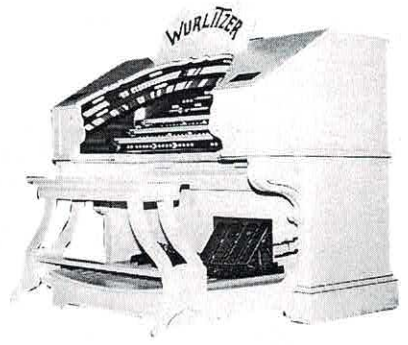




2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

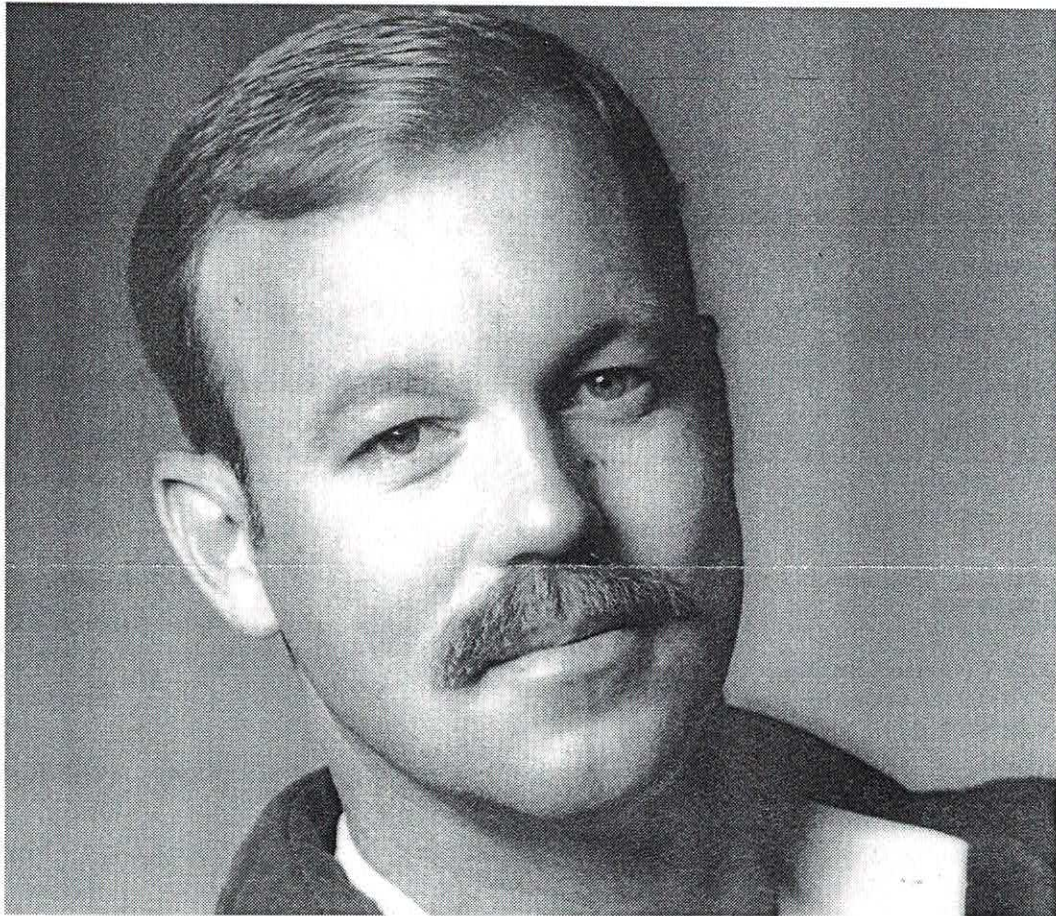
APRIL, 1995

TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

Sydney's Only Resident Theatre Organist The Brilliant and Entertaining **NEIL JENSEN**



Playing the ex-Capitol *WurliTzer* Orion Centre Sunday, 9th April

Volume 34

Issue 3

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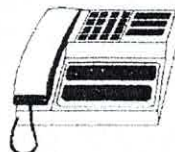
Price
\$1.00

TOSA NEWS

APRIL, 1995

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

* DIRECTORY *



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COMING EVENTS

MARCH

Saturday 25 at 2.00pm Ian Davies and friends
Bondi Junction-
Waverley RSL Club
Wednesday 29 at 7.30pm Members' Playing Night
Orion Centre
Campsie

APRIL

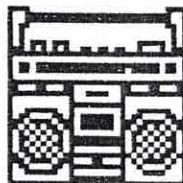
Monday 3 at 7.30pm Committee Meeting
Sunday 9 at 2.00pm Neil Jensen Concert
Orion Centre
Campsie

Pipes Alive in '95

Friday 14th - Monday 17th April
National Convention
Melbourne

MAY

Monday 1 at 7.30pm Committee Meeting
Friday 19 at 8.00pm Phil Kelsall's Blackpool
Supper - Dance Night
Orion Centre Campsie
Sunday 21 at 2.00pm Phil Kelsall Concert
Orion Centre Campsie
Wednesday 31 at 8.00pm Half Yearly
General Meeting
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

Since my last message to you in the March issue, there has been a major change in our concert program. As you will see elsewhere in this newsletter, **Hector Olivera** will not be able to present our 9th April concert due to unforeseen difficulties.

