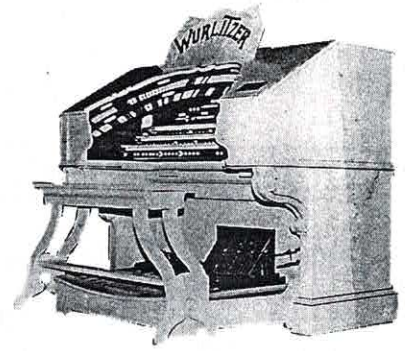


2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

JUNE, 1996

TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

Brilliant Young USA *Theatre Organist* **JELANI EDDINGTON**



Sunday, 14th July, 1996, at 2pm
Orion Centre Campsie

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Issue 6
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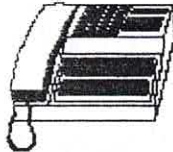
JUNE, 1996

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COMING EVENTS

JUNE

Sunday 2 at 2.00pm **Simon Gledhill Concert**
Orion Centre Campsie
Wednesday 19 at 7.30pm **Members' Playing Night**
Orion Centre Campsie

JULY

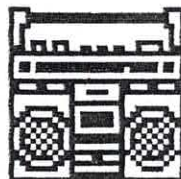
Monday 1 at 7.30pm **Committee Meeting**
Sunday 14 at 2.00pm **Jelani Eddington Concert**
Orion Centre Campsie
Wednesday 24 at 7.30pm **Members' Playing Night**
Orion Centre Campsie

AUGUST

Monday 5 at 7.30pm **Committee Meeting**
Sunday 11 at 2.00pm **Nicholas Martin Concert**
Orion Centre Campsie

SEPTEMBER

Monday 2 at 7.30pm **Committee Meeting**
Sunday 8 at 2.00pm **John Giacchi Concert**
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 President

Greetings to all members.

What a year it has been!

Concerts, Members' Nights, the National Convention, the re-opening of the **Marrickville** organ; and it's only June! I feel like we've packed a whole year's activities into six months. This is not so of course, as by the time you read this, I trust most of you will have enjoyed the superb talents of **Simon Gledhill** at the **Orion Centre**, and there is even more to come, as the concert artist line-up for the rest of the year includes **Jelani Eddington (USA)**, **Nicholas Martin (UK)**, Convention sensation **John Giacchi** and finishing off the with our traditional Christmas concert featuring **Tony Fenelon** AND **John Atwell**. As I said, what a year!

Now that the **Marrickville** organ is up and running again, it is time to look to our next project. I am sure that most of you are aware that we are the proud owners of a third organ, the two-manual eight-rank **Christie** organ originally installed in the **Kings Theatre, Gordon** in 1928. In 1957, the organ was purchased by **St Columb's Anglican Church, West Ryde** and installed in their building in 1958. **TOSA** acquired the organ in 1994 and most of it is stored in the basement of the **Orion Centre**. It is time that it came out of the basement and a permanent home found. In the meantime, the organ requires much restoration work before it becomes a going concern. With this in mind, your committee is looking at the possibility of "going back to our roots" as it were, by instigating a number of work teams to begin the task of restoration. In earlier, poverty-stricken days, having just purchased our first organ (the **Prince Edward Theatre Wurlitzer**) we had to do all of the work ourselves and the weekend and evening work sessions became most enjoyable occasions, as members joined together with one purpose - to hear our first organ make its first sounds in **Marrickville Town Hall**. Your committee feels that the time is now right for a new society project whereby our members can "get their hands dirty" once again. The logistics are still in the initial planning stages and more information will be forthcoming in



future issues of *TOSA News*.

May I conclude by expressing a sincere word of thanks to all members who assisted in anyway with the planning and running of the Convention. If the feedback received, both during and after, is any indication, I believe we can congratulate ourselves on a most successful and enjoyable presentation. Perhaps one of our **American** visitors, **Susan Cole** from **Florida**, summed it up best at the end of **David Drury's** concert in the **Sydney Town Hall**, "Boy! You guys really know how to run a Convention."

Cliff Bingham,
President

WELCOME TO NEW MEMBERS

TOSA is happy to welcome the following new members and to wish them a long and entertaining stay with our friendly Society :

John Adey - Wahroonga
Ralph Heinrich - Temora
Florence Loring - Bexley
Reg Sowden - Nelson Bay
Warren Wood - Strawberry Hills

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

Editorial

Since we are hearing a great deal this year about the **Olympic** city, **Atlanta**, I thought I would investigate the **Theatre Organ** side of this great **American** city. Therefore, this issue contains a couple of items about the **Atlanta Fox Theatre** and its **Moller** organ (see pages 6 and 7), which came close to being burnt down earlier this year (see page 4), and about the **Atlanta Theatre Organ Society** and its **Page** organ (see page 6).

Please note the special invitation (see page 9) to the **Western Suburbs Leagues Club** for their computerised, duo grand piano presentation with **David Smith** playing everything from symphonic orchestral classics and cathedral organ solos to Rock'n Roll and **Glenn Miller**. The Club is testing the waters for this sort of concert and there is an exciting possibility of closer connections in the future with **TOSA** and theatre organs, if this type of concert proves to be a drawcard.

A special thanks to **Wendy** for her great reviews of the last two **TOSA** concerts. Your reliable and interesting efforts are very much appreciated, **Wendy**, both by the editor (-so easy to process) and by the members (-so easy to read).

Best Wishes,
Colin Groves

Membership Notes...

