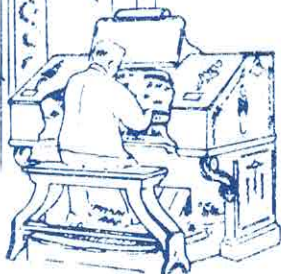




# TOSA NEWS

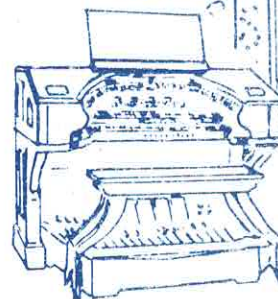
WALTER STRONY  
PLAYS MARRICKVILLE  
A ONCE ONLY CHANCE TO HEAR  
THIS TALENTED ARTIST



THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA, N.S.W. DIVISION

ADDRESS BOX A584 P.O. SYDNEY SOUTH, 2000

REGISTERED FOR POSTING AS A PERIODICAL—CATEGORY E



Price 40¢

## DATES FOR YOUR DIARY

FRIDAY 4th - MONDAY 7th APRIL T.O.S.A. National Convention in Sydney. Whilst it is now too late to obtain the package deal it is still possible to book for the single venues. By ringing Mr Ron Smith 529.7379. It is not too late to attend the Walter Strony concert on Easter Saturday night 5th April at Marrickville Town Hall at 8.00 p.m. There will be tickets available at the door so come along and bring a friend or two for this once only organ concert which is to be the focal point of the convention.

### SATURDAY 19th APRIL HOME PARTY

Arthur and Ruth Sims have made their home available to members on this date, to meet and enjoy a common interest around their Eminent 2000 organ. As accommodation is limited to approximately 30, book early on 631.9767. The address is: 25 Springvale Road, Wentworthville. Admission: Gents \$2.00, Ladies \$1.50 plus a plate.

### SUNDAY 18th MAY MARRICKVILLE TOWN HALL 2.30 P.M.

Our member David Parsons will give a recital on the ex Prince Edward organ. David needs little introduction as his talent is well known to members of T.O.S.A.

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and the public alike for his recitalson many Sydney organs, including the Opera House and the Sydney Town Hall. David has also made a record on Marrickville organ. An important item of interest about David is that he has been appointed Assistant Organist by the Sydney Council to the Sydney Town Hall Organ in the Specialist Field of Lighter or Theatre organ type music, and it is a great honour for T.O.S.A. to have one of its members be given this important position and it also shows both the Council and the audiences are interested in using and hearing this magnificent instrument used in a different capacity to the accepted style.

ADMISSION: Adults \$4.00, Members \$3.00, Pensioners and Children \$2.00

FRIDAY 6th JUNE MARRICKVILLE TOWN HALL 6.45 P.M.

This is the venue of our Mid-Year cabaret. Full details of this event are included in a separate page in this issue.

FRIDAY 24th - SUNDAY 26th OCTOBER

Weekend tour of Hunter Valley. Full details were given in last months T.O.S.A. News and will be repeated at a later date. For details phone Phyl Wilson 759.6050.

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DIRECTORY

PATRON: Ian Davies PRESIDENT: Alan Misdale (525.5554)  
VICE PRESIDENTS: Doug Smith, (750.0917), Frank Ellis, (649.7011),  
SECRETARY: Ernie Vale, (798.6816), TREASURER: Edna Smith, (529.7379),  
MEMBERSHIP SECRETARY: Ron Smith, (529.7379), PRACTICE CONVENOR: Chris Palmer,  
RESEARCH AND ARCHIVES: Ian Cameron. RECORDING ENGINEER: Ray Garrett.  
EDITOR: Jack Lawson (569.3775).

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PERSONAL COLUMN

Member Mr W. (Bill) Stewart of Ganmain has had the misfortune to have spent a few spells in and out of hospital and is about to go in again, we hope it wont be for long Bill and you will soon be fit and well again, incidently Bill would like to hear from any member who has five minutes or so to drop him a note and fill him in on the organ world. His address is P.O. Box 13, GANMAIN 2702.

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Back copies of T.O.S.A. News are available from Membership Secretary Ron Smith, 529.7379.

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VERY VERY URGENT

We urgently need storage space for some Capitol organ parts, any person having equal to a double garage which is dry and not in direct sunlight please contact Ernie Vale or Alan Misdale. 798.6816 or 525.5554.

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FOR SALE

Lowrey Lincolnwood Spinnet Valve organ \$250 or exchange for piano. Phone 571303.

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RECITAL DATES FROM THE SYDNEY ORGAN JOURNAL

SYDNEY OPERA HOUSE APRIL ORGAN SEASON:

Dusk Recitals: Mondays: 6.15 pm - 7.00 pm  
Admission: \$2.00; Society Members \$1.50 \*

APRIL 14 Arno Schönstedt  
APRIL 21 Michael Dudman  
APRIL 28 Jennifer Bate  
MAY 12 David Kinsela

LUNCH RECITALS: Mondays: 1.15 pm - 1.45 pm  
Admission: free

APRIL 21 Werner Baer  
APRIL 28 David Parsons  
MAY 5 Cliff Bingham  
MAY 12 Dale Ringland

English organist, Peter Hurford, will give four recitals --  
two each in April and May:

Wednesday, April 16 -- Lunch Recital: 1.15pm - 1.45pm  
Admission free.