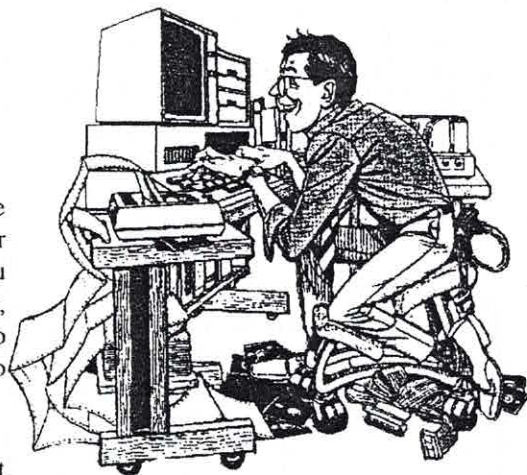
However, we are delighted that **Sydney's** leading theatre organist, and the only resident theatre pipe organist in **Sydney**, will present his own superb brand of artistry on that day at the **Orion Centre**.

It is some time since **Neil** has played for us (too long!) and I, for one, am anticipating a wonderful afternoon of **Jensen** magic. **Neil** has told me that he is really looking forward to playing for **TOSA**, particularly as this year is the 21st anniversary of his professional debut as a full-time practising theatre organist. He also tells me he has a few musical surprises up his sleeve.

May I encourage as many of you as possible to come along and support this multi-talented musician. I am sure you will not be disappointed.

Many thanks to all those who attended the **Tony Fenelon/John Atwell** concert in February - another wonderful audience, so I was told. I was unable to attend, as I was in **Melbourne** at the invitation of **TOSA Vic.**, playing at the **Dendy Theatre, Brighton**, on their ex-**Melbourne Capitol Wurlitzer**. I also had the opportunity to inspect the work on the ex-**San Francisco Paramount 4/36 Wurlitzer** currently being overhauled prior to installation in the restored **Melbourne Regent Theatre**. This organ will have the most incredible sound if the standard of restoration is anything to go by. We wish crew-chief **Julien Arnold** the very best in this enormous undertaking.

The **Convention 1996 Committee** has started its planning and the draft program is most encouraging. It's early



days yet to name names BUT we are hoping to emulate our 1991 success by presenting TWO overseas artists again, perhaps an **American** and an **Englishman** this time.....?

I look forward to seeing you at the **Orion** on 9th April.

Cliff Bingham

President

WELCOME
TO NEW
MEMBERS

TOSA is happy to welcome the following new members to our "ranks". We wish you all a long and enjoyable stay in our friendly Society.

John Griffiths
- Carlingford
John Waterhouse
- Wahroongah
David Morrison
- Lane Cove
Thomas Hutchinson
- Bundanoon
Graham Maynard
- Eastwood

Editorial

First of all, an apology for advertising **Hector Olivera** as our next artist before everything was firmly settled. I took a calculated risk which, on this occasion, didn't pay off! It is, however, a real pleasure though to welcome **Neil Jensen** as our artist for the 9th April concert.

Neil plays at the **Hayden Orpheum Picture Palace** in **Cremorne** every Tuesday, Friday, Saturday and Sunday as part of the evening sessions in the main auditorium. With this wealth of experience and his overseas tours he sure to give an entertaining and varied performance. Book early to ensure your seats.

We also have some other first-rate organists coming up soon - **Ray Thornley** on 25th June and **Jonas Nordwell** on 23rd July just to name two!

Next month sees the visit of **Phil Kelsall**, the resident organist at the **Tower Ballroom, Blackpool** and one of the most famous and highly regarded artists in the world of theatre organ. We, in **Sydney** alone, will have the privilege of hearing him in concert AND in ballroom-mode, providing the music for general ballroom dancing.

Please try to come to this different kind of event, the **Dance Night**, as the attendances at the last couple, although usually sufficient to cover costs, have been somewhat disappointing. These evenings entail a lot of work for those involved and when the rewards (apart from the obvious enjoyment of those present) are financially small, there is a very real danger that this kind of social event will have to be discontinued.

Remember that on Friday, 19th May, for \$15, you can have a 4 hour concert with a light supper, even if you don't wish to "dance" the night away. It really is good value, as well as enormously entertaining, especially with the evening's more relaxed atmosphere, the wonderful organ playing and the quick wit of an expert like **Phil Kelsall**.

Best Wishes,
Colin Groves

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

ORPHEUM

The fabulous Hayden Orpheum Picture Palace in Cremorne is continuing their once a month Wednesday lunchtime specials. For \$8.50 you can hear Neil Jensen at their Wurlitzer at the beginning of each 11am programme, see a recent movie, have lunch and a coffee, and enter the lucky seat draw, as well as participate in a sing-along!

Some of the films being shown this year are *Wrestling Ernest Hemmingway* (April 12th), *Little Women*, *Muriel's Wedding*, *Quiz Show*, *Camilla*, *Forrest Gump* and *Nell*.

If you are interested in having more details phone the cinema on 908 4395.

FOR SALE

HAMMOND ELEGANTE

Model 340100

Bought new in 1984

2 x 61 note Keyboards

25 note Pedalboard

Flagship of the Hammond

1980 models

9 general presets

10 divisional presets on EACH keyboard

Original documentation and manuals

Around the Annual TOSA

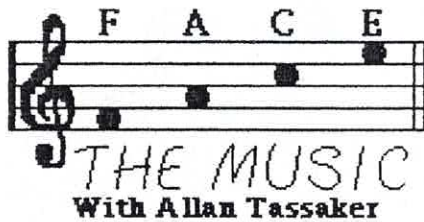
Convention time in April, this

fine instrument can be inspected in Melbourne by ringing

Jim Patrick on (03) 578 0166

or Mobile 018 724 603

Value buy - around \$5,000



Because *Allan Tassaker* has a good NOSE for a bargain, he wants to tell all MEMBERS that he recently went to the markets, which is a strange JOINT. When something caught his EYE, he put his FOOT in it and bought a second-HAND ORGAN which he is going to play by EAR. He says it is ARMED with lots of stops. He is going to KNUCKLE down to his FINGERing straight away. NoBODY can stop him, as he has his HEART set on it.