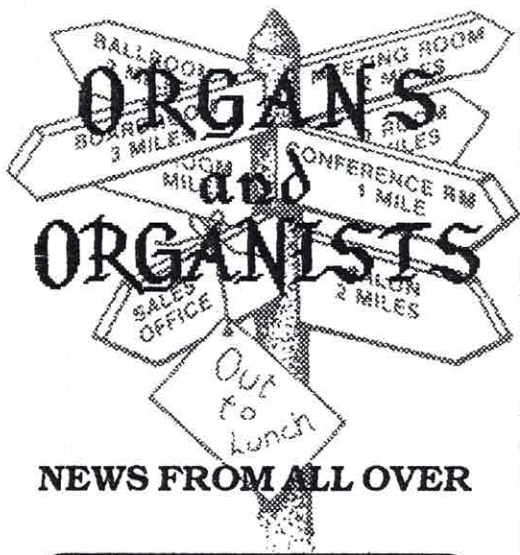
It's that time again! Don't the years slip by?

Anyway, as you will see from the enclosed **JOINING / RENEWAL** form, now is the time for most people to send in their annual fee. Or you can pay cash at the **Membership Desk** at the next concert.

Either way, we encourage you to fix this up promptly to avoid the late rush, and to save **TOSA** helps the need to send out reminders. **Membership cards** for the coming year will be enclosed in your next copy of *TOSA News*.

This has been a great year of good music in **TOSA NSW** - it has paid to belong. Next year promises to be just as good.

Walter Pearce



PARRAMATTA

Colin Adamson, deputy director of music at St John's Anglican Cathedral, Parramatta, will be presenting another organ recital on Wednesday, 26th June at 12.30pm. The programme will consist of a wide variety of music played on the historic Walker Pipe Organ.

Off-street parking is available via Hunter Street. It is also only a short stroll from Parramatta Station. All welcome. Enquires : 683 3014.

PHANTOM

Canterbury-Hurlstone Park RSL Club is the venue for a fascinating concert entitled *Farewell to the Phantom of the Opera* on Friday, 2nd August at 8pm. Helen Zerefos and Neil Jensen will present the *Andrew Lloyd Webber Songbook*, and the Lon Chaney 1924 Silent Screen Classic, *The Phantom of the Opera*.

The first half will include everybody's favourite Lloyd Webber hits and in the second half the film will be accompanied live by Neil Jensen's spine-tingling score. One lucky customer can win two tickets to the stage production of *Phantom*.

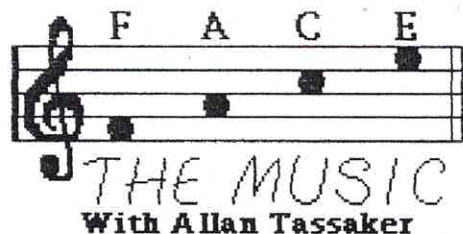
Tickets are available from the Club.

GOOD HOME WANTED

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FOR SALE

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Model 4573
2 x 61 note Manuals,
25 Pedals, and Synthesizer
Church Organ
With Service Manual
Offers to : (02) 597 5669



"I play to a very high standard every day now." said Allan.

"How come?" asked the conductor. "You never did before!"

"It's like this," replied Allan smugly. "Last week I moved into a fifth floor apartment and I've installed my organ on the balcony."

"So?" inquired the conductor.

"So," smiled Allan, "there's a flagpole with a big flag on it right outside....."

FOR SALE

KAWAI X2000 Organ
Late Model Electronic
Spinnet Size
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Wonderful Accomp. Harmonics
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MANNING
ORGAN SOCIETY
(065) 531431
anytime

NEWS FROM ALL OVER

ATLANTA FOX

On Monday, 15th April, this year Danny Brooke posted this notice on the Internet :

"Atlanta Fox Fire (a near miss!)"

Early this morning, a fire started in Adam's Restaurant in the Fox building complex. Unable to control the 40ft high flames which were spreading to the roof, the fire was upgraded to a 4 alarm status. Fortunately a fire wall between the theatre and the restaurant saved the Atlanta Fox. According to the radio reports I heard on the way to work, the restaurant is a total loss but the theatre did receive some smoke damage inside. The smoke was so thick it could be seen from miles away.

Before the fire was under control, local residents were calling into the radio station in tears fearing the worse! Sounds like the organ was untouched.

The Australian government has rented the entire Fox building for the Olympics. Not only a choice venue, but easy access to the games and the Olympic Stadium. I'm guessing any entertainment, organ or otherwise, will be by invitation only."

CONCORD UNITING

Bill Schumacher and Wendy Hambly will present a concert on the Rodgers Organ at Concord Uniting Church on Sunday afternoon, 7th July, 1996, at 2.30pm. The church is on the corner of Concord Road and Wunda Road, Concord West.

Admission is \$7 (\$5 concession) and this includes afternoon tea. Proceeds to Church Mission. Contact Norm Weismantel for further details - 809 1808.



“HERE’S JELANI!”

An Exciting “First” in Theatre Organ! The first-ever recording of **Jelani Eddington** at the never-before recorded **3/26 WurliTzer** Theatre Organ at **Manual High School, Indianapolis, Indiana**.

Tracks include :

* *Fine and Dandy* * *April in Paris*
 * *Promenade* * *With My Eyes Wide Open I'm Dreaming* * *Personality* * *Like Someone in Love* * *Louisiana Hayride*
 * *Medley From Girl Crazy - Embraceable You, Bidin' My Time, But Not For Me, I Got Rhythm, Reprise*
 * *You Make Me Feel So Young*
 * *Pavanne* * *Yesterdays* * *El Relicario*
 * *Nanette* * *Secret Love* * *I Let A Song Go Out Of My Heart* * *Frasquita Serenade* * *Jersey Bounce* * *Wunderbar*
 * *Forever and a Day* * *Rollercoaster*

Total Playing Time: 71:32

Available only on Compact Disc

ABOUT THE MUSIC

Jelani writes :

Although the original purpose of the theatre organ was to accompany silent films in the majestic movie palaces of the 1920's, this unique and versatile instrument beautifully recaptures the sounds and the nostalgia of music, not only from that era, but of the many subsequent decades. Personally, I felt compelled to record tunes that explore the various styles of music from many different time periods.