Thursday, April 17 -- Dusk Recital: 6.15pm - 7.00pm  
Admission \$3.00; Society Members \$2.00

Monday, May 5 -- Recital: 8.15pm  
Admission prices: Reserve A \$8.50; B \$7.50  
C \$4.50; Society Members \$5.00 (A Reserve only)

Friday, May 9 -- Concert: 8.00pm  
Admission prices: Reserve A \$9.50; B \$8.50  
C \$4.50; Society Members \$5.00 (A Reserve only)

\* Proof of membership by showing Society membership card --  
these cards will be mailed to members shortly.

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GREAT HALL RECITAL SERIES: An interesting series of organ recitals in which  
four Widor Organ Symphonies are coupled with the Vivaldi/Bach Concertos will  
be presented at the Great Hall of Sydney University commencing on March 12.  
Admission is free. Each recital begins at 6.15pm.

WEDNESDAY MARCH 12 -- NORMAN JOHNSTON

WIDOR: Symphony # 5 in F minor, Op. 42  
VIVALDI/BACH: Concerto in G major, BWV 592

WEDNESDAY MARCH 19 -- HEATHER MOEN

WIDOR: Symphony # 6 in G minor, Op. 42  
VIVALDI/BACH: Concerto in C major, BWV 594

WEDNESDAY MARCH 26 -- NORMAN JOHNSTON

WIDOR: Symphonie Gothique, Op. 70  
VIVALDI/BACH: Concerto in a minor, BWV 593

WEDNESDAY APRIL 9 -- IAN RATCLIFFE

WIDOR: Symphonie Romaine, Op. 73  
VIVALDI/BACH: Concerto in d minor, BWV 596

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TOWN HALL THURSDAY EVENING ORGAN RECITALS: Free admission.  
Performances start 6.15p.m.

March 20	Robert Ampt
March 27	Robert Ampt
April 3	Mark Bensted
April 10	Arno Schönstedt
April 17	Assistant City Organist -- Theatre David Parsons

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FROM THE PRESIDENT'S CORNER

Being aware of the dangers in this position, of making personal comments which may be unwittingly and unnecessarily controversial, I do not often contribute to the news.

I felt however that the major work recently completed on our Marrickville Wurlitzer deserves some mention.

The response from the members for assistance was extremely gratifying. There were some thirty members involved and at one particular time parts were scattered over six locations in Sydney being refurbished. At no time were we short of workers, and more were available if we needed them. Unfortunately organ chambers are no larger than necessary for their job and only so many people can fit in.

Excellent team work was always evident and considering we were "on the clock" the job turned out very well indeed. I am sure many members benefitted from the exercise both socially and by learning a little more about the instrument we all love.

We are all doing something we like doing anyway, but from my corner it is very rewarding to be involved with a group of people who undertook a major task willingly and cheerfully and with a minimum of fuss and bother.

Although we still have plenty of work to do to keep the instrument in the tip top condition it deserves, the job just completed, aptly described by one member as open heart surgery, was a very major step forward.

Because of the large number of people so much involved, I have not mentioned names so far. (The Editor will only allow me two pages). All of those concerned however have commented on and wish me to thank Tom Halloran for his very considerable contribution (we wondered at one stage whether he should swop with the caretaker).

Many thanks to those involved and be assured "the old slavedriver" has more work lined up as soon as the convention is over.

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ASSISTANT CITY ORGANIST - THEATRE

By Ernie Vale

It gives me much pleasure to announce the appointment of our long standing member David Parsons to the position of Assistant City Organist - Theatre whereby he is entitled to play the Sydney Town Hall Organ in several recitals this year. It is significant that the citizens of Sydney will be able to hear a wider range of music to appeal to a larger cross section of the public. The Society is grateful to the City Council for this opportunity to entertain the people of Sydney.

David Parsons began piano lessons at the age of eight and started pipe organ tuition when he was twelve years old from his father who has a Licentiate Degree from the London College of Music. With his father also a minister of the Church of England, David had virtually unlimited access to a large pipe organ where he became church organist at the age of fourteen. He was Chapel Organist at Callan Park Psychiatric Hospital for seventeen years, organist and choirmaster at St. Phillip's Church, Eastwood from 1965 to 1977 and is now organist and choirmaster at St. Mathew's Church, West Pennant Hills.

As a member of the Theatre Organ Society since 1967, David has given many concerts on the few remaining famous theatre pipe organs. He played the Capitol Theatre 3/15 Wurlitzer for the 1967 Convention and part of the final concert before it was removed from the theatre; the State Theatre 4/21 Wurlitzer for two society concerts, including the National Convention in 1977; the Lyceum Theatre Christie for many pleasant Sunday afternoon Services; and of course the Prince Edward Theatre 2/10 Wurlitzer now installed in Marrickville Town Hall, where some four public concerts including the Fifth Birthday Concert in its new home were played by him. His first recording called "Long Live the Wurlitzer" was made on this magnificent and historic 2/10 instrument in 1974. (A new Post Horn rank makes it now a 2/11 Wurlitzer.) He has also recorded the organ in the Great Hall of Newcastle University which has a very large Conn 3 manual custom built electronic pipe organ.