After all, says *Allan*, I am only HUMAN!!

FOR SALE

CONN Theatre Organ Model 652

3 Full Keyboards

32 AOG Pedal Board

Good Condition

Price : \$7,000 o.n.o.

Phone : Sue Robinson

489 5367 (A.H.)

487 9435/9339 (W)

FOR SALE

YAMAHA E-50 CONSOLE

Reproducing true theatre organ, or pipe or jazz organ.

This beautiful early 80's organ is in excellent condition with :

- * Two full keyboards (61 keys)
- * Full pedal board (25 keys)
- * Comfortable bench, not just a stool
- * Dimensions: W 132cm x D 117cm
- * American Walnut Finish for a real piece of furniture to house the sound!

Interested? Ring Mrs Ruckert :

53 0621

after 6pm or leave a message on the answer phone.

Membership Notes

Now is a good time to join the Theatre Organ Society. Although fees have increased a little, a year's payment will take you right through to 30th June 1996. So have your rels and friends join - NOW!

The new fees are set out on the new YELLOW joining forms and are:

\$20 full membership

\$12 Country

\$10 Pensioner

Add 50% for voting member spouse

In March 1994 we had 596 members, now we have 662. It must pay to belong!

Walter Pearce
Membership Secretary

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

FOR SALE

THOMAS Playmate

Compucon Alpha 1

Very clean condition

Price : \$500

Contact : Yorick and Jan Lewis, Katoomba, on (047) 82 1062 (home) or (02) 217 3791 (Yorick's work)

Ian Roche of Waitara writes about an interesting visit to Canberra last year :

On Wednesday, 2nd November last, **Margaret Clark** and myself attended an organ concert in **Canberra**, at the home of **Terry Lloyd**, Vice-President of **TOSA ACT**, who made us very welcome.

We heard guest artist, **Walter Strony**, who played the **Conn 652** (with electronic pipes), which although not a pipe organ, with **Walt's** magic playing and his lightning changes of registration enhanced many of the numbers (where the tabs were as busy as the keyboards), as well as his sensitive and appreciative interpretation of his quieter pieces - all made up for the initial disappointment of the venue being changed from the **Albert Hall's Compton**, due to insufficient support against increased hiring costs of the **Albert Hall**.

In **Terry's** home, the Lounge had not only the **Conn**, but also a **Wurlitzer**, as well as a grand piano in the Music Room - the organ pipes being installed in the annexe adjoining the Lounge. **Mrs Lloyd** and her helpers provided us with drinks at Interval, and after the concert supper was served on the verandah patios. With 90 people attending, it was quite an effort. **Terry** and various members of his Committee all made us extremely welcome. We also had the opportunity to meet young organist, **Sean Henderson**, who with his mother spent several months recently in the **USA** with **Walt Strony**.

The above experience brought home to us the value of a NEWSHEET on **Australian TOSA** activities. As an example, I enclose a copy of the "Around the Divisions" page from **TOSA ACTION**, the newsletter of the **Canberra** society. As there are many small Divisions of **TOSA**, this information could assist our own members on their trips, and encourage the well-being of **TOSA** nationwide.

Yours sincerely,
I.G.S.Roche

Thank you, Ian. A national listing of all TOSA events would be of interest to a lot of our readers. I haven't been publishing one because of the time necessary to prepare the list each month and because of the uncertain publishing times of the various newsletters, including our own.

Also changes of dates and venues, etc., take some time to arrive, and out of date information can cause inconvenience. Interstate travellers could always ring me before they leave to find out if I have any information about other TOSA events. Ed.



John Shaw, Vice-President and Publicity Officer, writes about TOSA concert attendances :

It is with great pleasure that your committee notes that there has been a significant increase in attendance (30%) at our concerts over the last 9 months.

Our audiences, however, are certainly still selective, but it appears that a number of people have re-discovered theatre organ and are impressed with the high standard of presentation and the professionalism of the featured artists.

Probably a number of factors are responsible for the increase, including the selection of the organists, the presentation, the facilities, the management and, last but not least, an increase in interest from the media, which have recently supported us with much free publicity.

February was an outstanding month for the kind of major publicity which I have been trying to attract for some years. With the re-opening of the **Capitol Theatre** I believed it was a case of "now or never". The history of the **Capitol Wurlitzer**, plus the **TOSA** story was sent to some newspapers, as well as to radio and TV stations. Our first success was an article in **Column 8**, on the front page of the **Sydney Morning Herald** on Monday, 30th January. This was followed by a larger article with a photo in the **Sunday Telegraph** by reporters who spent nearly 2 hours investigating our organ chambers and taking lots of photos.

I would like to thank **Chris McPhee**, **Cliff Bingham** and **John Parker** for their time and efforts in promoting the Society and the **Orion** organ to gain this publicity.

As yet the TV people have not responded, despite years of trying on our part. However, we have much to thank our radio stations for, and especially our local newspapers who

continue to support us with free publicity for every concert.

It may seem that we are well satisfied with these results, however audiences can never be too big, or concerts too frequent, or interest too great. There is still much room for further improvement in attendances and membership of our Society. This is where **YOU**, our members, can take part in promoting Theatre Organ and your Society by telling as many people as possible about our activities and, of course, inviting them to a concert.

Should you be able to bring even one person to each concert, think of the result! By doing this your support would benefit the membership and Society in so many ways.

Our average attendance is now over 500 people and it was not surprising that the record for the **Orion** was broken by **Tony Fenelon** last Christmas with an attendance of 750 people. Congratulations to **Tony** for achieving this well-deserved honour. As one member expressed it - "people vote with their feet".

Lastly, to our audiences - a special thank you to each and every one of you for supporting our magnificent **Wurlitzer Theatre Pipe Organ**.