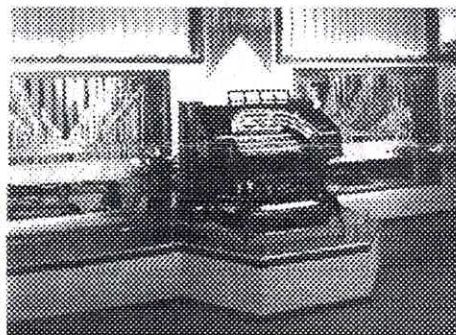
From the “big band” sounds of *Jersey Bounce*, and the fiery Latin tempo of *El Relicario*, to the soft, intimate colours of *April in Paris*, and the simple orchestral flavour of *Frasquita Serenade*, I feel that I was able to capture the mood of a time period that is too often overlooked today. To me, one of the most meaningful selections of this recording is **Jerome Kern's** breathtaking

composition, *Yesterdays*, which combines beautiful lyrics with a gorgeous melody to create, in my opinion, one of the most moving ballads ever written.

Hopefully, *Here's Jelani* will be able to combine the thrilling sounds of the **Mighty WurliTzer** with the beautiful tunes of yesteryear to create for you a musical “painting” so to speak, of the ambiance and the feeling of this era. So just sit back, relax, and enjoy the recording.

ABOUT THE INSTRUMENT

The **Emmerich Manual High School 3/26 WurliTzer** you hear on this recording was over three years in the making, including thousands of man-hours in labour and over one-hundred thousand dollars in cost, and the entire project was a volunteer effort planned and executed by members of the **Central Indiana Chapter of the American Theatre Organ Society (CIC-ATOS)**. The result was one of the largest **WurliTzer** pipe organs in a high school auditorium in the **United States**. The striking three-manual console controls 26 ranks of pipes of varying tone, plus drums, tambourines, bells, whistles and all the wonderful sounds that comprise the theatre pipe organ. At the dedication concert in 1990 the organ was presented as a gift to the **Indianapolis Public School System** from **CIC-ATOS**. Proceeds from concerts and the sales of this recording help **CIC-ATOS** maintain this instrument at no cost to **IPS**.



The 3/27 Kimball/WurliTzer in the Organ Piper Music Palace

“Jelani Eddington in Concert”

Jelani writes :

It is always difficult to resolve the question of what should be included in a recording, for there is a boundless wealth of wonderful music that has been written over the years. From **Irving Berlin** to **Stephen Sondheim**, the array of beautifully enthralling music is simply without end. In fact,

one of the reasons that I fell in love with the theatre pipe organ is because the instrument, originally developed to imitate the sounds of an orchestra, is full of colour and a richness unparalleled by any other. What I have endeavoured to do in compiling the music for this recording is to try to make use of the different rich colours of the theatre organ in order to paint a musical “picture” for you to enjoy.

The Playlist includes: **Lover* **It's Only a Paper Moon* **Skylark* **Opus One* **Calcutta* **Night and Day* **A Tribute to Jerome Kern (Make Believe/ Pick Yourself Up/ The Song is You/ Why Do I Love You?/ Who?/ All the Things You Are)* **I've Got the World on a String* **Music of the Night* **Knightsbridge March* **Fiddle-Fiddle* **Morning Has Broken* **Clarinet Polka* **Valse Op. 64 No.1 (Minute Waltz)* **The Best Things in Life are Free* **Liza* **Port-Au-Prince* **One Morning in May* **Ridin' High*

Total Playing time is 73 minutes.

ABOUT THE ORGAN

This 3 manual, 27 rank **Kimball/WurliTzer** represents many, many years of hard work and devotion. Over the years, the instrument has undergone a spectacular metamorphosis - from a small, rather bland instrument, to the lush and beautiful organ that it is today. When the **Organ Piper Music Palace** opened in 1976, the featured organ was a 26-rank **Moller** that was in actuality not a true theatre organ. Unfortunately, since much of the pipework had been mishandled over the years, much of it simply ended up in the trash.

However, during the first few years of **Gary Hanson's** ownership of the **Organ Piper Music Palace**, many exciting changes started to take place. After the decision was made to replace the **Moller**, the organ was dismantled and rebuilt one chamber at a time- while continuing to maintain the restaurant's normal performance schedule! **WurliTzer** windchests, regulators and tremulants, along with choice **Kimball** and **WurliTzer** pipework, replaced the **Moller**. Since that time, **Gary Hanson** has remarkably transformed the instrument into the captivating, colourful 27 rank theatre organ that it is today.

Available at **TOSA Concerts**,
 or by **Mail Order** from :

TOSA (NSW Division) Inc.
304 Parramatta Rd
ASHFIELD NSW 2131

The Page Theatre Pipe Organ of the Atlanta Chapter of ATOS (4 manuals, 16 ranks)

On looking around the Internet for information about the fabulous Fox Theatre, Atlanta, which has been booked as the headquarters for the Australian Olympic Team during the Games, I came across this information about the ATOS Chapter in Atlanta and their current project, written by Danny Brooke.