Undoubtedly a highlight of his musical career was the year 1969 when he became the Australian Champion Yamaha Organist and represented Australia in the world finals in Tokyo, Japan which included a two weeks tour of the country as guest of Yamaha. He was placed seventh in a field of nineteen world finalists, from a total of over three thousand contestants.

At two separate All-Gershwin concerts at the Sydney Conservatorium of Music, David was invited to play organ for the Concerto in F for two pianos and organ, as well as two solo organ spots during the performance.

A more recent highlight of his career was the invitation by the Sydney Opera House Trust to give an inaugural concert on the New Grand Organ on 28th June, 1979.

So successful was this concert that the Sydney Morning Herald wrote on its front page the next morning, "An audience, claimed to be the largest ever for an Opera House concert assembled in the Concert Hall to hear the Grand Organ. Yesterday 3000 people crammed into the hall which seats 2,700 to hear a concert by David Parsons, whilst another 1,000 watched it on video screens in the foyer".

As a direct result of this success, he was invited, by public demand to give another on the 7th August as part of the inaugural series at which an estimated 2,000 people attended.

The Sydney City Council has been carrying out a complete restoration of the famous Grand Organ in the Sydney Town Hall and has created the new position of Assistant City Organist - Theatre to which David was appointed in February, 1980.

Congratulations from all members of T.O.S.A. on your appointment David.

David would be delighted to hear from members, of favourite request numbers they would like to hear on the Grand organ provided they are suited to the instrument. Please post requests to David at 104 Hannah St., Beecroft 2119.

#### MID YEAR CABARET

Once again it is time to prepare for this function to be held at Marrickville Town Hall on Friday 6th June 1980 commencing at 6.45.P.M.

As you arrive Sherries and Biscuits will be available, You will be given your Lucky door ticket and advised of your table number.

The Society Patron Mr Ian DAVIES will be at the console of the mighty WURLITZER playing the type of music to set your feet tapping.

At 7.30.p.m. you will be served a three course hot meal after which it will be on with the dance programme

In an endeavour to meet with your requests we have decided not to feature the club act for this cabaret to allow more time for dancing, this experiment will be assessed for future functions.

During the evening you will once again have an opportunity to sing along to our selection of Theatre Song Slides accompanied on the pipe organ. Everything you need for an enjoyable night will be provided except your choice of liquid refreshments, and the cost of this great night out is only \$17.50 per Double and \$8.75 per Single.

Dress for this function is optional.

So why not make up a party now ? The more the merrier.

The tables seat 16 but if you exceed this number you will be allotted adjoining tables.

Book with Mrs.P.Tooker 114 Mitchell st, Croydon Park 2133 on the form provided in this issue

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#### CONCERT RECORDING RECORDS

Once again available, those fabulous Theatre Organ records released by CONCERT RECORDING some years ago. A free CATALOGUE listing approx 100 records will be sent on receipt of a stamped, self addressed envelope; or our sample record of BILLY NALLE, THE WIZARD OF THE ORGAN, will be sent for \$6.00 including postage and packing.

CONCERT RECORDING, P.O. BOX 108 WENTWORTHVILLE 2145 N.S.W. AUSTRALIA..

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#### HOME FOR AN ORGAN ?

Members are aware that your committee are endeavouring to find a home for the ex Capitol organ. But when one reads an article which appeared in the Sydney Morning Herald on Wed 13th Feb; it would appear that someone obviously has such a home available.

#### \$1000.00 REWARD FOR THE RECOVERY OF ORGAN

The proprietors of a Lansvale fairground have offered a \$1,000 reward for information leading to the safe recovery of a 140 year old organ stolen on August 2nd.

The owner Mrs OTTILIE HASS, said the organ would be worth at least \$55,000 in Germany but much more in Australia because it is unique.

The note organ is more than 2 metres high and 3 metres long and was mounted inside a four wheeled trailer with a large aluminium door on one side.

Editors note; If anyone knows who has it please let us know the society could put the money to good use and who knows where it is stored might even make a home for our organ. Second thoughts perhaps not.

LADIES OF THE CONSOLES

The article below is continued from the February issue of T.O.S.A. and is submitted by Ian Cameron.

MOLLY FORBESPhotograph No 1

Molly started piano lessons at an early age, gaining L.R.A.M. (Performer) and A.R.M. at 18. She taught piano for several years and met AL Bollington, a distinguished theatre organist of the era, who suggested that she take up the theatre organ.

Her first position was as an assistant to Frederic Bayco at the 'Dominion' in Tottenham Court Road in London. This theatre housed a 3/12 Compton. She later moved on to relieve Florence De Jong at the 'New Gallery' and Ena Baga at the 'Tivloi'. In 1937, she succeeded Ena Baga until the outbreak of War in 1939, when she relieved at the Paramount 4/12 Compton in the position vacated by Al Bollington who had joined the R.A.F.