By the way, have you remembered to book your seats for our next concert yet? Don't leave it too long as we don't like to see our members standing.

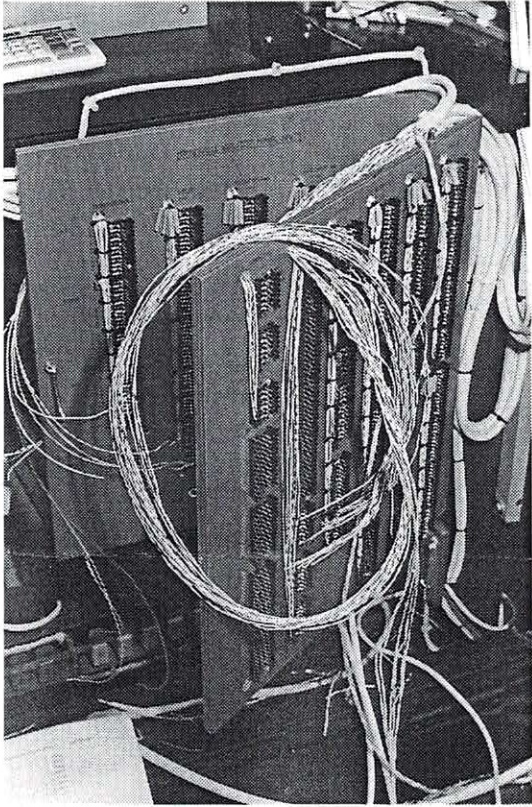
John Shaw

Friends of longtime member, **Norman Pratten**, will be saddened to learn of his recent passing early in March this year. **Mr Pratten** had been a member of **TOSA** since around 1968 and was a very regular concert-goer.

We would like to thank him and his wife for their long and faithful support over these many years.

TOSA extends sincere sympathy to his wife and family at this time of bereavement.

Our Marrickville *Wurlitzer's* Progress



No date can yet be set for the re-installation of the **Marrickville** organ into the **Town Hall**, but work is proceeding slowly but surely!

Left : Some of the complicated electrical wiring awaiting installation

Below : The splendidly refurbished console sits serenely in the workshop of P. Jewkes Pty Ltd



MUSICAL MISTAKES

The late **Colin Tringham** was always on the lookout for items for *TOSA News* and for the *Newsletter* of the **North Shore Organ Society**, of which he was the secretary until last year. He passed the following illuminating, student examination answers, collected by **Tony Tuck**, on to us for our amusement. Some of these appeared in an earlier issue of *TOSA News*.

The **organ** is a complicated and majestic instrument of clerical nature. It is destined, by its great volume of sound, to drown out the flat singing of the clergy and congregation.

The **organist** is a kindly fellow, but at the age of 50 he becomes deaf, when he begins to think his own playing is perfection.

Instruments come in many sizes, shapes and orchestras.

Agnus Dei was a woman composer famous for her church music.

A **virtuoso** is a musician with real high morals.

Refrain means don't do it. A refrain in music is the part you'd better not try to sing.

John Sebastian Bach died from 1750 to the present.

Handel was half German, half Italian, and half English. He was rather large.

Another name for the **kettle drums**

is **timpani**. But I think I will just stick with the first name and learn it good.

You should always say **Celli** when you mean that there are 2 or more cellos.

A **tuba** is much larger than its name.

My very best liked piece of music is the **Bronze Lullaby**.

Probably the most marvellous **fugue** was the one between the Hatfields and the McCoys.

Most authorities agree that **music of antiquity** was written long ago.

I can't reach the **brakes** on the piano.

A good orchestra is always ready to play when the conductor steps on the **odium**.

Just about any **animal skin** can be stretched over a frame to make pleasant sound, once the animal is removed.

Cymbals are round, metal **CLANGS!**

While **trombones** have tubes, **trumpets** prefer to wear valves.

A **trumpet** is an instrument when it is not an elephant sound.

My favourite composer is **Opus**.

Caruso was an Italian. Then someone heard his voice and said he would go a long way. And so he came to America.

Music sung by 2 people is called a **duel**.

I know what a **sextet** is but I'd rather not say.

When a **singer** sings, he stirs up the air and makes it hit any passing eardrums. But if he is good, he knows how to keep it from hurting.

An **opera** is a song of bigly size.

Henry Purcell is a well-known composer that few people have ever heard of.

Beethoven wrote music even though he was deaf. He was so deaf he wrote loud music. He expired in 1827 and later died of this.

A **harp** is a nude piano.

BENDIGO THEATRE ORGAN SOCIETY acquires a *CHRISTIE* theatre pipe organ

by **John Atwell** from Victoria's *VOX* magazine

It is not often that we are able to report the influx of a theatre pipe organ into Victoria, but here we have the second within two months. We are delighted to report that the Bendigo Theatre Organ Society, Inc., have purchased the 2/8 Christie theatre organ, previously owned by Geoff Smith of Adelaide, Patron of TOSA (SA) and one of the founding fathers of that division of the Society. The organ is currently in storage at the organ works of George Stephens, and will soon be transported to Bendigo.

