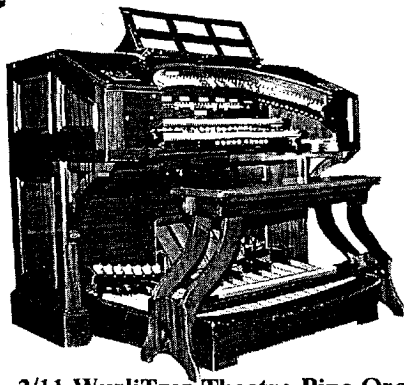
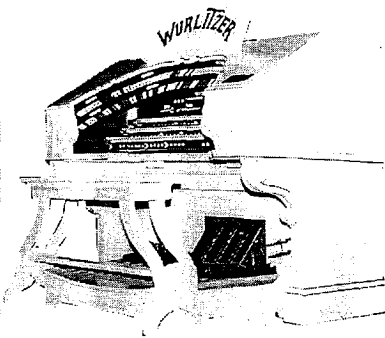


MARCH, 1997



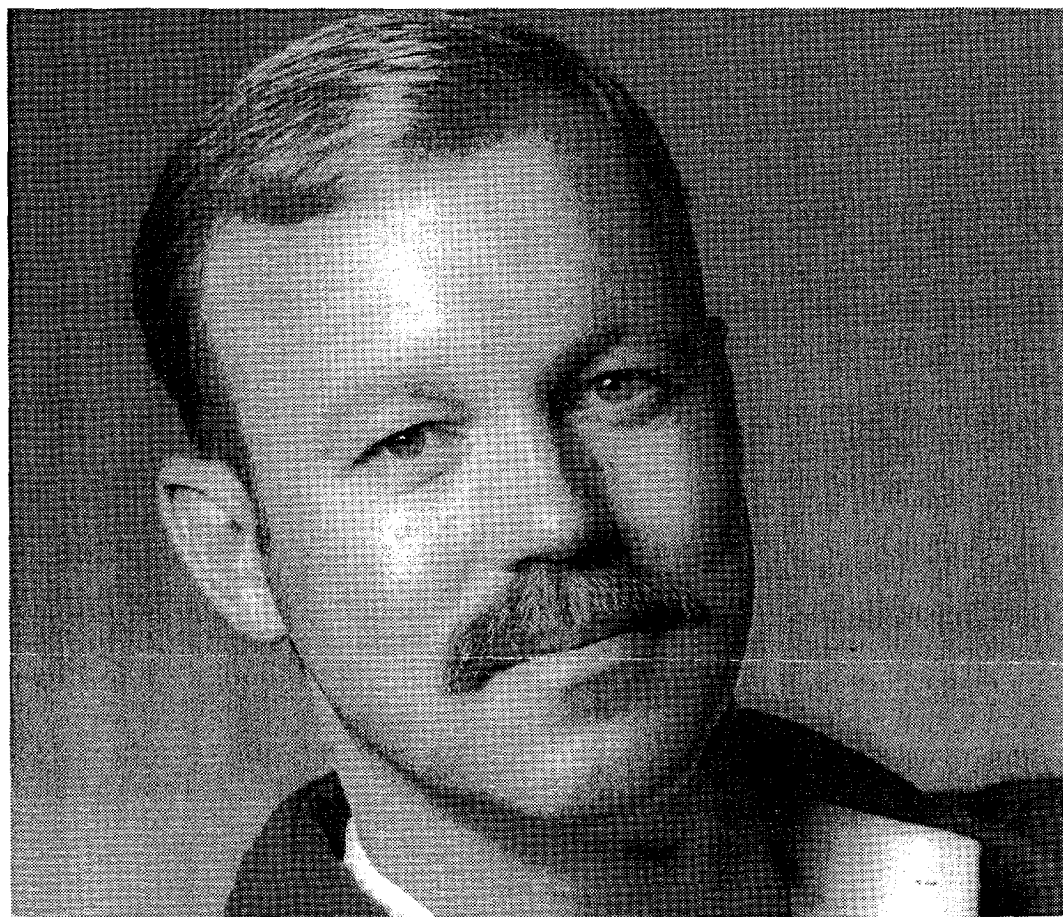
2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

TOSA NEWS



3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

Sydney's Only Resident Theatre Organist **NEIL JENSEN**



ORION CENTRE CAMPSIE

Sunday, 20th April, 1997

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Issue 3
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TOSA NEWS

MARCH, 1997

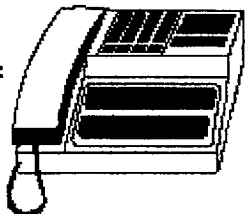
THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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WORLD WIDE WEB HOME PAGE - TOSA (NSW)

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MARCH

Sunday 2 at 2.00pm David Johnston Concert
Orion Centre Campsie

Monday 3 at 7.30pm Committee Meeting

28th - 31th March National Easter Convention

"Organ Pipes and Tassie Sights"

Hobart, Tasmania

APRIL

Monday 7 at 7.30pm Committee Meeting

Sunday 20 at 2.00pm Neil Jensen Concert
Orion Centre Campsie

Wednesday 23 at 7.30pm Members' Playing Night
Orion Centre Campsie

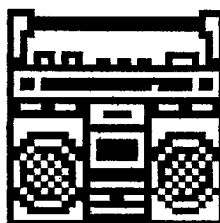
MAY

Monday 5 at 7.30pm Committee Meeting

Sunday 18 at 2.00pm John Atwell Concert
Marrickville Town Hall

Sunday 25 at 2.15pm Selwyn Theatre
Home Party

Wednesday 28 at 7.30pm Members' Playing Night
Orion Centre Campsie



REMEMBER TO TUNE IN TO
2CBA FM - 103.2

EVERY MONDAY AT 9.00 pm
For "Theatre Organ Highlights"
Presented by Chris Styles

Editorial

You will notice that if you wish to go to the **Hobart National Convention** at Easter that the reduction for early booking has been extended to the 25th March - a very generous gesture on the part of the **Tasmanian Division of TOSA** to compensate for the late distribution of the advertising flyers. The **Convention** promises to be an entertaining and memorable one, and your support will be well repaid by the pleasure gained.

