

# TOSA NEWS

June 2013  
Volume 52 No.5

Price: \$2.00

**Saturday 27 July 2013 7:30pm**

**Silent Movie night**

**"The Cameraman"**

**staring**

**"Buster Keaton"**

**accompanied by the great**

**David Bailey**

**at**

**The Wurlitzer Theatre Organ**

**Marrickville Town Hall**

**Cnr Petersham & Marrickville Roads**

**Marrickville**

# Directory

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# From the President



As you are aware membership renewals are due 30th June each year and you received a renewal form with your May issue of TOSA News. Now our members don't let the grass grow under their feet and three days after that issue was posted, the first renewal was received. At the end of May fifty six people had paid their dues and renewals arrive daily. Thank you to those who have already renewed. To those who are waiting - now would be a good time! The Society exists for its members but cannot exist without members.

The video component of our shows has received nothing but praise from all who attend shows. We are expecting a "good thing" to be even better commencing with our next show.

A video distribution amplifier has kindly been donated by member, Michael Piquemal. This will enhance the visuals and provide for expansion of our current system. Thank you Michael.

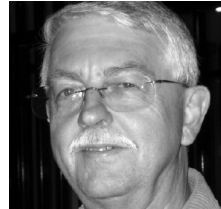
Another "thank you" must go to member Charles Phippen for his donation of a considerable quantity of sheet music. This will be indexed and added to the library of music maintained by Graham Glendenning. Don't forget that members are able to utilize this facility. Much

of the music is no longer commercially available and the library can be a good place to find that elusive piece of music.

Happy organising,

Geoff Brimley

## Editorial



I hope you continue to enjoy the article on the Empire Wurlitzer thanks to Len Rawle and John Leeming.

Please note that the TOSA Season Ticket does not include to the Silent Movie night.

The Christie Organ restoration is proceeding well and in order for members to experience the venue where it is being installed a social afternoon has been arranged at West Ryde Anglican Church for Saturday 6 July at 2:00pm. See the notice on the next page.

Deadline for TOSA News is the 12th of the previous month.

Enjoy the music,

Ernie Vale

PO Box A2322

SYDNEY SOUTH, NSW, 1235

*editor@tosa.net.au*

# From the Mailbox...



Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor [editor@tosa.net.au](mailto:editor@tosa.net.au)

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

## New Members

TOSA welcomes new members & wish them a long and happy stay

No new members this month

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## Vale William A. (Bill) Richards

The late Bill Richards was the last surviving member of the Team that installed the Wurlitzer Theatre Organ in Marrickville Town Hall in the 1960s. Bill worked for the NSW railways and

was a fastidious Engineer who set a high standard in all work that he undertook. The other members of the installation team were the late Tom Halloran, Alan Misdale, Jim Waters and Mal Mackay. Bill spent several years in a nursing home at West Ryde prior to his passing about a month ago.

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## TOSA Social Afternoon

**When?:** Saturday 6th July, 2013, 2pm to about 4pm.

**Where?:** West Ryde Anglican Church (St Columb's) where our Christie is being installed. Cnr Dickson Ave & Bellevue St, West Ryde.

**What?:** An informal social afternoon of chat over a coffee or tea, maybe a DVD, inspection of some archive material, view the substantial progress of the Christie restoration to date.

**Bring?:** A small plate of something edible to share for afternoon tea & a small donation to help defray costs, say a couple of gold coins.

**Contact?:** John Weismantel 0402 810 137 or "whitecoats@bigpond.com".

**To Watch Out For**  
**Saturday 27 July**  
**7:30pm**

**Silent Film Show**

**Marrickville Town Hall**

**David Bailey**

accompanies

on the

Wurlitzer Theatre Organ

the

Silent Movie

**“The Cameraman”**

Staring

**Buster Keaton**

filmed by

**Metro Goldwyn Mayer**

**Tickets: Members \$20**

**Concession \$20**

**Non Members \$25**

Please come along to a fun  
night if you can

## **Advertising Rates in TOSA News**

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

### **Members' Playing Dates**

#### **The Orion Theatre Campsie**

There will be some players  
days in 2013 - but not every  
month. Craig Keller will notify  
members by text when the dates  
have been confirmed .

Craig Keller on 0418484798  
Players and listeners welcome.

**Marrickville Town Hall**  
**4th Monday evening at 7:30pm**

**PLAYERS DAY in June**

**Please contact Neil to confirm  
availability on Mon 24th**

To be sure there is no last  
minute cancellation at Marrick-  
ville please ring Neil on 9798  
6742 after 7:00pm the Friday  
before.

## Recalling a musical magician

### JENKINS LEFT A UNIQUE MARK

*From the Hornsby Advocate 30 May 2013 TIMES PAST by Tom Richmond*

Idwal Jenkins owned a musical and electric store in Hornsby and he was a famous figure, locally and statewide, during the period in which he lived.

