ARTIST

## NEIL JENSEN

"The most impressive Australian import I have seen" - Television WMGC2, New York, U.S.A. "Jensen is without doubt, one of the great entertainment artists today" - The Console Magazine, U.S.A.

Musician, Promoter, Entrepreneur are but just some of the many hats that Neil Jensen wears. Internationally reputed, Neil Jensen is unquestionably one of the most exciting and versatile Australian keyboard talents to emerge on the popular organ scene in recent times. This talented man is not just a musician - he is a showman.

A household name in the international circles of popular organ music fans, Neil Jensen became known to all Australians when he toured Australia performing the spine-chilling score he had arranged to accompany the original and definitive screenplay version of the 1920's classic horror - *The Phantom of the Opera*.

Born in Brisbane, Neil made his first professional appearance as an organist in the Brisbane City Hall in 1973. He first studied classical piano, then turned his creative talents to the organ, becoming especially fascinated with the orchestral pipe organ.

In 1983, Neil Jensen extensively toured New Zealand, Canada and the United States where he performed a whirlwind concert tour of more than thirty cities. To coincide with the tour, Neil released his debut commercial album - *Neil Jensen Australiawide*. He was invited to return to the United

States in 1985 and a second album, *Neil Jensen Concepts*, was released.

Today Neil Jensen is recognised as one of the 'world's finest orchestral organists'.

Since 1983, he has performed seven international concert tours and has produced several albums which are marketed internationally. Future tours and recording releases are now being prepared.

In 1987, on his return to Australia from his fifth international concert tour which included England and Wales as well as the United States, Neil was invited by entrepreneur and television celebrity, Mike Walsh, to become resident Musical Director at his Hayden Orpheum Picture Palace at Cremorne, which Mike was in the process of restoring to its original 'Art Deco' opulence. This massive multi million dollar restoration included the installation of an original 1924 'Mighty WurliTzer Pipe Organ' which originally came from the Wilson Theatre in Fresno, California.

Neil's appearances at the Orpheum entertain hundreds of thousands of patrons annually. His high public profile has certainly exposed theatre organ music to millions of Australians.

As well as enjoying Neil's cameo performances which precede selected weekly screenings, Orpheum audiences have been treated to a 'sell out' series of Silent Film Classics to which Neil has skilfully arranged,

composed and performed the live accompaniment score.

Neil promotes and produces a yearly Theatre Organ Series at the Orpheum - "*The WurliTzer Pipe Organ Pops Series*". Attracting capacity crowds, these shows have featured internationally renowned keyboard celebrities.

In addition to solo performances, Neil Jensen has performed many appearances with the celebrated orchestra The New Trocadero Dance Orchestra - a distinctive 30's styled orchestra. His show "*The Organ, The Dance-Band & Me*" has been a sell-out for every performance.

In May 1993, Neil was invited by The Cinema Organ Society (UK) to perform as special guest artist for their 40th Anniversary International Theatre Organ Festival held in London.

A gifted 'all round' musician, Neil Jensen has an innovative approach to keyboard styling. His knowledge and application of modern hi-tech, computerised techniques combine with his traditional talent producing an individual and stylistic trademark. Neil Jensen dares to be different.

His knowledge of the mechanical and tonal regulation principles of the Theatre Organ is equally as consummate as his musical prowess.

His interests include the study of Art Deco style, fine foods, entertaining and physical fitness.

TOSA audiences will be delighted by his return to the Marrickville WurliTzer.

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Always include a stamped self-addressed envelope with your booking. If this is not done, tickets will be held at the Box Office

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**MARRICKVILLE TOWN HALL**  
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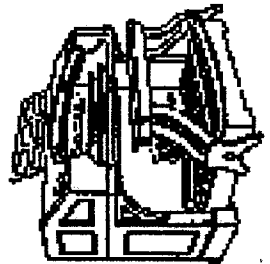
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