She started broadcasting from the 'Paramount' in 1941, and in March of that year, resigned and took up a position at the 'Warner' in Leicester Square, playing the 3/8 Compton. Molly was also resident organist at the 'Regal' Kingston 3/12 WURLITZER from which she broadcast regularly during the war years, and toured the ABC cinema chain, as well.

Also to her credit is a short film which she made for Pathe.

Molly is photographed here at the Warner COMPTON.

Source. 'Theatre Organ World' by Jack Courtney.

Photograph from 'Cinema Organ'. March 1976.

Louise MacDONALDPhotograph No 2

Louise trained for four years at the Royal Manchester College of Music, and was awarded the Performers' and Teachers' Diploma in 1934.

She was organist at the 'Tonic' Cinema in Bangor (County Down) which housed a fine 3/8 Compton at which she is photographed here. After a long appearance between 1941 and 1945, Louise was appointed at the Gaumont 'Palace', in Plymouth, which housed a similar 3/8 Compton, and made many broadcasts on this organ.

Source 'Theatre Organ World', by Jack Courtney.

Photograph from 'Cinema Organ' March 1976.

Ena BAGAPhotograph No 3

She is a sister to Florence De Jong. Her first cinema appointment was as assistant to her sister at the 'New Gallery' in London; from which she later transferred as soloist to the 'Tivoli', Strand, where she remained for many years playing the 2/9 Wurlitzer made famous on 78 discs by Terence Casey. Ena has the distinction of being the only lady organist to be invited during the reign of His Majesty King George V to play before him at Balmoral Castle. During the War, she took Reginal Dixon's place at the 'Tower' Ballroom in Blackpool, and has since free-lanced as guest organist. She has several fine recordings to her credit, and is remembered for her frequent broadcasts and film appearances, and for her playing on the Hammond organ aboard the 'Queen Mary'.

Ena Baga is pictured here at the 2/9 'Tivoli' Wurlitzer.

Source 'Theatre Organ World' by Jack Courtney.

Photograph from 'At the Mighty Organ', by Geoffrey Wyatt.

DOREEN CHADWICKPhotograph No 4

Her career was started at the age of seven by learning the piano. She had her first organ lesson at 16 on one of the earliest cinema organs installed in Wales at the 'Palladium', Pontypridd. Doreen studied straight organ and won the organ solo at the Carmarthen Eistedfodd, and during the following four years won the gold medal at the Reading Musical Festival; each time competing against six male organists.

Doreen broadcast several straight recitals from the Welsh Regional, being only 17 when she did the first recital. Her first post as a cinema organist was at the 'Rex', Aberdare, where she was featured for some two years, when she decided to try her luck in London.

Granada Theatres gave her her first chance and appointed her to the 'Granada', Tooting, where she played the 4/14 Wurlitzer. Stuart Barrie recorded this fine instrument. She remained with Granada for three years before going to the 'Savoy' Leicester, and after two years there as resident, moved on to the 'Ritz', Richmond, which housed a fine 3/8 Wurlitzer. Doreen continued to make guest appearances at various theatres around the country, which also included regular broadcasts for the BBC.

After her marriage, she and her husband, Len, took a hotel in Oldham, installing a Hammond RT3 organ. Soon after becoming 'Mine Hostess', she deputised for Stanley Tudor at the Manchester 'Gaumont', housing a 4/14 Wurlitzer which she had recorded on LP. Doreen still gives recitals and is popular with the theatre and club audiences. She is pictured at the console of the 3/8 Wurlitzer in the 'Alma' Theatre, Luton.

Source 'Theatre Organ World', by Jack Courtney.

Photograph from 'Cinema Organ' March 1976

FOOTNOTE Doreen Chadwick played for Great Southern Californian 24th Annual A.T.O.S. Convention in 1979 on a 2/10 Wurlitzer in Loyola Mary Mount College auditorium in West Los Angeles.

FLORENCE DE JONGPhotograph No 5

Florence, the eldest of three musical sisters who very early showed musical promise, was a member of her father's orchestra at the 'Angel' Cinema, Islington, whilst still in her early teens. Her first cinema appointment as an organist was at this theatre. She was the first lady organist to play the Wurlitzer in the UK, as she was an orchestral organist at the 'New Gallery' Cinema in London, when it was opened by Reginald Foort.

In due course, the soloist position became vacant, and Florence was promoted to it, and remained at the theatre for some thirteen years, during which time she played at many important Premieres, under Royal patronage. She made several broadcasts from this organ, a 2/8 Wurlitzer, which was the third installation by Wurlitzer in the UK and the first Wurlitzer to be broadcast. For many years, she free-lanced as a guest organist in the UK and on the Continent, and had successful broadcasting engagements whilst in Holland. She has several recordings to her credit and has made many personal appearances on films. This photograph shows Florence De Jong at the console of the 2/8 Wurlitzer in the 'New Gallery' Cinema.