Mr Jenkins was a well known organist and accompanist who was often heard on radio, sometimes with other well known figures.

He arrived from Wales at age 18 and studied at the Conservatorium. He was so naturally talented that he could play Annie Laurie with his feet.

At home, in the days before television, people would sit at home and listen to musical concerts over the radio.

Idwal Jenkins made frequent appearances for the ABC, playing mainly light-classical works, but he could also play popular swing music and other varieties.

He worked with performers such as Clive Amadio and in some shows, he played saxophone as well as the organ. His career stretched from the 1920s to the 1940s and he became a household name.

He obtained his first major break by working in the ABC Children's Session. By 1939, he had his own show on 2BL called The Music Makers' Ensemble. He continued his radio work throughout the war years.

During the 1930s, he was one of

a number of organists who worked in picture theatres such as the Regent, entertaining the audience at intervals. He sometimes worked under the name "Idwal Jay".

His family had come to Australia from Wales and, at one stage, he directed a Welsh Choir in Sydney. Less formally, he was musical director of several live musical presentations, such as Fun and Follies Revue at the Savoy Theatre in 1930.

Mr Jenkins became an adjudicator at many eisteddfods, including the City of Sydney. He travelled to various parts of NSW to promote many musical developments through local eisteddfods and concerts.

Idwal Jenkins opened his shop in Hornsby after his marriage to Ida Elizabeth Osbourne in 1949. She was famous in her own right and will feature in a future article. Idwal died in 1951.

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### Ida's voice loved by kids

### ABC STAR MADE BIG IMPRESSION

*From the Hornsby Advocate 6 June 2013 TIMES PAST by Tom Richmond*

The last column told the story of the famous organist and Hornsby shop-owner, Idwal Jenkins.

In 1949, Idwal married Ida Elizabeth Osbourne, one of the most accomplished women of her time.

The marriage only lasted two years before Idwal's untimely death in 1951.

For those who can remember the

famous *ABC Children's Session*, broadcast across Australia on radio, Ida Elizabeth Osbourne may well conjure up long-forgot memories. In 1939, when the decision was taken to create a nationwide program, Ida Elizabeth Osbourne was chosen as chief organiser.

She took a compere's role as Elizabeth and featured in the program with Mac and Joe as her co-compere.

She wrote the words for the opening and closing theme tunes, which can probably still be hummed or sung by those who were children during World War 11 or after the war.

It was Ida Elizabeth Osbourne who founded the famous Argonaut Club on the *Children's Session*.

Children would send in poems, prose and art work to obtain points towards the award of a "Golden Fleece". Ms Osbourne also wrote the words for the famous *Argonauts' Song* that started the segment. She convinced the famous author, Ruth Park, to write a serial for the younger listeners and the result was the *Muddle-Headed Wombat*, in which Ms Osbourne played the part of Mouse.

Under the repressive public service rules of the 1940s and 1950s, Ms Osbourne was forced to resign her position at the ABC when she married. Her husband's untimely death, however, was followed by a new appointment with the ABC.

In 1953, she became the chief presenter in the ABC Women's Session, retaining that position until 1960. She had other roles with the ABC, including a leading part in the coverage of the royal tour in 1954.

In 1977, Ms Osbourne was awarded the MBE for her services to the industry and, no doubt, in recognition of her achievements as a leader in women's affairs.

For those old enough, see if you can complete the song:-

Come, Old Mother Hubbard and  
Jack and Jill,  
And Tom the Piper's son,  
Leave your cupboard forget your  
spill  
We're going to have some fun...

---

**FOR SALE! Leslie 520 tone cabinet, NON-rotor type. 2 channel amplifier, 15" woofer, 4 x 8" treble speakers, 2 piezo tweeters**  
Suitable for electronic tremolo-type organs  
Excellent condition.  
\$450.00 ono  
**Phone Cliff 0412 967 902**

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**TOSA NSW Member  
John Batts  
Plays the Compton Theatre  
Organ in Albert Hall  
Canberra**

John Batts was invited to play the Compton organ on Sunday 9 June as part of the 100th Anniversary of the ACT celebrations. The organ was played on the hour between 11:00am and 4:00pm. John was pleased to have 120 people in the audience for one of the sessions.