Recent news suggests that later this year we will see return visits by popular organists such as **Barry Baker**, **Jelani Eddington**, **John Ledwon** from the USA, **Len Rawle** from the UK, and Australia's own **John Giacchi**. So stay tuned for more exciting details of these artists' probable appearances in **Sydney**. More news as the current, tentative bookings are confirmed. Looks like a great year ahead for TOSA.

Best Wishes,
Colin Groves



Welcome To New Members

We in TOSA (NSW) are proud to welcome the following new members to our ranks and we hope you will enjoy being part of our musical family :

Jan Barnes - Castle Hill
Doug Gregory - Jannali
John Harris - South Penrith
Sandra Nicholls - Carlton
Vernon Price - Maroubra
Sidney Russell - West Pennant Hills

WHERE ARE YOU?

**All those TOSA(NSW) Members who said they
would come to Hobart at Easter for the
Convention.**

?

and others!

?

we need your registrations

?

NOW!

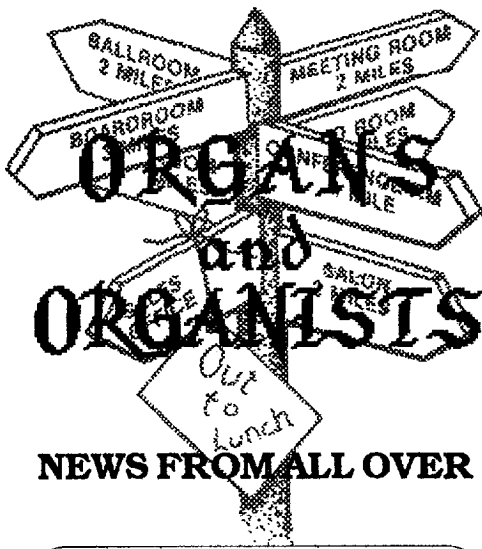
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Phone 03-62232224 or Fax 03-62315567 for details.

Because of problems which arose getting the flyers out, there will be no registration surcharge applied until the 25th of March.

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



CHATSWOOD

On Friday, 14th March, at 8pm there will be a concert on the **Wurlitzer** in the **Willoughby Town Hall** in Victoria Street, Chatswood.

The organist is **Ron Sinclair**, well-known as the regular **Roseville Cinema** organist. The concert will include two associate artists - soprano, **Leslie Martin**, and tenor, **Dean Sinclair**.

The price of admission is \$12, or for groups of 10 or more - \$10.

If you would like to attend this concert, bookings can be made on **9417 2987**.

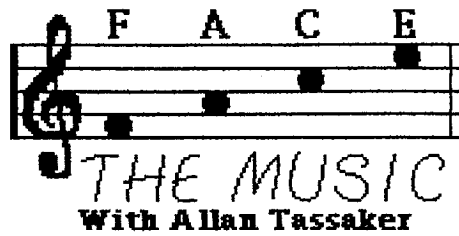
BANKSTOWN

A chance to admire the keyboard skills of TOSA member and organist, **Margaret Hall**, when she plays the **Yamaha** and **Technics** keyboards as a "one-woman-band" to accompany the pantomime production of **Cinderella** in the centre of **Bankstown**.

This production is by the **Bankstown Theatrical Society** with musical arrangements and direction by the multi-talented **Margaret Hall**, and it will be staged in the **Olympic Parade Theatre** in Olympic Parade, **Bankstown**.

The performances will be held on Fridays, 28th February and 7th March at 8pm, and also on Saturdays, 1st and 8th March and Sundays, 2nd and 9th March at 2pm and 5pm.

The price of admission is \$10 for adults; \$6 concessions; with a family ticket for \$25. For bookings, please phone **9825 4403**.



"I was giving a first lesson to a six-year-old child last week," said **Allan**, "and I had to ring the doctor."

"What for?" asked the conductor.

"He rejected his first organ!" smiled **Allan**.

IF YOU WANT TO BUY OR SELL A THEATRE, CONSOLE, OR SPINET ORGAN OR EVEN ANTIQUE MODELS, CONTACT : MANNING ORGAN SOCIETY ORGAN SEARCH FIRST. WE CAN HELP Phone/Fax (065) 531 431 Manning Organ Society 15 Burdett Street, Tinonee 2430

FOR SALE

RODGERS "TRIO"

Theatre Organ
Horseshoe Console
With Leslie Speaker
Excellent Condition
Church Use Only

Price : \$6,000.00 o.n.o.

Phone : **017 962 414**

FOR SALE

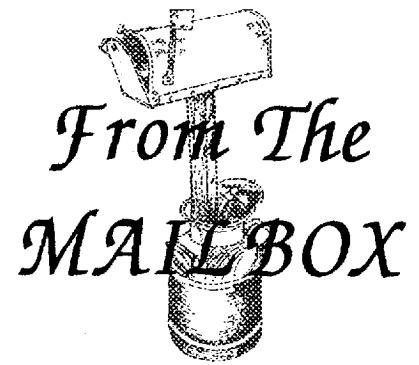
KAWAI Electronic Organ

2 x 61-note Manuals
25 note Pedalboard
44 Tab Stops, plus Drawbars
and Built-in Rhythm Unit
As New Condition

Price : \$2,000.00

Contact Kevin Clancy on :

9631 6189 after 7pm



Once again, our faithful TOSA member, **Bettine Vallance** of **Burwood**, has committed her thoughts on **Chris McPhee's** concert to a few, well chosen lines of poetry :

CHRIS McPHEE - Talent Superb

For our first concert this year, All the magic of music was there for us to hear,
When **Chris** came again to splendidly play.
His superb talent and outstanding knowledge shone through in every way,
And his chosen programme gave us so much pleasure, to light up our day.
The nostalgia was all there, for everyone to share,
In those magical moments beyond compare.