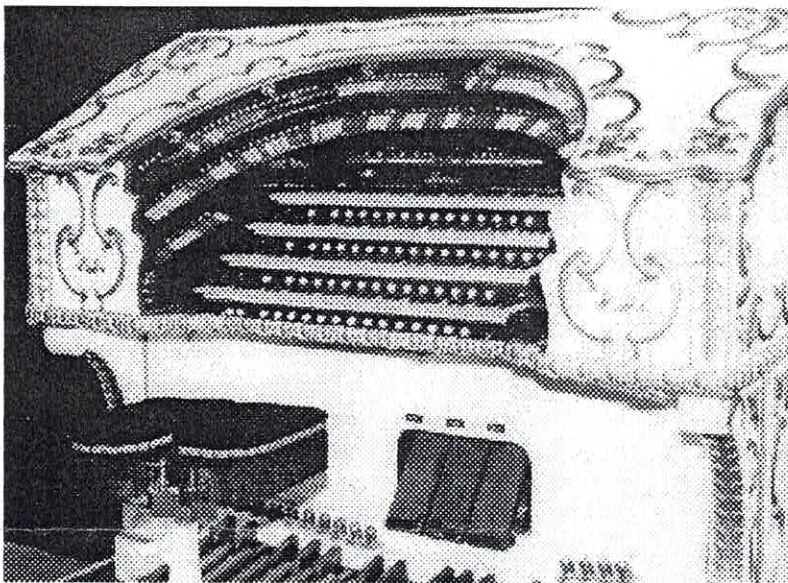
The pictured **Page Theatre Organ** is the first of only three 4 manual instruments built by the **Page Organ Company** of **Lima, Ohio**. It was originally installed in the **Wrigley** building for **WHT** studios, **Chicago**. It was later moved to **Atlanta** and installed in a sound studio owned by organist **Walt Winn**. **Walt** later donated the instrument to the local **ATOS** chapter. The organ has been in storage for several years but will soon be installed in its new home. **Stephenson High School** of **DeKalb County, Georgia**, which is under construction, will be the destination for this organ. It will be housed in a 445 seat fine arts auditorium which will also have an orchestra pit and organ lift.

History

Several years ago, this organ was purchased by organist **Walt Winn**, and later donated to the **Atlanta Chapter** of **ATOS**. The organ has been stored in two semi-trailers for about 6 years. An agreement was made between our chapter and **DeKalb County School Systems** of **Atlanta**, to install the organ in a 600 seat auditorium. This auditorium, as well as the entire high school campus, is still under construction. June 15, 1996 is the scheduled date when the contractors 'release' the school to **DeKalb County**. The following day we will be allowed to start moving organ parts in.

Public Relations

The superintendent, school board, and two of our **Atlanta Chapter** officers had a verbal agreement about the **Page Organ**. We met with the architects and engineer to add in chambers, windlines,



organ pit, blower room, etc. This was a MUCH added expense to the original construction phase. After this happened it was now our turn to put forth a positive gesture, especially since they have NO idea what it means to house a pipe organ, much less a theatre organ. As a measure of goodwill, introduction, and organ education, several members of the **Atlanta** chapter including myself, escorted three **DeKalb** county school officials (the Principal elect, building engineer, and Music director) to **Dickinson High School** in **Wilmington**, to hear **Simon Gledhill** in concert. Before heading to **Delaware**, our entourage stopped by **Hecht's** to hear the **Wanamaker Organ** in downtown **Philadelphia**. The **DTOS (Dickinson Theatre Organ Society)** gave us an extremely warm welcome as well as the 'red carpet'. Seats in the auditorium were reserved for the **Atlanta** crew and we were invited to coffee with the artist after the concert. The following morning we went back to the High School for a semi-formal discussion between the **DeKalb** school officials, **DTOS** officers, and **Dickinson High School** members. After a lengthy question and answer discussion, a tour of the organ chambers was given, followed by a brief open console session. Needless to say this tour was a coup in establishing our relationship with **DeKalb** county schools.

The Page Organ

Pipework is exclusively **Gottfried and Denison**. Yes, the Post Horn is

Gottfried along with a copper-bell Saxophone which is claimed to be the signature rank. **Page** is the only organ builder that ordered them from **Gottfried**. All pipework especially the tuned percussions are of a large scale. In fact the major Marimba Harp has mallets as big as softballs!

Renovation has already started. The organ has been moved to a large shop owned by a fellow chapter member. Here we

have begun stripping the leather off the 11 regulators. Other members have begun removing the leather and gaskets from the chests they've taken home with them. In the short time we've started this renovation, its apparent we have a lot of work ahead of us!

The Relay

No formal decision has been made, but we are leaning towards a solid state relay system. Unlike other manufactures (**Wurlitzer** and **Moller**) we don't see the craftsmanship in a **Page** relay. Outside the console, **Page** made very few of the other parts. Second, this relay is *HUGE*! On a permanent movable platform, it stands over 6' high and is at least 18' long! It is hinged in the middle allowing it to 'fold' in half to make it more manageable. Over the years several 'patch jobs' and additions have taken place on this unit. To restore it would be like fixing the deck chairs on the **Titanic** (why bother if it's eventually going to sink).

\$\$\$\$\$

Oh yes, we need plenty of dough to get this organ to rise! We are presently seeking donations from our chapter members and friends of our chapter. Next we will be sending out grant proposals to those national and local benefactors that sponsor matching grants. The money will be used for an organ lift, swell shades, solid state relay, materials, keyboards, and professional services to name a few.

Danny Brooke

The ATLANTA FOX THEATRE

As you may know, *Australia* has hired the *Atlanta Fox Theatre* as its headquarters for the 1996 *Olympic Games* and the *South Australian T.O.S.A. NEWS*, in its December 1995 issue, carried the following details of the fabulous *Atlanta Fox* and its huge *Moller* organ. I wonder if the *Australians* will hear it play.