Source 'Theatre Organ World', by Jack Courtney

Photograph from 'At the Mighty Organ', by Geoffrey Wyatt.



MLLE SIMONE BERNARDPhotograph No 6

Unfortunately no information on Simone is available so photograph is included to show yet another Lady of the console.  
Pictured here at the console of the 4 manual Christie in the Gaumont 'Palace', Paris.

Photograph from 'Cinema Organ' March 1976.

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NEW MEMBERS

We welcome the following new members and trust your association with us will be a long and happy one.

Richard Sponberg, Richmond, Barry Jones, Bexley, Sylvia Moore, Sans Souci, Bill Campbell, Killara, Neil and Joan McLaggan, Miranda, Norm and Gwen Piper, Yagoona, Ray and Margaret Frost, Sefton, John and Jean Dears, Sans Souci, George Fenner, Dundas, Don and Joy Sterling, Avalon, Norman and Jenny Taylor, Narrabeen, Margaret Bowden, Sth. Wentworthville, John and Carol Middlebrook, Sydney, Lionel and Norma Anet, Croydon, Fred and Vera Francis, Croydon, Mandy Hirst, Croydon.

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The following is a copy of a letter received from member Mr F. Wallis:

"I was very interested in two articles in February "T.O.S.A. News", in which the Oriental and Chicago Theatre organs were mentioned. On one of my tours to America, in 1978, I had the great pleasure of hearing these two fine Wurlitzer organs. Following correspondence to A.T.O.S. members in Chicago, I was invited by Tom Cotner, resident organist at the Chicago Theatre, to hear him play these two organs, after the picture programmes had finished, after 11.15 pm. The Oriental organ is a 4/20 and has a tone very similar to the Sydney Capitol organ and has swell shutters that can be seen opening and closing, while the organ is played. A fine organ. The Chicago Organ, a 4/29, is the best toned Theatre organ I have ever heard, I sat back in the theatre stalls enthralled by the magnificent sound of this lovely organ. I do not know if this organ has a "Choir" stop, but one passage of music sounded just like a male and female Choir singing. It is no wonder, that America's most famous Theatre organist, Jesse Crawford, made some recordings on this organ. Both organs were in mint condition, a tribute to the loving care the A.T.O.S. members are giving them." signed Fred Wallis.

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For the benefit of members we again print the list of concerts of which tapes are available. Order forms are available at all concerts, or by contacting Ray Garret, 36 Callistemon Close, Epping Phone 869.7247.

The list appears on the following pages.

1974	February 24	Marrickville	Byron Melcher
	May 10	"	Jonas Nordwall
	May 31	Chatswood	Jonas Nordwall
	September 11	Marrickville	Bill Thompson
	September 22	"	Peter Held
1975	January 19	Marrickville	Cliff Bingham, Peter Held, Bill Schumacher, David Parsons.
	February 23	"	Neil Jensen
	September 21	"	Tony Fenelon
	October 19	"	David Parsons

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1976	April 17	Marrickville	Jonas Nordwall (Convention Concert)
		Sydney Town Hall	" "
	December 12	Marrickville	Denis & Heidi James
1977	February 20	Marrickville	Tony Fenelon
	June 12	"	Maria Kumagai
	September 25	"	Peter Held
	October 9	"	Byron Melcher
	November 13	"	Ray Thornley
1978	February 3	Marrickville	Neil Jensen
	April 16	"	David Parsons
	May 14	"	Lee Erwin
	June 18	"	Bill Schumacher, Cliff Bingham
	July 30	"	Tom Hazleton
	September 23	St. Colombs (West Ryde)	David Parsons
	September 24	Marrickville	David Johnston
	November 19	"	Tony Fenelon
1979	February 25	Marrickville	Peter Held
	March 18	"	Cliff Bingham, Bill Schumacher, Paul Maybury (Vocal)
	April 29	"	Valda Lang & Opera Singers
	June 24	"	Margaret Hall, Richard James, Janice Wilson, Noel Smith.
	July 29	"	Eric Smith
	September 2	"	Ron Rhode
	September 19	"	"
	November 18	"	Tony Fenelon, John Atwell

Note Please state YEAR, MONTH and DATE along with Artist's name of concert required.