Bettine Vallance

WANTED

Long time member, Cedric Bramsen of Tuncurry, is seeking copies of some past TOSA News articles and offers to pay any photocopying and pasting costs. Can anyone help out?

"The articles in question are :

1. a seven manual organ with the two bottom manuals being piano size (perhaps the **Atlantic City Auditorium Organ**) - in a March or September, 1984 issue of **TOSA News**

2. The **Noreen Hennessy Story** from **Frank Ellis' Profiles of Australian Theatre Organists** - in a 1993-1994 issue of **TOSA News**

3. an article listing organs of over 200 ranks - between late 1994 and late 1996 in **TOSA News**

4. an article on **Arthur Lord's** residence organ - in the April 1963 issue of **The Diaphone**."

C. Bramsen
40 Kennewell Pde,
Tuncurry, NSW, 2428

WHAT ARE YOU DOING AT EASTER?

**TOSA(TAS) INVITES OTHER TOSA MEMBERS TO
JOIN US IN HOBART FOR THE 25TH NATIONAL
THEATRE ORGAN CONVENTION**

**FOUR DAYS OF AN INTEGRATED
MUSICAL HOLIDAY INTERLUDE FOR
YOUR ENJOYMENT AND PLEASURE.**

Phone 03-62232224 or Fax 03-62315567 for details.

Because of problems which arose getting the flyers out, there will be no registration surcharge applied until the 25th of March.

You are invited to a **TOSA HOME PARTY!!!**

Talented artists on the **Thomas Celebrity Organ**
and on piano

SUNDAY, 25th MAY, at 2.15pm

Hosted by **Ritchie Willis** and **Norm Read** at the

Selwyn Theatre

13 Rosemont Ave, Mortdale

(between Mortdale and Penshurst Stations)

Admission : \$8 for men ; \$6 + a plate for ladies

Limited Seating!! Book Early!!

Booking Essential on 95803581

Proceeds to the TOSA Building Fund

Late last year **Robert Goode**, who is Associate City Organist at the **Sydney Town Hall**, came across the **Majestic Theatre in Pomona, Queensland**. He took a photograph of the theatre and picked up a brochure describing briefly the history of the **Majestic Theatre**, of the **Wurlitzer Pipe Organ** installed there, and of the silent film era in **Australia**. The following items are from this interesting advertising leaflet. The theatre and its attractions are definitely worth a detour for anyone travelling in **Queensland**.

THE MAJESTIC THEATRE, POMONA, QUEENSLAND

The **Majestic** was built in 1921 for a **Mrs. Osborne**, the licensee of the **Railway Hotel**, which stood in **Factory Street**, a few doors from the **Majestic**. Until early 1921, the town had been served for its social functions by a hall on **Exhibition Street**. As there was a need for such a venue, the **Majestic** was built in what was then the centre of town.

Built as a multi-purpose hall, from its opening late in 1921, it has been in constant use. A travelling picture show man set up his base here and **Saturday night pictures** became a way of life for **Pomona**. The venue was also used for **Deb Balls, Boxing Matches, Roller Skating, Concerts** and all the social functions of the town and surrounding district. In 1925, a supper room was added to cater for the many functions held there. This area is currently used as a fire exit, organ chamber and stage-lighting control area.

Sound films were shown here in 1929 and the present bio-box was added to the front of the building at this time to accommodate the bulkier and more delicate equipment. The **Majestic** continued to be used for all local, social functions as well as pictures until the erection of the present **Memorial Hall**. These functions steadily shifted to the **Memorial Hall** until the late 1930's when the proprietor, **Mr Ernie Bazzo**, installed a small balcony seating 50 and replaced the canvas sling seats with theatre chairs from the **Princess Theatre, South Brisbane**.

The **Majestic** now ran as a picture theatre with screenings on **Wednesday, Friday and Saturday nights**. During the

Australia's Longest Continuously Running Theatre

THE HISTORIC
MAJESTIC THEATRE
POMONA
QUEENSLAND, AUSTRALIA



ESTABLISHED
IN
-1921-

Australia's only Original Silent Movie Theatre

Second World War, to cater for troops at an adjacent army base, the **Majestic** ran movies seven nights a week.

In 1956, the original equipment was replaced by Western Electric equipment from the **Tivoli Theatre in Brisbane**, and this equipment was replaced and updated in 1980. The original stage was enlarged in 1979-82 to cater for the growing use of the theatre for stage productions and concerts.

The demise of theatres such as the **Brisbane Regent, Wintergarden, Her Majesty's** and the **Ipswich Wintergarden**, has made it possible to obtain stage drapes, equipment and theatre furnishings to turn this historic building into a working theatrical museum.

Currently, the theatre screens silent movies on a regular basis to coach tours. A unique collection of **Queensland** theatrical history is embodied in this building, which should retain a place in this country's cultural heritage.

THE MIGHTY WURLITZER PIPE ORGAN

The **Wurlitzer** pipe organ at the **Majestic** is the only theatre organ installed in a theatre in **Queensland**. Built to accompany silent movies, this organ is now fulfilling its original role and entertaining and thrilling generations of people who have never seen an original presentation of a silent movie. The organ came from the **De Luxe Theatre, Melbourne**, where it was installed in 1923 and contains pipework from the **St James Theatre, Dunedin, New Zealand**, the **Gaumont Palace, Lewisham, England**, the **Strand Theatre, Hobart**, and parts from many other locations.

THE INTRODUCTION OF MOTION PICTURES

Many workers contributed to the achievement of motion pictures, but the commercialisation of the medium is mostly due to **Thomas Edison** and his assistant in charge of movie development, **William K. L. Dickson**.