The *Atlanta Fox Theatre* is a movie palace of unequalled superlatives. Originally built in the late 1920's as headquarters of the *Masonic Yaarab Temple Shrine Mosque* for a 5,000 member Shriner's organisation, it stands as one of the very few remaining examples of a bygone era in motion picture history.

Islamic in motif, the *Fox* is a masterpiece of style both inside and out. The elaborately detailed exterior terraces double as fire escapes, while its onion shaped domes, lancet arches and minarets are quite exotic.

Inside the *Fox* auditorium, patrons are transported to the world of *Ali Baba* through the atmospheric effects of the design. A rhinestone-encrusted curtain strings across the broad proscenium opening. Wonderful plasterwork is responsible for the sand-coloured, rusticated fortifications rising along the side walls, and above the balcony the red and yellow mock canvas canopy cuts across the atmospheric desert sky. On the functional side, the plaster canopy disguises the air vents and conceals the special lighting used to project sunrise and sunset effects.

The *Fox Building* is more than a theatre. It is a labyrinthine sprawl of rooms including shops, offices, Shriner halls and an *Egyptian* ballroom, all covering a city block where the complex is known as the "*Mecca at Peachtree Street*".

Construction was beset with huge, threatening cost-overruns. In order to save the project the Shriners worked out a deal with movie mogul *William Fox*, who was building spectacular movie "palaces" in other cities. He made this his southern jewel with minimal alterations to the original blueprints. The *Fox* opened on Christmas Day, 1929, just as the Great Depression began, and has survived to the present.

Sadly, the time of the *Movie Palace* ran out in 1973 through a combination of economic and urban changes. The *Atlanta Fox* came uncomfortably close to being hit by the wrecker's ball, but was saved by the foresight and driving

spirit of *Atlanta's* citizens. They had the ambition to spearhead a project that marshalled both community and corporate spirit to "*Save the Fox*". Now the theatre stands as a crown jewel in modern day *Atlanta*. Civic pride runs high with the *Fabulous Fox*, a 4,000 plus "acre of seats in a palace of dreams". The *Atlanta Fox* is a living, operating theatre museum. An ongoing programme of restoration and maintenance has upgraded mechanical and electrical systems to modern technology, but much of the physical plant remains functional and intact as originally built.

The 4/42 "Mighty Mo" Theatre Organ

The *4/42 Moller* theatre pipe organ is recognised as a unique instrument with boundless musical potential. It is the second largest theatre organ in *America* still extant as originally installed over half a century ago. At home with virtually any type of organ literature regardless of coloration, ensemble, or solo requirements, this remarkable instrument is on just about every organist's "must play" list.

The organ was built by the *M.P. Moller Company* of *Hagerstown, Maryland*, in 1928 for the then astronomical sum of \$42,000. In 1974 the organ was valued at over ten times that amount, and today would be considered invaluable.

The console on its elevator is situated to the right of the stage, its 42 ranks are contained in 5 chambers, pipework from 32' pitch up numbers 3,622 pipes. There are 376 stops and more than two dozen percussion instruments in its chambers, encompassing just about everything. The organ is kept in its original condition, perfectly operating and artistically maintained.

Specifications

Fox Theatre, Atlanta, Georgia, Moller, Opus #5566, 1929 (from the Internet)

This is the second largest *Moller* theatre organ (the one for the *Metropolitan Opera House* in *Philadelphia* was slightly larger), and it is still in use today. The massive 4 manual console contains 6 rows of stoptabs in the "horseshoe", arranged from soft to loud within tonal family within pitch level, an unusual arrangement, approximately backwards of the usual *Wurlitzer* arrangement (loud to soft without much regard for tonal family).

The ranks in chamber E are duplexed as the "Great Ethereal" and the "Bombarde Ethereal". The *Bombarde* manual also has a collection of "Ensemble" stops such as 16' Woodwind Ensemble VI, 8' Vox Humana Chorus VII, and 8' String Ensemble XIII. The pipe counts are given below as published, even when they seem to imply that there are extra pipes.

CHAMBER A (all on 15" pressure)

8 - 2 Chimney Flute 85 pipes
8 - 2 Solo Violons III 255p
8 - 4 Clarinet 73p
8 - 4 Orchestral Oboe 73p
8 - 4 Kinura 73p
8 - 4 Minor Vox Humana 73p
4 Song Birds 25p (!)
Lots of traps

CHAMBER B (all on 15" pressure)

16 - 8 Diaphonic Diapason 109p (12 wood)
16 - 2 Tibia Clausa 121p
16 - 1-3/5 Viola 109p
8 - 4 Gamba 85p
8 - 4 Gamba Celeste 85p
16 - 4 Solo Post Horn 109p
8 - 4 Post Horn 85p
8 - 4 French Trumpet 85p
8 Marimba 49 bars
8 Glockenspiel 37 bars
Chimes 25 tubes

CHAMBER C (all on 15" pressure)

8 - 4 Stentorphone 85p
16 - 4 Tibia Plena 109p
16 - 2 Bourdon 121p
16 - 2 Violin Cello 109p
8 - 4 Harmonic Tuba 109p
8 - 4 Saxophone 73p
8 - 4 English Horn 73p
8 - 4 Violin Cello Celeste 85p
Harp 61 bars
Xylophone 49 bars

CHAMBER D (all on 15" pressure)

16 - 2 Solo Tibia Clausa 97p
8 - 4 Gemshorn 73p
8 - 4 Gemshorn Celeste 73p
8 - 2 Orchestral Violins III 255p
8 - 4 French Horn 85p
8 - 4 Mezzo Vox Humana 73p
Chrysoglott 37 bars