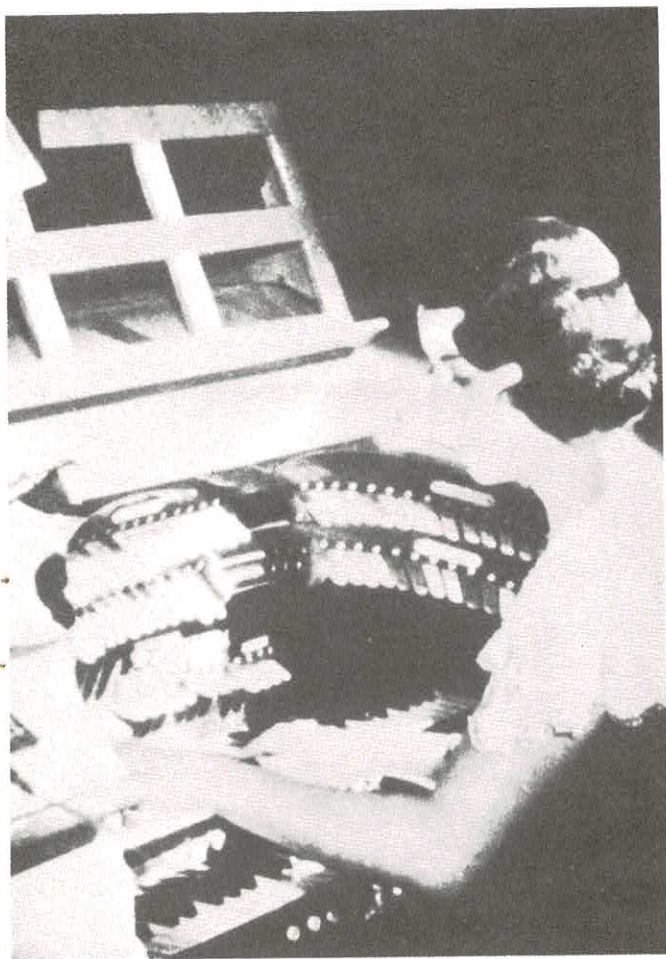
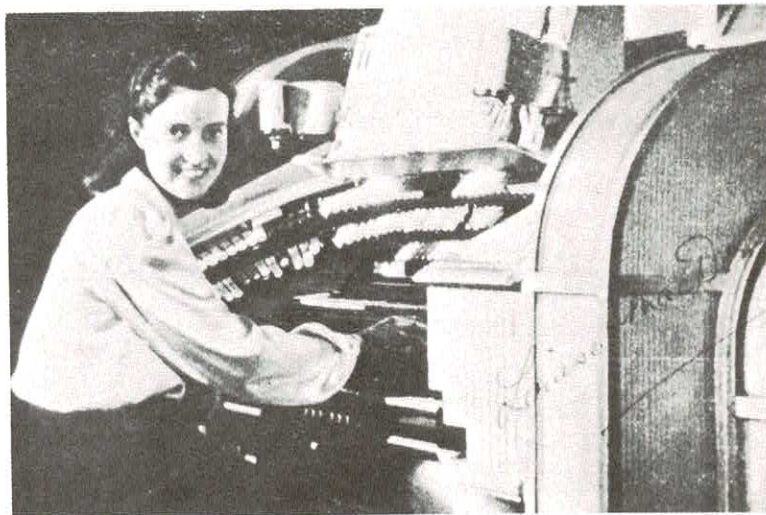
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PRACTICE LIST

as at 3rd March 1980

<u>1st Monday</u>	O&C	Peter Held	H. 759 5174
		Don MacDonald	H. 521 4136
		Frank Hickson	W. 588 0111 Ext. 453
<u>1st Tuesday</u>	O&C	Ron Smith	H. 529 7379
		Janice Wilson	H. 659 7050
		Noel Smith	H. 587 5445
<u>1st Thursday</u>	O&C	Nancy Hall	H. 654 1857
		Mary Hardman	H. 631 2116
		Edna Moore	H. 727 7043
<u>2nd Monday</u>	O&C	Noel Carezo	H. 594 755
		Peter Sheldon	H. 771 6180
		Ron Carson	H. 83 3509
<u>2nd Tuesday</u>	O&C	Chris Palmer	H. 926 534
		Barbara Dixon	H. 046 84 1054
		Harry Jones	H. 389 9898





<u>2nd Thursday</u>	O & C	Joe Lefcovitch John Napier Chris Styles	H. 046 255 419 H. 90 4443
<u>3rd Monday</u>	O&C	John Weismantel Pheobe Wilderspin George Walker	H. 80 2680 H. 865 871
<u>3rd Tuesday</u>	O&C	Ron Wilson Mrs. E. Hillier Richard James	H. 659 7050 H. 759 2979 H. 520 8831
<u>3rd Thursday</u>	O&C	John Clarke Bob Staunton Pat Guthrie	H. 649 7497 H. 607 8925 H. 57 7764
<u>4th Monday</u>	O&C	Chris Palmer Frank Day John Winter	H. 926 534 H. 759 2552 H. 635 8550
<u>4th Tuesday</u>	O&C	Doug Smith Valda Lang Bernard Walz	H. 750 0917 H. 406 5681 H. 579 3242
<u>4th Thursday</u>	O&C	Ted Mackness Cyril Wells SPARE.	H. 5232586

Keyholders

Doug Smith  
Joe Lefcovitch  
Ernie Vale  
Ron Wilson  
Noel Carezo  
John Weismantel

Chris Palmer  
Peter Held  
John Clarke  
Ted Mackness

Chamber Keyholders

Alan Misdale 525 5554  
Tom Halloran 523 5077  
Ernie Vale 798 6816

The following article submitted by Doug Smith touches on portion of member Wilf Leeder's world tour.

Toward the end of last year, two of our long standing members, Wilf and Helen Leeder accompanied by their daughter Robyn, embarked on an extended world tour.