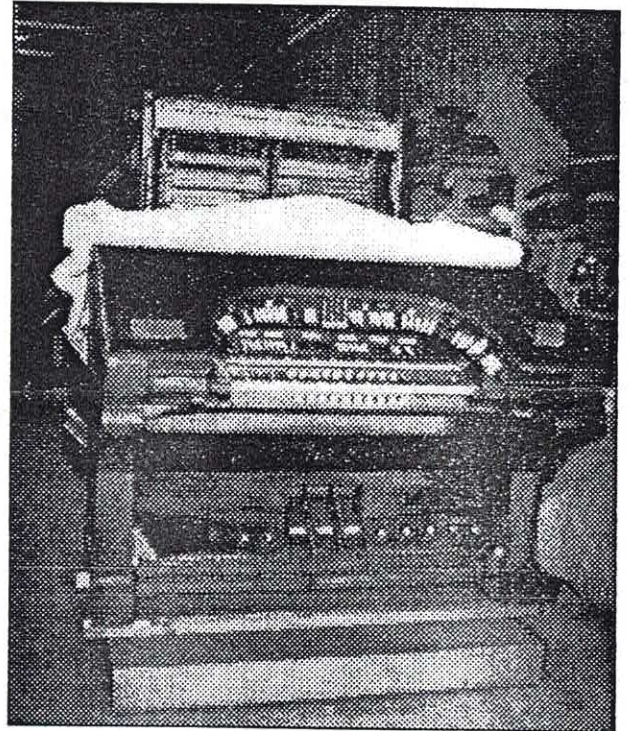
TOSA (Vic) congratulates the Bendigo Society on making the big step, and wishes them well in their endeavours to locate a suitable venue and create a great installation. No venue has yet been finalised...but it is better to first get your organ before you start talking.

The Christie of 2 manuals and eight ranks was built in 1928, and could be considered to be possibly the most travelled theatre organ in Australia, considering the various states that it has been in. It was first installed in the Regent Theatre, Perth, and was probably found to be a little inadequate for the size of the theatre. It was then brought to Melbourne where it was installed in Hoyts DeLuxe Theatre, opened by Charles Tuckwell. It was then moved to the Plaza Theatre Sydney, for a time to be replaced later by a Wurlitzer which came from the Wintergarden Theatre in Brisbane and ended up as part of the organ at the Capri Theatre, Goodwood. Upon its removal from the Plaza, the Christie then took up residence at the Savoy Theatre, Enfield to finish up its theatre days. It was removed probably in the 50s or 60s and sold to Franklin Baldwin of Sydney, who subsequently sold it to Geoff Smith who carted it to Adelaide and installed it in his residence, where it was used in the afterglow of the 1987 Convention. That makes four states and six moves.

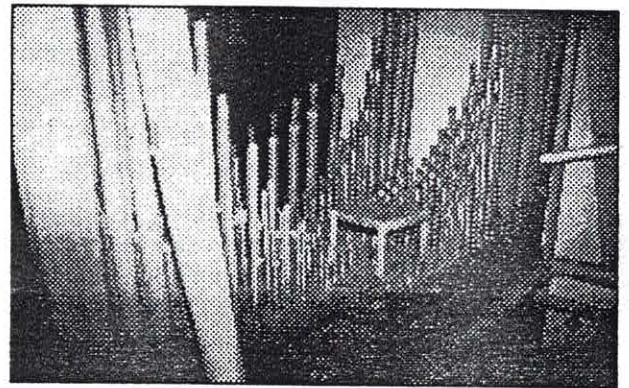
Now it is coming back to Victoria, to become part of the ever expanding network of theatre organs. One wonders how long the Gippsland Division (Warragul) can hang out? (No pressure intended, Ed) We know that Ray Thomley, now based in Wonthaggi has acquired Wurlitzer parts when Ian McLean sold his instrument from Canberra. So Melbourne could be ringed by theatre organs from Geelong through Ballarat and Bendigo to Gippsland with eventually five public installations in the city plus one or two other private ones. Sort of makes Melbourne a good place to live, eh, theatre organ wise?

The ranks in the Bendigo Christie are Tuba, Open Diapason, Tibia (metal) Viol D'Orchestre, Viol Celeste, Flute, Clarinet and Vox Humana. Percussions include Chimes, Xylophone, Glockenspiel and a full size set of Sleigh Bells, the only set to come to Australia on a Christie, according to Neil Palmer of Sydney, even though much larger Christies came to our shores.

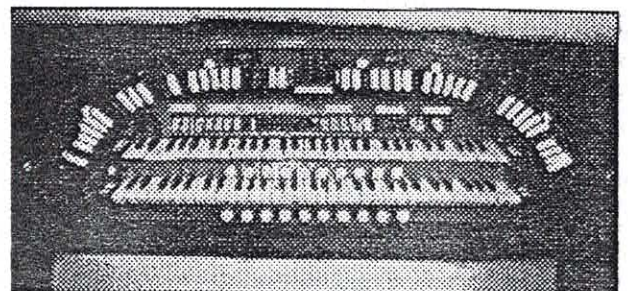
We wish the Bendigo Society many hours of enjoyable labours putting the organ together. Many hours, for that's what it will take, but enjoyable ones, though, for apart from the music, many members who work on organ crews get a great deal of enjoyment out of the mechanical aspects of putting these beasts together, and then relishing the sounds of the fruits of their labour.



Bendigo's Christie console as it was stored at the factory of George Stephens



Pipework installed in Geoff Smith Residence



Closeup view of Console Layout

The old Capitol's *Wurlitzer* was not forgotten on the theatre's re-opening. From the programme for the first show, the *Philippe Decoufflé Dance Company*, into the refurbished Capitol Theatre comes this snippet.

The Capitol Theatre management had requested permission to record an original composition by Max Lambert on the original Capitol organ, now, of course, located in the Orion Centre.

Cliff Bingham recorded the piece and it was played through the sound system on the opening night of the beautifully restored theatre as a reminder of earlier days in the Capitol. A pity that it could not have been a real, live theatre organ in the theatre!