By October 1892 they produced practical movies on the same 35mm film which remains the cinema's standard today. Edison and Dickson believed that profit would be maximised by showing films to one person at a time, so they devised a peepshow movie viewer called a "Kinetoscope"

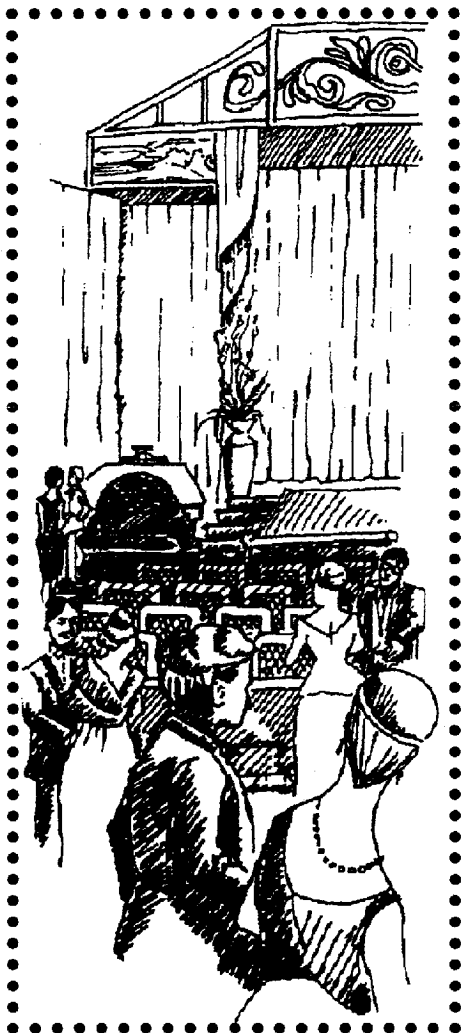


that year only a few remain.

In the country areas, travelling showmen took the movies to the outback and the people could now enjoy the same entertainment as their city cousins. The entertainment was inexpensive and

The first set of kinetoscopes exhibited to a paying public opened in New York on 14th April, 1894. Over the next year the Edison-Dickson kinetoscope introduced commercial motion pictures worldwide - to Sydney on 30th November, 1894, and to Brisbane on 13th August, 1895. However, movies were not projected onto a theatre screen in Australia until the magician Carl Hertz previewed a British projector at the Melbourne Opera House on 17th August, 1896. Its popularity heralded the arrival of an entertainment medium particularly suited to Australia as a conqueror of isolation.

Australian films supplemented the



imports from 25th October, 1896. The Lumière Company's Australian representative Maurice Sestier (1865-1928) shot *Arrival of SS Brighton at Manly* on that date, and a week later produced the first local "hit" movie - the *1896 Melbourne Cup*.

Queensland produced the world's first anthropological research films in September, 1898, when Cambridge University's Professor A. C. Haddon shot dances by Aborigines and Torres Strait Islanders on Murray Island. The state also made the world's first governmental films in 1899, when Fred Wills produced a series for the usage of immigration lecturers in Britain.

Australia's first corporate film producer was the Salvation Army's propaganda wing, the Limelight Department, which made a series of feature-length slide and film shows from 1898 onwards. Early productions included their social work documentary *Social Salvation* (1898 - 1899) and a dramatisation of the lives of the early Christian martyrs in *Soldiers of the Cross* (1900) - a presentation of 200 slides, 15 film inserts, music and lecturing. Early in 1901 they formed the Australasian Kinematographic Company, shooting the Federation documentaries - *Inauguration of the Commonwealth* (1901), the *1901 Royal Visit* and the Australian history documentary *Under Southern Skies*.

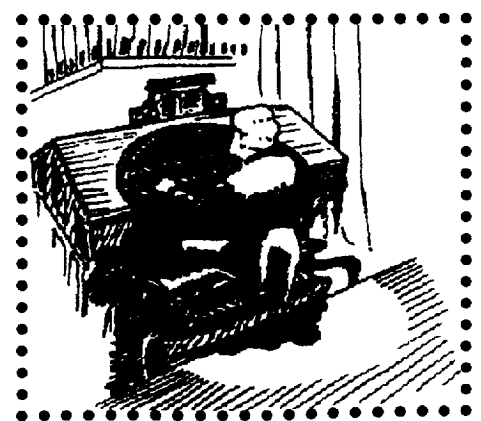
The Salvation Army also produced a short bushranging drama filmed in Winton, Queensland, during March, 1904, but it was not until December, 1906 that Australia produced its first hour long story film, *The Story of the Kelly Gang*. Produced in Melbourne by chemists, Johnson and Gibson, in association with the Tait Brothers, its success was immediate (it was banned in N.S.W.) and Australian Film Production was launched. In 1911, 39 feature films were made of which records still exist, but of the films made

enormously popular. In 1919, Raymond Longford made the movie which has become a classic of the silent era - *The Sentimental Bloke*, and by 1920 film production was firmly established. In 1925 Charles Chauvel, the most famous of Australian directors, made his first film, *Moth of Moonbi*, in Queensland.

However, during the 20's the Americans realised that here in Australia there was a vast, untapped and very lucrative market. Consequently, they moved in to capture it by putting the movie houses under exclusive contract to their product - so not only could under-funded Australian films not compete with American production values, but the exhibition outlets were also tied up, so that a producer could not get a theatre in which to screen an Australian film. At the end of the 1920's sound burst on to the silver screen and the era of the silent movies came to an end.