Being dedicated organ lovers, they managed to arrange one of their stop-overs at Toronto, Ontario, Canada. They immediately headed for the Organ Grinder, a 'Musical Pizza Eatery' to hear the pipe organ and to eat (as well). The organiste on that occasion was the popular 'Winifrea' Mrs. A. E. Armistead originally from Halifax, England. The organ itself is stated as being ' custom built from parts of over fifty different pipe organs dating back to the turn of the century' and has pipes from 16ft long to the size of asoda straw, totalling over 1000pipes.

Many tuned percussionsinstruments are mounted around the walls, including chrysoglott, marimba, xylophone, glockenspiel, cathedral chimes and also an upright piano is attached.

The organiste's husband by chance happened to be sitting at the adjoining table to the Leeder family, and upon hearing them discussing the organ came over and joined them, and offered a courteous invitation to visit

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their home, a very generous offer indeed.

They were given the 'Royal' treatment, and Wilf had a pleasant few moments of piano and organ with Mrs Armistead, later in the evening. They were also presented with several recordings of 'Winifred' playing the Casa Loma Theatre pipe organ and several others.

Just to give you an example of the 'Musical Pizza Eatery', here are some very tasteful suggestions as listed on the menu.....

The Opening number...Piper's Delight...Tympani...Sonata Surf...Marimba...

The Mighty Wurlitzer, (a big one)....Percussion...Shrimp Encore....

Grand Finale....Lasagna...Chicken a la Glockenspiel.....

Fancy working your way through all of those! The Leaders were very fascinated and impressed with the pipe organ atmosphere and certainly 'tuned in' on a couple of these original selections.

Thanks indeed Wilf Leeder for this interesting piece of travel talk.

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The following article is reproduced from the Jan/Feb issue of South Australian T.O.S.A. News

STATE THEATRE SYDNEY . WILL UNDERGO RESTORATION.

Greater Union's managing director, David Williams, likes to think that, having survived the competition of colour television, the industry now has a keen and growing audience which is not going to be seduced away by the looming attractions of video cassettes and discs. This audience, he thinks is aged between 17 and 23, reads about films in books and magazines and values the experience of viewing films on a wide screen. "FILM", he says, "is their art form, their form of entertainment", and if there was any doubt about the existence of these people it was dissipated during Greater Union's Sunday Night sneak previews of "The Life of Brian" late last year, for which G.U. ran just one advertisement each and was rewarded with full houses.

In Sydney, the preview was held at the STATE, home of the Sydney Film Festival and one of the last of the grand cinemas. Greater Union has been debating with itself for a long time over what to do about the STATE - too beautiful to tear down - yet too big to make money with - and at last it has made up its mind. THE STATE says G.U.'s Chairman Charles Curran will be "restored to its former glory" after this year's festival and "some thoughts will be given to adjusting its seating capacity in line with the demands of the market".

From the BULLETIN 22-1-80.

Let us all hope that "restored to its former glory" will include restoration of the 4/21 WURLITZER, also the last remaining theatre organ in Australia in its original home. Regardless of that, however, things certainly seem to be looking good for the beautiful STATE Theatre SYDNEY

Wayne Bertram.

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Ian Davies in Concert.

Review by Seu Donym.

Sunday the 24th February was fine and hot, a good day for the beach, but not for the Ian Davies fan club who turned out in force for his concert on our Marrickville organ. Many had brought their cassette recorders, as Ian is one of the few artists who will allow his concerts to be taped. Right on time at 2.30 pm Frank Ellis made the opening announcements and introduced our Patron at the console.

Ian got away to a bright and breezy start with "When Your Smiling" followed by a selection from "Gold Diggers of 1933", Bird Songs at Eventide, and a rousing Men of Harlech, played in straight organ style. Bhran's Lullaby

Review Con't.

slowed us down and then we coasted along through numbers such as I Want to be Happy, Blue Room, Tip Toe Through the Tulips, Aint She sweet, etc, finishing for interval with Exodus.

Each time that Ian stopped to announce his next selection he would mop his brow and remark "Boy its hot up here". The audience invited him to take his coat off, but showman that he is, he sweated it out the whole concert in his dinner suit. After interval Ian played us something in the Carmen Miranda style and followed this with that well known classical organ piece In A Chinese Temple Garden. Next came a Seekers selection including Georgy Girl and There'll Never BE Another You. A waltz bracket was followed by Country Road which was played in as many ways as could be imagined. His final number was Funiculi Funicula but the crowd was not satisfied with this No! they demanded an encore so the concert finally closed with Sailor, and his well known theme rfrom the Theatre and Radio Broadcasting days Cruising Down The River.

Ian's concert could probably best be summed up by saying that he didn't do anything startling or dramatic. He played the good old foot-tapping traditional full sounding theatre organ music that many of us love and remember from the hey-day of the Mighty WURLITZER.

Thank You Ian.

The photos overlaef were taken after Ian's recital on 24.2.80

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Who Said The Mighty WURLITZER Was Dead ?