Operated by **Capitol Theatre Management Pty Ltd**
 13 Campbell Street
 Haymarket, NSW 2000
 Tel: (02) 212 6088 Fax: (02) 212 6014

Chairman **Jim Barrett**
 Directors **Ted Harris**
Kevin Jacobsen
Bertie San
Nicholas Lim
 Managing Director **Barry Flynn**
 Theatre Manager **Denis Braham**
 Front-of-House Co-ordinator **David McDonald**
 Technical Manager **John Thomson**

Musical Footnote

The NSW Division of the Theatre Organ Society of Australia is proud to be associated with the re-opening of the Capitol Theatre. The prerecorded theatre organ music heard tonight was recorded on the society's 'Mighty Wurlitzer' pipe organ - the original Capitol Theatre organ which is now installed in the Canterbury City Council's Orion function centre at Campsie.



**CAPITOL
 THEATRE**

WHEN the wonderfully refurbished Capitol Theatre opens tonight, one item - to some enthusiasts the jewel in the crown - will be missing, but its sound lives on. The Wurlitzer theatre pipe organ with 17 ranks of pipes, installed when the theatre became a cinema in 1928, was bought by the Theatre Organ Society in the 1960s and lay in store for 20 years.

THEN, for \$100,000, it was renovated and installed in the Orion Centre at Campsie, an ex-cinema turned into a municipal hall. The society arranged for its music to be recorded several weeks ago and the authentic sound now reverberates around the Capitol's walls. The society, incidentally, uses the organ for monthly concerts, the next on February 5.

From *The Sydney Morning Herald's* Column 8

Wednesday, February 15, 1995 THE TORCH

Entertainment

JEWEL OF THE ORION CENTRE

The Orion Centre, Campsie, is not only a centre for local cultural activities, it boasts one of Sydney's most famous musical instruments.

The mighty Wurlitzer Theatre Pipe Organ, which once graced the Capitol Theatre, Sydney, has been the property of the Theatre Organ Society of NSW for many years.

The society's pride and joy was installed in the Orion Centre in 1988.

The organ, featuring three manuals and 17 ranks of pipes, was extensively restored by the society after it had been in storage for almost 20 years.

"Although it may be disappointing that this jewel is missing from the restored Capitol, it's new owners believe that it has more exposure in its new home," John Shaw, publicity officer for TOSA, said.

"The society presents monthly concerts on

Sunday afternoons which attract audiences of between 500-750 people, still eager to listen to its glorious sound."

The society believes if the instrument had been placed back into the restored Capitol it is unlikely that it would have been heard.

"The Capitol will mainly be used for musicals and it would not be feasible for an organist to play hits from

Phantom of the Opera, at interval during a performance of Miss Saigon or any other form of musical theatre," Mr Shaw said.

"For those who miss the mighty Wurlitzer, we extend a warm invitation to you to contact the society.

"You will be able to once again re-live the experience of the Wurlitzer rising from its pit, while coloured light-

A piece from the local newspaper *The Torch* which always mentions our regular concerts. This item came with a large photo of the console.

ing reflects on the white and gold console and its mighty sounds fill the theatre."

Some of the journalistic interest generated by the re-opening of the Capitol Theatre : this item was in the *Sunday Telegraph* of the 5th February, 1995.

Organ strikes new note

WHEN Sydney's carefully restored Capitol Theatre reopened last month, missing was one item that had been a part of the venue since its earliest days.

The pipe organ, which had entertained everyone from silent movie fans in the 1920s to Bill Cosby fans in the early 1970s, was no longer a part of the majestic theatre.

But while the pipe organ had gone it was not forgotten.

Rescued from the Capitol as it fell into disrepair, the organ with its 1400 pipes has been carefully restored to its former glory and now entertains full houses at Campsie's Orion Centre.

President of NSW's Theatre Organ Society, Cliff

By WARWICK BRENNAN

Bingham, said although built in 1927 the organ played just as well today as it did during the 1920s and was still very popular.

"We have recitals here once a month and they've been incredibly successful," he said.

"Last month we had more than 750 people - which is the most we've ever seen.

"Understandably most of the people are middle-aged or slightly older who remember the pipe organs but we are finding a lot of younger people starting to turn up as well."

After being installed in the theatre in 1928 the organ was one of the main attractions

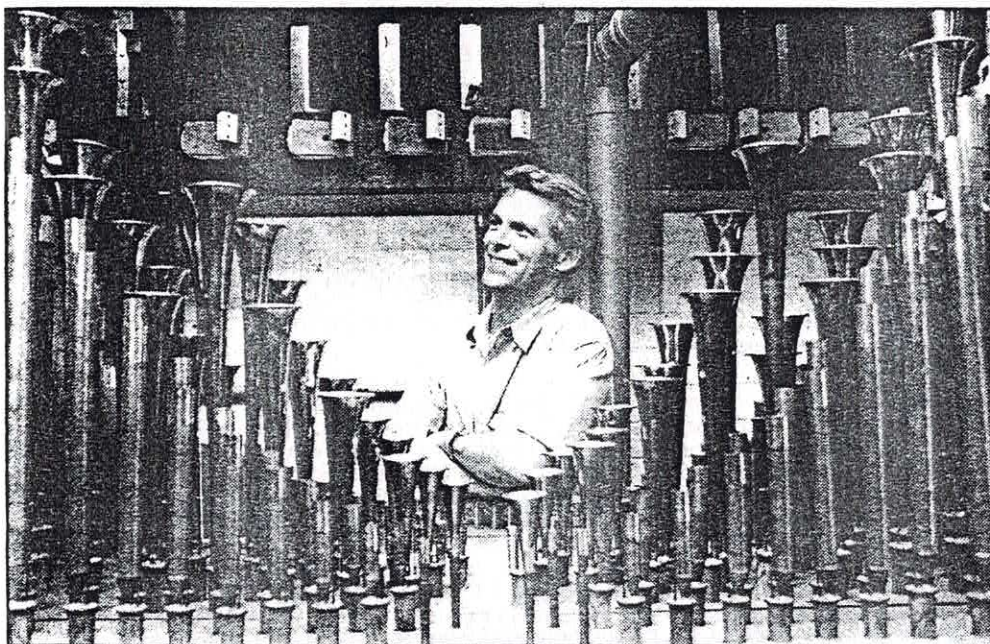
at the theatre, entertaining guests as they arrived and left and providing sound effects for silent movies.