CHAMBER E (all on 6" pressure)

8 - Open Diapason 73p
8 - Dulciana 73p
8 - Stopped Diapason 73p
4 - Flute Harmonic 73p
8 - Salicional 73p
8 - Vox Celeste 61p
8 - Small Trumpet 73p
8 - Oboe 73p
8 - Vox Humana 61p
16 - Bourdon 44p
30 hp Kinetic blower
(4500 cfm at 15")



From The MAILBOX

A letter to the Convention committee from TOSA NSW's American good friend and member of 30 year's standing, **Russ Evans** :

28/4/96

On the eve of our departure from **Australia** both **JoAnn** and I want to express our sincere congratulations to you all for masterminding a terrific convention. We've attended many in the **US**, three in **Australia** and have been personally involved in organizing two. So we are speaking from experience when we say, "The **1996 TOSA Convention** was tops!" The organs were great, the artists excellent, the programming varied, with enough time for socializing, and the weatherman even cooperated.

Thank you for all your efforts in putting together an outstanding **1996 Convention**. Your hospitality and planning will be remembered for a long time.

Russ and JoAnn Evans

Convention headliner **Barry Baker** writes from **Cincinnati** :

My stay in **Sydney** during the 24th annual **TOSA** convention stands out in my memory as an exceptional experience that I shall hold in the highest regard. **TOSA** has the market cornered in the area of lavish treatment and utmost consideration for their visitors. Consequently, I was enamored with the camaraderie and, of course, the immaculate beauty of the city - in full evidence during sight-seeing activities of the area - heightened by the consistently favorable weather.

Weeks later, I continue to repeat the many desirable cultural features that I found in the **Sydney** area to my **U.S.** acquaintances.

I am indeed appreciative of **TOSA** for the invitation to the convention and the opportunity to meet so many wonderful people. I eagerly look forward to seeing you all next time...

Warmest regards from **Cincinnati**,
Barry Baker

Ron McVeigh of **Belmore** writes about a photo in the March issue of **TOSA News**, which showed organist **Leslie V. Harvey** seated at a 4 manual organ, supposedly in the **Prince Edward Theatre, Sydney** :

14th March, 1996

In reference to the article, "Curiosities", in the current issue of **TOSA News**, regarding the **Prince Edward Theatre** organ and the organist **Leslie V. Harvey**.

I have no personal knowledge of this organ, but I have a book titled "A Pictorial History of Sydney's **Prince Edward Theatre Beautiful**" by **Barry Sharp** which devotes a section to the **Prince Edward** organ and organists, as well as all other aspects of this once fine theatre.

According to **Barry Sharp's** book, the organ was a **Wurlitzer 2/10**, installed in October, 1924, at a cost of \$20,000, and the installation was supervised by **Eddie Horton**, an **American** who was to be the first organist.

Eddie Horton appeared at the **Prince Edward** from November 21, 1924, until October 9, 1925, when he was replaced by **Leslie V. Harvey** from October 10, 1925, until February 18, 1928 after which period **Eddie Horton** returned for another season.

According to these facts, **Leslie Harvey** was the second organist at the **Prince Edward** and seems to confirm that the organ shown in the photograph you have published is definitely NOT the **Prince Edward** organ.

Another item on the same page (page 12) regarding the **Karrabee Restaurant** - from memory this the ferry which sank alongside **Circular Quay** after taking on water during the **Ferry Boat Race on Australia Day, 1988**.

Hoping that this information proves useful, but perhaps someone else will provide more detailed information about the **Prince Edward** organ.

I would like to take this chance to thank you and all other committee members for the effort in providing the pleasure of **TOSA News** each month, and also to **Chris Styles** for a very enjoyable radio programme each week.

Sincerely,

Ron McVeigh

Thanks for your comments, **Ron**. No-one else replied - it's nice to know that at least one person read the item! - **Ed**.

Once again, **Bettine Vallance of Burwood** has been inspired by a **TOSA** concert to write a few lines of verse :

The Wonderful Music of Tony Fenelon

What words can I say
To describe the magical afternoon of
music
Tony brought to us on the fifth of May?
As always, he gave us his very best,
And his programme, so well chosen,
Was brimming with zest.
A wonderful variety of melodies
To please us all,
His talent is unsurpassed,
And always there to enthral.
It was a very nostalgic return for Tony
today
To play this beautifully restored
Wurlitzer
In his superb, inimitable way.

Bettine Vallance

Allan Tassaker of the North Strathfield PO Box has sent in another couple of his humorous pieces :

My Magnificent Obsession

The great day had finally come.
Here I was in the glorified opera house, facing the monster.
Seated comfortably on the bench, with the huge white organ in front of me, I shivered in anticipation.
The movement was ready to begin.
I leaned forward, with arms outstretched, my hands skimming this way, that way, up, down and around.
The organ came to life, throbbing in response to my deft fingerwork, pulsating, a thriving, living thing.

I had trouble keeping up with the rhythm of the flight of the bumble bee!
Hands working in unison, fingers ever so busy.
The audience seated behind me, so attentive, lapping it up.

Then, my dog, Fido (my audience) barked. It was over!

No fancy opera house this - simply a tin cowshed.

Fido and I enjoyed a fresh drink of milk.

Yes, I had always wanted to milk a cow!!

And, thankfully that rotten bee had not stung one hand or the udder!

FOR SALE

One old, forgotten organ, left in my vegetable garden for years
IN MINT CONDITION!