THE MAJESTIC

Australia's only Silent Movie Theatre
All performances accompanied on the
Wurlitzer Pipe Organ
Screenings for Parties of 10 or more
Movie Only - \$5.50
With Morning or Afternoon Tea - \$8.00
Evening Screenings
with Wine & Nibbles - \$8.00
Every Thursday - 8.30pm
Phone : (07) 5485 2330
or : 019 496 358



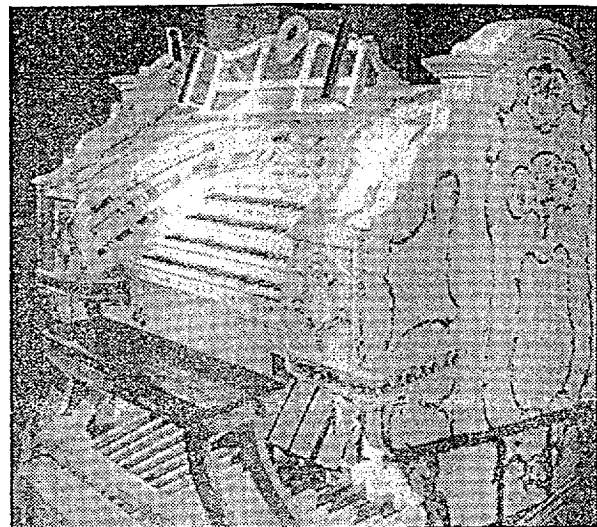
An Organ on the Move

Last year it was learnt that the Manchester Free Trade Hall in the UK was marked for redevelopment as a hotel site. As most organ buffs know, this hall has housed, since 1977, the 4/20 Publix No.1 Wurlitzer originally installed in the Manchester Paramount/Odeon Theatre. Local interest in this organ is so high that there are at least two possible sites for the re-installation. John Potter of the Lancastrian Theatre Organ Trust sent copies of these local, UK newspapers' reports of the final concerts and the competition to re-house this famous and much-recorded Wurlitzer.



• Massive send-off: Internationally-famous organist Nigel Ogden at the mighty Wurlitzer.

Battle is on for Wurlitzer



STOCKPORT Town Hall could be set for a war of the Wurlitzer with its Manchester counterpart.

The mighty 15-ton organ from the Free Trade Hall seemed destined for Stockport when the hall closes next month.

But officials at Manchester City Council are now pulling out the stops to block the move.

They've asked the Lancastrian Theatre Organ Trust, who own the £250,000 organ, for 10 days' grace to come up with an alternative home in Manchester.

One suggestion is that it could be housed in the long-empty Hulme Hippodrome if and when it is converted into a museum of the music hall.

Meanwhile Don Hyde, vice-chairman of the trust, said any move would probably take at least three years, as volunteers painstakingly took it apart, then cleaned and reassembled its tens of thousands of parts.

Wurlitzer fans piping up all over for huge send-off

ORGAN fans were pulling out all the stops to give the Free Trade Hall's mighty Wurlitzer a massive send-off.

They got their last chance to hear the old 1930s instrument before it leaves the building which has been its home for the past 20 years.

The organ used to provide musical accompaniment at the old Paramount, later the Odeon, Theatre in Manchester from 1930 to

1973. It took two weeks for it to be brought down from 60ft up high on the theatre walls, but it wasn't until 1977 that it was installed at the Free Trade Hall.

In September, the Halle is moving to the Bridgewater Hall which has its own purpose-built classical organ, leaving the Wurlitzer without a home.

The much-loved instrument, which has been heard by millions on the Radio 2

programme The Organist Entertains, will be dismantled over three to four weeks and put in storage, its future unknown.

On Wednesday its owners the Lancastrian Theatre Organ Trust, bid the organ a sad farewell with four separate parties.

They will now spend up to four weeks removing the 15 tons of parts that make up the instrument before it is packed away.

John Potter of the trust recalled how the Wurlitzer was donated to them by the Odeon.

"It took us three years voluntary work to re-build it and put it into the Free Trade Hall," he said.

"We never expected we would have to pull it out again."

He insisted the organ would not be shipped back to America, home of the Wurlitzer company.

"Although it is American its rightful place is here," said John. "It was invented by Robert Hope Jones who lived in the Wirral and most of his work was done by Jardine and Company who were based in Old Trafford."

From the Manchester Metro News, July 1996

Manchester Organ on the Move (cont'd)

From the Manchester Metro News, July 1996

Pipe dream for ballroom

TEA-DANCERS at Stockport's Town Hall could soon be waltzing to the unique sounds of a Wurlitzer.

For Stockport Council has just been offered the fabulous pipe organ from the Free Trade Hall.

Organ owners, the Lancastrian Theatre Organ Trust, had hoped that when the final curtain fell on the Free Trade Hall the organ could be moved to another city centre venue.

But their efforts to find a new home for the organ have failed.

And now the instrument has been offered to Stockport Council to place in their own ballroom.

Conservative Bramhall councillor Ken Holt is a strong supporter of

by Deborah Haile

the bid to bring the organ, which is twice the size of the Wurlitzer in the Blackpool Tower Ballroom, to Stockport.

He said: "It would be very prestigious to the town. It would bring a lot of concerts and other events."

Built in 1930, the 15-tonne organ is the largest ever to be shipped to Europe.

It was initially installed in the city's Odeon, but when that was split into a multi-plex in 1968 the organ was moved to the Free Trade Hall.

The organ is worth £250,000 but Don Hyde, vice-chairman of the



• Organ transplant? The Free Trade Hall Wurlitzer could be going to Stockport.