The arrival of television, however, saw the theatre's popularity die and the organ was no longer used.

Mr Bingham said when the Theatre Organ Society approached then Capitol Theatre owners Greater Union in the 1960s to adopt the organ, they were more than happy.

After buying the Wurlitzer organ from the theatre for \$5000 in 1972, the society carefully restored it to its former state over 15 years at the Campsie's Orion Theatre.

It is now estimated to be worth about \$300,000.



John Parker with the famous old Wurlitzer Picture: Sandra Priestley

Guy Bovet at the 3/8 *WurliTzer* in the Claparede College, Geneva. This instrument was originally installed in the Granada Theatre, Clapham Junction, London.

Tracks : *Alte Kameraden March, Poet and Peasant Overture, Crush Collision March, Danse Macabre, Rag Doll, and Rhapsody In Blue.*

Compact Disc : \$26.00

♫ A SAD SONG

b # ♫ ?

One of our anonymous members enjoyed the October 1994 TOSA concert so much that he bought the Charlie Balogh CD to play at home. And on it he discovered "Hard Hearted Hannah". Now it so happens that this was a song he used to play in his youth (on the Pianola) while his wife-to-be sang along.

As he listened to Charlie play, he knew that somehow he had to find that music and play it again (with his fingers this time - as he does not have a pianola now).

Does someone out there have a copy of "Hard Hearted Hannah" we could beg, borrow or steal so as to make our Membership Secretary feel young again and keep him working ?

Phone Sydney 716 0151 after 7pm.

Strike Up The Band! Patrick Webb at the Orpheum Grand *WurliTzer*, Vancouver, Canada.

Tracks include : *Entry of the Gladiators, Funeral March of a Marionette, Ritual Fire Dance, Londonderry Air, Flight of the Bumble-Bee, To a Wild Rose, Ride of the Valkyries, The Swan, In a Persian Market, George Gershwin Medley, Liberty Bell March, plus more.*

Compact Disc : \$28.00

Available at TOSA Concerts, or by Mail Order from :

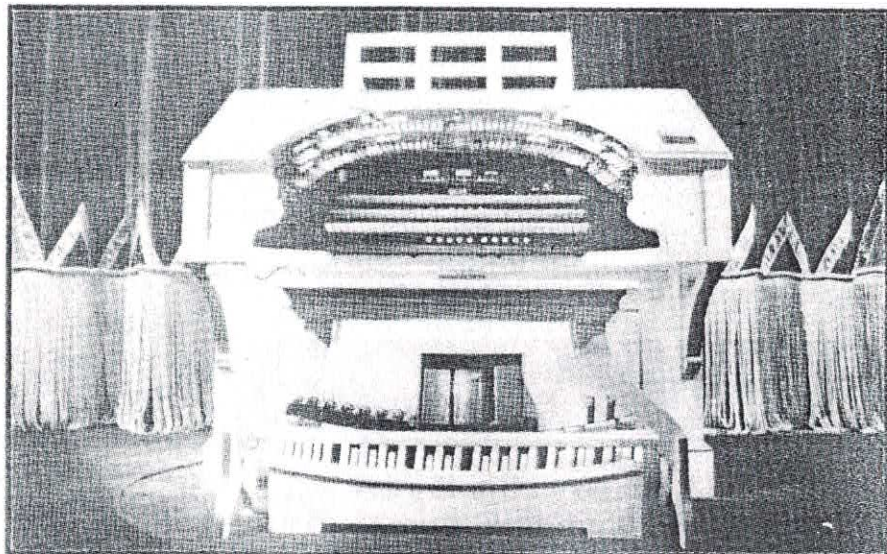
TOSA (NSW Division) Inc.
304 Parramatta Rd
ASHFIELD NSW 2131

Postage : \$3.00 per Compact Disc



CREMORNE ORPHEUM

MIGHTY WURLITZER PIPE ORGAN



An extraordinary instrument with a fluid range of sound, the Mighty Wurlitzer pipe organ is a vanishing breed of instrument. Only 2238 were built but with the demolition of so many cinemas, most of these organs have vanished with their buildings, or suffered fire damage.

Very few now survive, however one Mighty Wurlitzer has found a home at the HAYDEN ORPHEUM PICTURE PALACE after ten years of changing ownership across two continents.

The Wurlitzer pipe organ installed in the Orpheum is the largest and only the second such installation ever undertaken on the North Shore. The other was a 2 manual 10 rank instrument, installed in the Arcadia Theatre in Chatswood, which had its inaugural performance in February 1926. The Arcadia closed in 1962 and the organ donated to Willoughby council, stored and then installed in the new Town hall in 1973.

Unfortunately, problems developed during its rechristening performance and it hasn't been operational since.

The Orpheum's 3 Manual 12 Rank Wurlitzer was originally installed in the Wilson Theatre in Fresno, California in 1926 and remained there until 1973. Originally 11 Ranks, another has just been added to further enhance a truly superb instrument. It has been lovingly installed and refurbished by George Stevens, master organ builder from Adelaide, who has done much work on church and theatre pipe organs. The

instrument was operable in a record six weeks with the help of six men working seven days a week. The usual time for such installation is approximately six months!

Built in 1925 by the Rudolph Wurlitzer Company in North Tonawanda, New York, it has seen particularly long service. It was in regular use through the 1930's and 1940's and was well maintained and in a playable condition up until its removal from the Wilson Theatre fifteen years ago.