Vegetarians can contact

Allan Tassaker

A Special Invitation to TOSA Members

TOSA member **Russell Smith**, also a director of **Wests Leagues Club**, would like members to be aware of a 'good music' event coming up at **Wests**. Its a '**Keyboard Variety Spectacular**' featuring well known pianist and (sometime theatre organist) **David Smith**, and the remarkable **Kurzweil Orchestral Piano**.

David is well known to many members and was last seen at the registration session of the **National Convention** at the **Orion Centre** playing a compact version of the instrument like the one he plays on Thursday and Saturday evenings as incidental music in the Club. He will have an opportunity to cut loose on a larger grand piano model in the concert, which will give us an opportunity to experience the amazing versatility of both the instrument and **David**.

There will be a variety of music ranging from light classics to modern jazz and the kind of popular standards that our members like to hear.

David is planning some surprises, and special guest artists will add to the enjoyment. Some duets are predicted and anyone who has attended the private concerts **David** sometimes presents will be expecting the unexpected.

Wests Leagues has a long association with the kind of music we like, and **Russell** has reminded us that **Noreen Hennessy** was musical director at the club for many years after she left the **Prince Edward Theatre**. At that time **Wests** installed a large **Lowrey** electronic organ, with full console and stereophonic **Leslie** speakers, in the main auditorium.

Strangely, **Noreen** never played publicly, and it was **Rubert Hayes (Plaza)** who was the resident organist that alternated with **Noreen's** orchestra at the Sunday concerts where the two sessions were regularly booked out.

Times changed, and **Noreen, Rubert, the Lowrey**, and the concerts became fond memories of another age as discos and other entertainment forms emerged in the 80's. "But I think there is a trend back to more melodic music and a resurgence of interest in 'old fashioned' entertainment," **Russell** said. "At **Wests** we are also restoring the community amenity focus we used to have, and we have experimented with providing a wide range of attractions, including a lot of packaged shows

"We are planning a major new club development in **Ashfield**, and this helps us to understand what the community would not only like, but will actively support. This will influence the design of the new Club.

"The **Spectacular** on 16th June will also be an indicator, and is at 2pm on Sunday afternoon to cater for an audience that prefers daytime," he said. "We had **TOSA** members in mind in doing this, and would love to see many of you there to share the enjoyment.

"I am also pleased to offer a **special discount price of \$5 to TOSA**".

Members wishing to attend should book early by phoning **Wests** on (02) 797 6955.

Parking is now available on the school grounds right alongside the Club (enter via Elizabeth Ave on the city side of the club).



and



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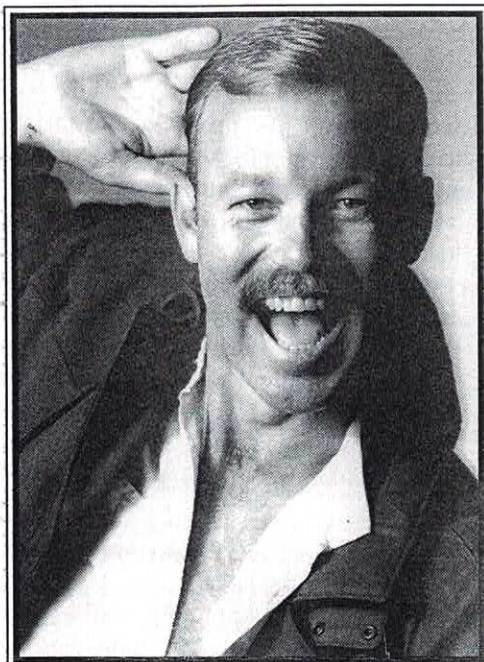
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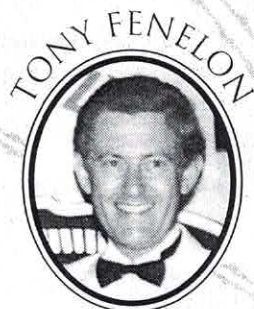
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Review of Tony Fenelon's Concert

Sunday, 5th May, 1996 - Marrickville Town Hall

by W. Hambly

Well, the day has finally dawned. We have waited a long time for this. The re-opening of the ex-Prince Edward Wurlitzer in Marrickville Town Hall. This organ was 'born' in November 1924 and was the first theatre organ I had the opportunity to play, so it is very special to me. With Tony Fenelon at the console the capacity audience had great expectations for this day and they were not disappointed. The



organ has been completely refurbished inside and out - the console looks magnificent - I think the shine is about 12' deep.

NSW TOSA President, Cliff Bingham, welcomed the audience to Raffles Ballroom, Singapore!?! No, your eyes do not deceive you, read on. Marrickville Town Hall has been turned into a movie set complete with huge plywood columns, chandeliers and ceiling fans (which don't work). All this, along with miles of electronic wiring and dozens of spotlights, made a very interesting setting indeed. Cliff then welcomed Frank Ellis to the microphone, having come out of retirement for the re-opening concert. In Frank's own words - "This is where it all began. Our first concert was on 27/11/68 and this was the first horseshoe console in Sydney. In 1972, funds raised from concerts on this instrument enabled the society to purchase the Capitol Wurlitzer, now installed in the Orion Centre at Campsie and in recent times

the ex-Kings Cinema (Gordon) Christie, at present in storage." Then Frank welcomed 'Mr Wurlitzer' to the console.

Tony greeted his audience with "How was your flight to Singapore?" He also wondered if we could use the columns as organ pipes!?! Today is a special day for Tony as he admits to a soft spot for this organ (he's not the only one!). So to quote Tony, "All I can say is Goody, Goody!" This was his opening number (clever choice). All stops out with percussion - Reed interlude - all those wondrous Tibia and ensemble sounds we came to hear



- then build-up to a big finish. Tony's mastery of the music and the organ never fails to enthral the audience from the very first bar.