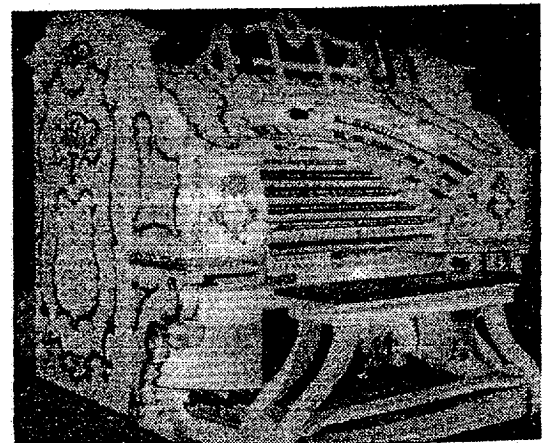
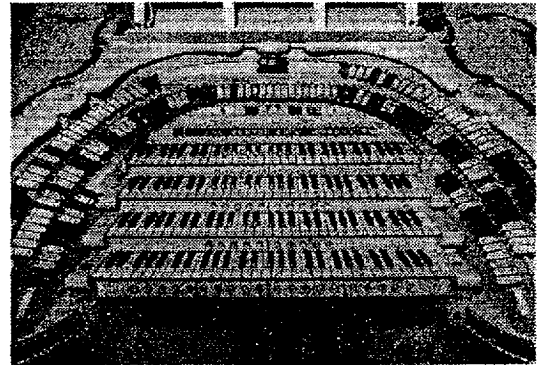
trust, says it would be free to the council.

He said: "It would be on permanent loan. We would continue to look after it, so it wouldn't cost the council a penny. It could make Stockport famous."

The council is now considering the offer.



■ WIND OF CHANGE — organist Nigel Ogden and the mighty Wurlitzer



Stop-go riddle of music giant

A TOWN's bid to house the Free Trade Hall's historic Wurlitzer organ may have hit the buffers.

Stockport is pulling out all the stops to try to bring the 15-ton organ to the town hall ballroom to transform it into a tourist magnet to rival Blackpool Tower ballroom.

The organ is due to be removed from Manchester's Free Trade Hall early next month when it ceases to be a music venue.

But Manchester city council, which is

stumping up the cash to move the organ, said Stockport had been "out of the frame" in negotiations about the £250,000 instrument's future. The Lancastrian Theatre Organ Trust, which owns the organ, said its intention was for the Wurlitzer to stay in Manchester.

Don Hyde, vice-chairman of the organ trust, said: "It was our intention for the organ to stay in Manchester city although we are looking elsewhere."

"We would still like it to be in the middle of Manchester."

The History of the Manchester Free Trade Hall WurliTzer

The following history is taken from the programme of one of the Free Trade Hall's farewell concerts. This concert, held in September, 1995, was entitled *The Last Nights of the Choirs* and included 500 voices in 22 male voice choirs and Nigel Ogden, who played at last year's Sydney National Convention, at the WurliTzer organ

This time next year the Free Trade Hall will be in the hands of the demolition men and the WurliTzer organ will be in over a thousand pieces and in storage. This will mark the end of the second chapter in the life of this now famous WurliTzer. The first chapter was the 43 years the organ spent in the Paramount/Odeon Theatre in Manchester's Oxford Street, where the organ, Opus 2120 from the WurliTzer Factory in North Tonawanda, New York State, U.S.A., was first installed in 1930.

The organ played a major part in the opening programme on October 6th when the film "The Love Parade" starring Maurice Chevalier headed the list of attractions which also included a performance by the original Plaza Tiller Girls accompanied by the Paramount Orchestra and the organ. Cigarettes were 10 for 6d, a Ford car £180, and admission prices ranged from 1/3d to 3/6d.

The WurliTzer continued to play its part in the life of the theatre and was never out of use until the theatre closed for modernisation in July 1973. When the theatre closed Rank Leisure Services arranged for the WurliTzer to be donated to the Lancastrian Theatre Organ Trust for preservation.

There was a very good reason why such a comprehensive WurliTzer theatre organ should be preserved in Manchester, because the WurliTzer organ, although built in America, was the invention of an Englishman born at Hooton on the Wirrall. Robert

Hope-Jones was a telephone engineer by profession and also an organist in his local church. He realised that by using telephone technology it was possible to detach the organ keyboards from the actual pipes and thus the latter could be placed anywhere in a building with the organist seated where it was convenient. He experimented on an organ in St. John's Church, Birkenhead, and there is a well known publicity photograph of him sitting at the organ console (keyboards) in the graveyard outside the church playing the organ inside! One of the first organ builders to carry out some of the ideas of Robert Hope-Jones were Jardine and Company of Manchester whose records showed various instructions and contracts signed by the inventor of the Mighty WurliTzer.

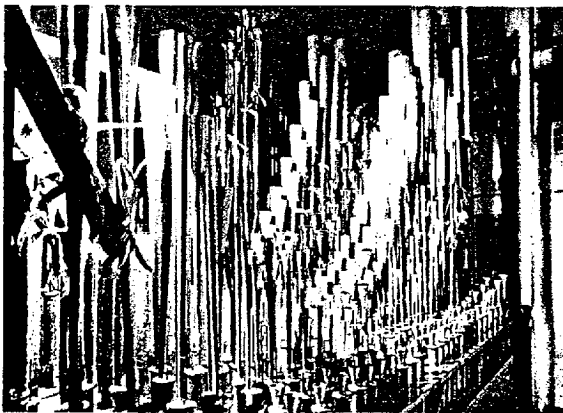
Eventually he emigrated to America where his patents were taken over by the Rudolph WurliTzer Company who were just starting to build instruments to accompany silent films in the early picture houses. Their first instruments carried the name "WurliTzer Hope-Jones Unit Orchestra", for Robert Hope-Jones had developed the specification of the organ along the lines of orchestral voices. So, on the Free Trade Hall WurliTzer, you will find voices such as Saxophone, Clarinet, Flute, Trumpet, Strings, Oboe and so on. There are also stops such as Piano, Xylophone, Drums, Glockenspiel and more, all of which are the actual instruments situated with the pipes in the organ chambers, and playable from the organ console.

The Lancastrian Theatre Organ Trust offered the WurliTzer on permanent loan to the City of Manchester for installation in the Free Trade Hall and this offer was accepted. Members of the Trust Technical Team set to, and over a four year period, working voluntarily, they restored and rebuilt the WurliTzer and it was re-opened to the public on the 11th September 1977.