About 1800 people jerked to attention when God Save The Queen was played at the Gaumont State cinema Kilburn one Sunday this summer; no-one fumbled uneasily with raincoats, no exits were stormed. In a time when most cinemas have long abandoned the National Anthem as a lost cause, and in an area of North London most noted for its Irish population, it was an unusual phenomenon to witness. The nature of the audience, however, made it understandable. They had gathered that afternoon to hear the music of the biggest Wurlitzer organ still installed in a British cinema Wurlitzer Opus 2215- played by (to quote the programme)"the sensational and legendary" George Wright. They came from Chingford, Northholt, Ilford, Hornchurch, from suburbs on the Metropolitan Line and from the outskirts of towns, farther distant, whose Essoldos and Odeons have succumbed to bingo or property development. Lapel bades advertised many of them as members of the London and South England chapter of the American Theatre Organ Society. Suits were worn, hair was cropped. A few men could be seen with black bow ties, queueing with wives in evening dress for orange squash, liquorice allsorts and Maltesers at the Gaumont State's refreshment counter. Some had come from Holland and Italy. George Wright himself had been flown from California just to sit and play for two hours at the Wurlitzer Opus 2215.

It is unlikely that the Gaumont State has been filled with such sober respectability since the night it opened in 1937, when Gracie Fields and George Formby sang and strummed from its stage and Wurlitzer Opus 2215 first appeared to the public, rising from its pit to the grumbling first bars of Bach's Toccata and Fugue in D. The Gaumont State was hailed then as the biggest cinema in Europe with seats for 4000 and a stage 100ft wide. Today it has been subdivided and shrunk, but much of its grandeur remains; a ceiling with some conection to the Italian Renaissance, marble columns, and the mighty Wurlitzer itself.

Do you remember the music of the theatre organ? Can you stretch your ears back into those gloomy whirlpools of sound that came across the airwaves from the Tower Ballroom, Blackpool, and the dry Canadian tones of the late

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Sandy MacPherson? The members of the American Theatre Organ Society can, and do so with enthusiasm. Which is to say nothing of the membership of the Cinema Organ Society ( especially nostalgic for the little dot that used to bounce along the words on the screen during sing-alongs ) or the British Theatre Organ Club, for organ-loving is a growth industry these days and rival organisations are at work. Like steam engine and tram car, the theatre organ has enhanced its public reputation by vanishing from public life. "Don'tya love it?" said George Wright referring to the Wurlitzer and encouraging "my fellow organ nuts" in the audience to shout their response. "Ye-e-s" said the audience. Then Mr Wright (who, in some ways, is to the theatre organ what Liberace is to the piano) confessed that he tinkered with it a little because " I hated the sound of this organ when I first sat down to play with it" ( a seemingly absence of titters here). And then Wright began to play, hands and feet slithering over keyboards and pedals and pressing a wonderful variety of buttons and stops. The Gaumont State filled with the sounds of flutes, castanets, tubas French trumpets and English horns, or at least the sound of these instruments as they are interpreted by the theatre organ, issuing from the 16 ranks of organ pipes. He played tunes with such names as Cherokee and Caravan and Rudolf Friml's Veil Dance, punctuated with novelty numbers and Clair de Lune played with bells on. but for me, at least the performance contained two disappointments. The first was that the stops which the very special special-effects-liners hooting expresses whistling into tunnels- were no longer in use; the second that Wright kept on pressing right stops. The late Sandy MacPherson nearly came to a premature end on the same organ by pressing the wrong ones- stops which, instead of producing pleasant bird-song or viole celeste, sent the organ revolving and plummeting into its pit in the mid-performance. It is a much loved anecdote in organ circles, but MacPherson fell from his stool and was shaken by the incident. After the performance Wright met the stalwarts of the American Theatre Organ Society in the cinema manager's office. Shery was served and so room was full of organ talk and dropped names, of Jessie Matthews and Reginald Dixon, of fallen Empires and empty Regals, and naturally of Wurlitzers. An elderly man from San Francisco, who had flown to Kilburn solely to see its Wurlitzer in action, told me that though Wurlitzers were an American product the inventor was an Englishman called Robert Hope-Jones. Organ enthusiasts are hot on invention. Downstairs, in the Gaumont State's foyer, stalls promoted the rival claims of the theatre organ's bastard offspring, the electronic organ; the incomparable Yamaha with its 28 Authentic Auto Rhythms, the Lowrey with its Magic Genie chord system and Symphonic Wow effect. Theatre organ purists tend to sneer at these later electronic developments, but the men manning the stalls betrayed no concern. "In the States" said Phil Baldwin, editor of the Home Organist "when a middle executive gets depressed because the vice president is on his back, his doctor is liable to tell him; 'I'm not going to put you on Valium- go buy yourself an organ make music and relax.'" If this theory works, then the most relaxed family in Britain must be the Rawles, who have installed not piffling electronic organs but huge Wurlitzers (bought from cinemas) in their homes on the northern reaches of London. Len Rawle, director of the Yamaha Music School Bletchley, has his in the lounge at Tonawanda Chorleywood, Herts. His father is located at Wurlitzer Lodge Northolt Middlesex.

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The above article was condensed from an article by Ian Jack and appeared in the Sunday Times Magazine on 27th August 1978.

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