A contrast now with *I Only Have Eyes for You* - full theatre sound to soft Tibia and Diapason. Higher interval chords were very important for this number - they make all the difference.

Chorus using fractional Tibias. Underlying arpeggio fills complemented this piece. Cymbal to pedal for second chorus. Soft Tibias with a build to full organ with open harmony progression and Harp to finish.

Perpetual Motion was next with all those lovely orchestral sounds - Strings; Oboe; Tuba; Piccolo to name a few. This is a very busy piece with thousands of semi-quavers, as the title suggests, and Tony's technical execution of this piece was superb.

Now *Nice Work if You Can Get It* - slow and easy - great feel for this piece,

commencing with Tibias and Diapason; then to a broader sound with some Reeds; return to original registration and then build up to a big finish with percussion.

Let's *Strike Up The Band* now with a march medley including every march known to science I think. Tony was really having fun here. Bridges between pieces that you

barely knew were there; full chords with a big band sound - counter melodies; clever untremmed improvisation; wonderful use of percussions - I think there was a drummer in there somewhere too!

Tony dedicated his next number to the organ - *Sophisticated Lady* - fractional Tibias and light Reed created the perfect mood. Next phrase had full Tibias and Diapason. Again chord structure was important in creation of the mood for this piece. Then Cymbal to pedal with a broader sound - then reducing back to soft Tibias for a quiet finish. **Tony's** mastery of mood creation never ceases to amaze me.

Now to the music of **Franz Léhar** - *Merry Widow - I Met Her at Maxim's - Vilia*, etc. This type of music was created for theatre organ I'm sure - I just float off into music land every time. All those wonderful theatre organ ensemble sounds to soft Tibia chorus with well structured left hand chords to complement a simple melody line.

Overture time now - **Rossini** - *The Thieving Magpie*. Here **Tony** made good use of 8 memory levels for pistons now available on the organ. (How does he remember where he put everything?). **Tony's** registration of this number had the audience on the edge of their seats. (I kept wondering where he had hidden the orchestra). Drum roll to start with a right hand trill - lots of wonderful solo instruments - two hands on solo manual for emphasis. **Tony's** hands and feet were kept fully occupied for the entire number.

Tony's first bracket after interval was a **Chopin** waltz medley - great technique for right hand creating unexpected sounds with Tibias and left hand Tuba counter melody. Then swap things around with Clarinet right hand and left hand Tibia chorus; full organ with left hand counter melody on second touch; also untremmed full organ phrase. Wonderful imagination.

Let's travel to

Italy now with a Tarantella medley, **La Danza**, folk songs, etc. Fast, furious and wonderful fun, from full organ to Piccolo melody single note and everything in between - including percussions!

Now to a **Buddy Cole** sound - *Tibia* - held arpeggios - lovely 'hollow' sound - fractional Tibias. Left hand used fragment chords. Tibia rank untremmed - great effect - Harp to finish. Next was *Portrait of My Love* - a **Vera Lynn** number - fractional Tibia introduction - both hands on solo manual. Uncomplicated Tibia verse then to a fuller sound. Tibia run and Harp to finish.

Golden Wedding, an obvious audience favourite, was next - lots of percussions - poetic licence here I think. Straight organ phrase - big fat sound - Reeds; Diapason; fractionals. Was there anything left out? I don't think so - very laid back.

Then *My Romance* - slow and easy ballad - lush Tibia sounds - suspended and diminished chords right hand, then String right hand and Diapason left hand build up to full organ finish.

From the **Marx Bros** movie, *Night at the Opera, Cosi Cosa* - a crowd pleaser - full organ with percussions - some musical humour in this one - xylophone - I even heard a fairground organ somewhere; Tibia with held arpeggio section - then Piccolo phrase - then all stops out for a big finish.

Let's take things a little quieter now

- **Brahms' Valse** - all those lovely quiet sounds - Flutes and Tibias with Harp left hand, also Clarinet right hand.

Let's Face the Music and Dance - an **Astaire/Rogers** medley including *I'm in Heaven*, etc - from full theatre organ ensemble back to soft ensemble. Did you notice that **Tony** was able to change memory levels on the organ during this medley to obtain the various required sounds?

All good things must come to an end and so it's encore time now - *Bugler's Holiday - Sailor's Hornpipe - Tiger Rag* - Did you notice the footwork? Incredibly busy medley - a great choice for an encore.

What can I say that has not already been said? **Tony** is a master musician. Not only does he think about what he is playing, he feels what he is playing and the music takes over completely. He knows his audience well and how to please. His love of music is always evident and infects the audience with enthusiasm - why else is every **Fenelon** concert a sell-out? I always feel privileged to be at **Tony's** concerts - he commands my full attention and always seems to find some new piece or new technique to tantalise me with.

I spoke to **Tony** after the concert to say thank you and he told me how much he loves to play for us, especially at **Marrickville**, and he asked me to tell you that today was really special for him because **Frank Ellis** was able to return to comper on this important occasion. **Frank** features strongly in

Tony's first memories of **Sydney** concerts and he felt that today just wouldn't have been the same without him. I agree. Why don't I let **Frank** finish off this review for me with his thought for the day:

"Don't take life too seriously, you'll never get out of it alive!

Good-bye, Good luck, God bless."

Photographs by **Barry Tooker**



Tony Fenelon at the Selwyn Theatre (4/5/96). Tony promised to play for Selwyn years ago and TOSA gave permission when he came from Melbourne for the Marrickville concert