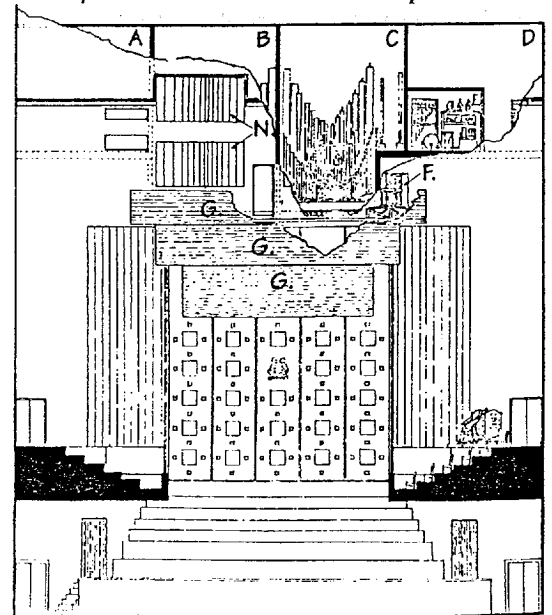
Since then it has continued to be used for many purposes, both solo and in conjunction with choirs, orchestras and other instruments and has been recorded on CD's and for radio and so has become known world wide. It was never envisaged by the Trust's Technical Team that they would ever be called upon again to dismantle this WurliTzer but this is the case and, just as it was in the Odeon, here at the Free Trade Hall, 90% of the organ is situated high in the roof and everything has to be brought down to ground level - a mammoth task. The Trust is working with the City of Manchester on plans for a new home and in the meantime the organ will go into storage.

The Lancastrian Theatre Organ Trust welcomes your continued support for this project and membership details can be obtained from the Membership Secretary, 32 Victoria Avenue, Cheadle Hulme, Stockport SK8 5DL.

The latest news to reach me is that the organ is still in the darkened Free Trade Hall as there have been planning problems with the new development. -Ed.



Above: Some of the 1400 pipes in the organ chambers over the stage



Right: A diagram showing how the organ itself is a long way from the console you see in the hall.

- A: Xylophone, harp
- B: Main chamber
- C: Solo chamber
- D: Percussion chamber
- F: Piano on baffles
- G: Baffles
- N: Swell shutters

Computer Assisted Music Making

Heather Finch of Denistone has sent in this delightful and informative item about using computer programmes to make the organist's life a little easier. It is certain to be a useful article for those members with the right kind of equipment and of interest to those who may be thinking of investing in more electronic gadgets. The wonders of modern technology!

We all know that our beautiful **Orion** organ is operated with the help of a computer. There are other, less spectacular, uses for computers in music, even for those of us who can never aspire to play the **Wurlitzer**.

A couple of years ago, we purchased a new computer, complete with sound card.

I had no idea what a sound card was, and still don't, but I use it often.

Talking to my Computer Programmer son, I wondered aloud if there were a computer program which writes musical notes. Sure enough, **Ray** and **Tony**, in my very own suburb, were the people to contact.

Ray sat me down and asked, in simple terms, what sort of computer I had, and what I wished to do with "Computer Music". Very soon I was the proud owner of "Music Time", a program designed primarily for printing music, but with many other helpful features.

I bought it with the simple idea of tidying up my own arrangements of organ music. I'm a very basic organist, and find it very difficult to play "without the dots".

As in other new fields, I soon found that it had other uses.

It can transpose! After the somewhat laborious entry of the notes, a couple of mouse clicks magically change the key in a flash.

I play the piano for some Sunday Services at a local nursing home. Someone had the bright idea of making computer-generated large print copies of the most commonly sung hymns at these services. This was a great help to some of our residents, but the problem of high notes remained.

I'm a slow thinker, but eventually the penny dropped, and I was able to transpose these hymns, so that they were mostly in the range of the Middle C octave. The new music is now in a folder for use by all the pianists who help with this work. Copyright is not a

problem as all of the hymns are many years past the copyright regulations.

My father, in his 79th year, is a very active baritone soloist. However, he is finding it difficult to reach the tenor notes he used to sing. Transposing his music is simple and accurate. It allows him to continue to sing his favourites, and his piano-playing friend can read the clean copies easily.

I also play the organ for our church choir. We have an organ with a transposer, which I sometimes use "at the early service", when voices are still shaky. It can sound a bit strange, when the organ plays a different key from the one you are playing, but you do get used to it.

Our recent Service of Carols and Lessons was an occasion when, for the first time, we combined the organ with a number of solo instruments - flute, clarinet and French horn. The flute was no problem, but the clarinet is a Bb instrument and the horn plays something else altogether. No problem! Enter the music in the original key, ask the player which key he needs, transpose, and print!

It can be argued that a real musician shouldn't need such new-fangled things, but the struggling amateur can certainly use it, and it saves so much time.

So far I have mentioned only printed music, but this program can also play it. This is great for checking your notation for accuracy before transposing or printing, but I have found another use for it.

We are trying to encourage cooperation between the youth group and its music, and the more traditional tastes of the older members of the congregation. This means that, if I want them to sing "my" music, I must be prepared to sing, and play, "their" music.

We have an electronic piano, which I sometimes use for modern music. I find it difficult to sight-read syncopated music, but can manage once I've heard

it. My solution to this problem was to enter the notes into the computer and have it play them back for me. The only real problem is that the computer plays with frightening accuracy.

My next trick is to save up for a MIDI keyboard with floppy disk. This will make note entry so much quicker, but then I can save up for a bigger and better program, designed for playing as well as printing.