In 1981, John Hamm, a Canberra business identity, purchased and imported the organ for his proposed Canberra Planetarium. When the plans for the Planetarium were scrapped, the Wurlitzer was put up for sale and eventually purchased by Mr John Robinson of Gordon, who renamed it the Ruth Robinson organ in memory of his late wife. The plan was to install it in the Power House Museum Theatre but government funds ran into short supply and the plan was delayed indefinitely and a long-term lease was arranged. Later the organ was purchased outright by the company.

The Wurlitzer installations includes 791 pipes and twelve ranks including Tuba, Clarinet, Orchestral Oboe, Vox Humana, Post Horn, Tibia, Open Diapason, Flute, Sautoon Strings, Celeste Strings, Kinura and so on. A Glockenspiel, Xylophone, Chrysogloitt and Marimba Harp also form part of the instrument.

From a Cremorne Orpheum Concert Program. N.B. The Chatswood Wurlitzer was finally re-opened last year.

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 the most exciting and versatile Australian keyboard talent to emerge on the popular organ scene in recent times.

This extraordinarily talented young man is not just a musician - he is a showman. A household name in the international circles of popular organ music fans, Neil Jensen is on the threshold of breaking through to become as universally well known to all Australians as he tours Australia performing the spinechilling score he has 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 in which he performed a 'whirlwind' concert tour of more than thirty cities.

To co-incide 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 six international concert tours and has produced several albums which are marketed internationally. Future tours and recording releases are now being produced.

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 it's original 'Art Deco' opulence. This massive multi million dollar restoration included the installation of an original 1924 'Mighty Wurlitzer Pipe Organ' which was imported from the Wilson Theatre in Fresno, California. Neil's appearances at the Orpheum, entertains 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 YELLOW ROLLS ROYCE"** - 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 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.

CONCERT REPORT

Tony Fenelon and John Atwell at the Orion

Sunday, 26th February, 1995

Although only eleven weeks had elapsed since **Tony's** Christmas concert, a near-capacity crowd presented themselves to hear the ever-popular duo. Once again the audience voted with their feet.

As soon as the duo opened their programme with *I Know That You Know* it was evident by the sparkling arrangement that we were in for a treat. *Stairway to the Stars* followed, complete with threads of *Clair de Lune*, while deep midnight-blue lighting created the appropriate mood. Our grateful thanks to **John Giacchi**, who was acting light engineer on this occasion.)

John then played *You are My Heart's Delight*, which I am sure delighted us all, and then followed on with *East of the Sun, West of the Moon*. **John** is an excellent exponent of **Buddy Cole's** style and his interpretation was very realistic.

Next a switch of mood, with *Memories of You* opening with piano and glockenspiel, and featuring a piano solo, jazz improvisation in the second chorus which did really swing along. A **Whitney Houston** number, *Nobody Loves me Like You do*, was featured as a duet, and then an old, evergreen *Only a Rose*.

Tony returned to the **Wurlitzer** with, no doubt, his "pièce de résistance" for the afternoon. This was his own transcription of selections from **Bizet's** opera, *Carmen*, which is such exciting music and lends itself to theatre organ

superbly. In fact, what other instrument could produce the castanets and tambourines essential to maintain the **Spanish** flavour and rhythm? This suite contained the *Overture, Toreador's Song, Aragonaise, Intermezzo, Changing The Guard* and finally the *Gypsy Dance*. At the conclusion the audience positively erupted into applause. **Tony** later told me that he did not have a score of *Carmen* and had written out the entire suite himself after listening to a recording.

The good news is that this suite will be featured on a new CD which **Tony** is working on. However, some privileged information revealed that by then it may be further orchestrally developed than as it was presented on this occasion.

Levitsky's Waltz in A Major preceded a lively number, *Juba Dance*.

John then announced and **Irving Berlin** medley which he had arranged with outstanding results. The medley started with threads of *Always*, segued into *Blue Skies* played in a jazzy swingtime, *Puttin' On the Ritz*, *Say it with Music*, with threads of *White Christmas*, leading into *There's No Business Like Showbusiness*. It was a brilliant arrangement which no doubt was a time-consuming task. However the result was both artistic and creative. It shone.

The second half opened with the duo performing *Lover* by **Rodgers and Hart**, played in a lively style with the piano and organ interwoven with a

magic that only two musicians who have worked together so frequently can produce.

John musically introduced **Cole Porter's I Love You** with **Greig's** composition of the same name (almost) and at the end announced that he too was making a CD in

the very near future. The title will be *Sounds of Wonder from Down Under!*

A most appealing duet version of *If I Had You* was followed by a "Moon" medley. Once again the arrangements had been painstakingly prepared. The bracket included *Moon River*, of course, then a swinging version of *Paper Moon* with a brilliant, improvised chorus, and finished with a jazzy version of *How High the Moon*. Several jazzier numbers were included in the programme and featured well-controlled percussion solos, the traps (drums) supplying a well-maintained beat throughout, except on one occasion when our instrument gave out a most unbecoming sound! (Sorry about that, guys, we will have that problem fixed soon.) Perhaps these numbers were specifically chosen for the duo's impending visit to the **USA**, with an **American** audience in mind. However, our **Orion** audience certainly enjoyed them. Please let's have some more.

The programme concluded with a rousing *Funiculi, Funicula*, again a specially prepared extended arrangement which I hope we will hear again. An expected encore, *The Little Rock Getaway*, again drew ecstatic applause.

On behalf of your **Sydney** supporters, may I extend our best wishes to **Tony** and **John** for their forthcoming tour of the **USA**, and wish them every success.

John M. Shaw
Vice President