I could use it at the nursing home, when it could play while I help lead the singing. It would be very helpful at choir practice. When Dad's accompanist is not available, he could take him along in a box. My Computer Programmer son, who is also a musician, will want to "borrow" it. My one-year-old grandson adores playing both music and computer keyboards. You see, computer music is for all ages. Oh dear, perhaps I should buy SEVERAL keyboards!

HEATHER FINCH.

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Report on **CHRIS McPHEE's** Concert at the Orion Centre Campsie on Sunday, 2nd February, 1997

by *Chris Styles*

I arrived at the **Orion Centre** early to greet the workers preparing for **Chris's** concert and was also able to greet our organist as he had lent me some music which I needed for an upcoming recital I have later in the year. **Chris** was rehearsing as I walked into the auditorium and I thought, "This is going to be a great concert" and it was. **Chris** was in fine form - his usual relaxed self and he had a great program of music lined up for us.

The hall was packed - so great to see. Thanks to all who attended to support this young man who has well rewarded us by his music playing previously.

Now I give 11 out of 10 for originality and **Chris** brought the organ up with a number I hadn't heard before - **Jerome Kern's Kalua** - no matter, it was a great show opener.

Chris's speciality are the novelty numbers and he always produces a collection of new ones for us at each concert. I also admire **Simon Gledhill** who has this very pleasant habit of producing and introducing to us the unusual and novel. This particular novelty was *Raindrops*. This introduced our delightful **Wurlitzer** piano to good effect.

Now, who sang *Make Believe* in the last movie version of *Showboat* which appeared in 1952? Was it **Kathryn Grayson**? Anyway **Chris** played this well known tune delightfully.

Next was *Song of the Islands* and **Chris** again produced unique sounds on the **Wurlitzer** to my ears, but to great effect.

After explanations of, I think, **Marr and Colton** organs with their tabs labelled "gruesome" and "pathetic", **Chris** endeavoured to emulate a sunset with a composition of a theatre organist **Eddie Layton** called *Portrait in Sound*.

This was very atmospheric music and extremely interesting and entertaining.

Now came the music of **Sigmund Romberg**. We in the back pew (I had some help in naming tunes again - thank you, gang!) picked out *Deep in my Heart, One Kiss, Stout-Hearted Men, Sweetheart, One Alone, Drink, Drink*, etc, and there were a couple of others. Music just written for the theatre pipe organ!

To the **Johnny Ray** favourite (I confessed to my friends - **Johnny** who? - which of course was a little white lie, as I was around when **Mr Ray** appeared in **Aussie** - mind you, just a very young lad though) and the music? - *Walking My Baby Back Home*.

Chris followed this with a superb version of *Moonlight in Vermont* in which I was really carried away - well done **Mr McPhee**.

Now came that well known *Czardas* but not with the comment - not that piece again! - as this was played in a style that could never be described as "we've heard it before". That to me is the sign of a true artist who can play an old warhorse and make it sound fresh.

Chris made a good excuse next for calling interval (I don't need to repeat it here!) and took us up to coffee/tea time with the **E.T.Paull** march *Signal from Mars*. Much "oomph" and as brassy as it should be. **Chris** has mentioned himself before that **E.T.Paull** has a similar sound for all his music - I'd agree - something like **John Williams' Star Wars** and **Superman** music - sounds all the same to me, just a slight rearrangement of the same notes!

Interval came and went and **Eunice Palmer's** tea and coffees went down

well as always. The raffle came and went and I missed out again on the great prizes!

Back to the music, and **Chris** brought the organ up with a tribute to a famous theatre organist of **Adelaide** origins, **Knight Barnett**, and a very authentic version of *Memory Lane* with the organ rescaled electronically to its specification as it might have been played by **Knight Barnett** in times past.

We next enjoyed *Chloe*, I've always enjoyed that piece of music since **George Wright** brought it out on Hifi-records many, many years ago.

At the Codfish Ball was a giggle and then a beautiful *Evensong*, a tribute to his teacher from **Chris**.

The music continued with, amongst other numbers *Waltz of the Orchids* (not the Flowers!), **Irving Berlin's How Deep Is The Ocean** and *Mexican Hat Dance*.

John Farnham's Please don't ask me got an airing and this melody fits exceptionally well on the **Wurlitzer**.

Chris's big piece was a selection from *The Glums*, otherwise known as *Les Misérables* - delightful to listen to, though this show has never really "grabbed" me. That didn't stop my enjoyment of **Chris's** interpretation though.

Chris's final number was not *Filet Mignon* but *Rhapsody Mignon*, again a very tasty morsel and again showing **Chris's** great originality.

We didn't let **Chris** go without an encore - *The Fire Drill March* which fittingly took out the music.

Thanks **Chris** for getting 1997 off to a wonderful start for **TOSA NSW and its exciting concert year**. We look forward to more music making here and to your new CD.

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 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** became known to all **Australians** when he toured **Australia** performing the spine-chilling 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** where 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 seven 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 its 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** 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 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.

.....
Last year, towards the end of Neil's USA tour, Karl W. Keller, expressed his appreciation on the Internet :

Last evening, 26th October, 1996, **Neil Jensen** presented a concert on the **3/66 Kimball Theatre Organ** at **Dickinson High School** in **Wilmington, Delaware**, and completely captured his audience with his command of the organ and his style of playing. It is rare at **Dickinson** to honour an artist with a standing ovation but when **Neil** finished his last number the audience rose almost as one and applauded long and loud. It was an **OUTSTANDING** concert and it is my hope that **Neil** will be back in the very near future.

Neil Jensen hails from **Australia** where he studied classical piano before turning to the organ. He is now recognised as one of the world's finest orchestral organists.

The **Dickinson** concert was the last in the **USA** for this season as he is returning to **Australia** on October 28th. For those who heard **Neil** in other venues I know you share my enthusiasm for **Neil's** playing. For those who have not heard him I will only say that you have missed a great experience. Anytime you can attend one of his concerts I recommend you do so.

Karl Keller

Musica est Die donum optimi