### **A mystery photo**

**Who knows the name of the organist and where the organ is located in this photo?**

*Members should email or post their answers to the editor and the first member to send the correct answer to the organists name and the first member to send the correct answer to the location of the organ by email and by post each win two tickets to the Silent Movie Show at Marrickville Town Hall on Saturday 27 July at 7:30pm*

*TOSA Executive and Committee Members are not eligible for this quiz*



## Restoration of the Organ in the Cathedral of Notre-Dame de Paris

***The great organ of Notre-Dame de Paris is one of the most famous in the world; the greatest international musicians gather there each Sunday. The organ is prone to problems, however, and the French government has decided to re-store it for the 850th anniversary of the Cathedral.***

*In 1992, a complete restoration of the organ enabled it to regain the symphonic musicality of the Cavaille-Coll organ whilst still retaining predecessor pipe sets from the 17th and 18th centuries and, at the same time, bringing it to a contemporary operating level by computerising its transmission system. As the computer that was installed is now almost 20 years old, malfunctions have become frequent and the French government has decided to restore the organ in time for celebration of the 850th anniversary of Notre-Dame.*

*From information displayed in Notre-Dame de Paris Cathedral when visited by the Editor in October 2012.*

### Show & Membership Prices

The following TOSA show ticket prices now apply:

	<b>All Artists</b>
Non-members	\$32.50
Non-member Pensioner/Seniors Card holder	\$27.50
TOSA Members	\$23.00

**All Students FREE on confirmation of Student status**

**All Children FREE**

Group Booking for 10 or more Adults          \$20 per person

Annual Membership Fees are now: \$35.00 for Full membership,  
and

\$25.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Geoff Brimley (02) 6351 3122

[membership@tosa.net.au](mailto:membership@tosa.net.au)

Associate Membership for a spouse/partner is only an additional  
50%

# **American Theatre Organ Society Convention in Atlanta Georgia 2013**

*Two Days and Five Big Shows at the Atlanta Fox on Mighty Mo*

*July 4th with Two Big Concerts on Big Bertha at the Alabama*

*The Stephenson H. S. Grande Page in Stone Mountain*

*The Strand Theatre Allen GW-IV in Marietta*

*Featuring a lineup of your Favourite Concert Artists*

**At the Fox Theatre, with its 4/42 Moller, see and hear:**

Richard Hills, Clark Wilson,  
Dave Wickerham, Tony Fenelon,  
and Larry-Douglas Embury, Organist-in-Residence!

**At the Alabama Theatre, featured at Big Bertha, the now  
4/30 Wurlitzer**

David Gray and Mark Herman!  
The Awards Banquet in Birmingham is INCLUDED

**At the Stephenson H. S. Grande Page:** Dwight Thomas

**At the Marietta Strand Theatre Allen GW-IV:** Lance Luce

Overture in Chattanooga, with concerts at the beautiful Tivoli Theatre  
3/13 Wurlitzer with Jonas Nordwall

plus the Memorial Auditorium 4/81 Austin with Walt Strony!

**also visit and dinner at Rock City on Lookout Mountain**

The After-Glow, South Georgia, Rylander Theatre 3/13 Moller with Ron  
Rhode & the Grand Theatre 3/18 Barton with Jelani Eddington

Accommodation is at the luxurious J.W. Marriott Hotel in Buckhead,  
Atlanta's most prestigious location, at a special convention rate!

***Y'all come to "HERE WITH THE WIND":  
2013 ATOS Convention, July 1-6, in beautiful Atlanta, GA!  
see [www.ATOS.org](http://www.ATOS.org) for more details***

**DO YOU HAVE AN EMAIL ADDRESS?  
ARE YOU WILLING TO ASSIST TOSA BY HAVING YOUR NEWSLETTER EMAILED TO YOU?**

**You can print out TOSA News as a booklet if you have that facility on your printer.**

**Also it makes it easy to file on your computer or a remote hard drive which saves a lot of storage space.**

**Remember to tick Yes [ ] on your membership renewal form please and include your email address**

**Alternatively:- Email your email address information to the Membership Secretary at [president@tosa.net.au](mailto:president@tosa.net.au) if you are able to assist TOSA in this way.**

**Membership renewal is now due and you will help TOSA continue to provide you with quality artists and entertainment by renewing your membership as soon as you receive this issue of TOSA News please.**

**Two organists from the USA have been confirmed to tour in 2014.**

## **Review of the Donnie Rankin Orion Theatre show**

A review of the great performance by Donnie Rankin at the Orion will appear in the July issue of TOSA News.

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### **THE BELLS**

***The world-famous bells of Notre-Dame are currently of mediocre quality and discordant tonality, with the exception of the Great Bourdon bell. One of the 850th anniversary projects will be to recapture their original sound.***

The tolling of the bells of Notre-Dame has contributed to its fame. However, the four bells currently found in the North Tower only date from the 19th century, as the original bells were melted down during the French Revolution except for the Great Bourdon bell Emmanuel in the South Tower.

As part of the 850th anniversary of the Cathedral of Notre-Dame de Paris, the four bells in the North Tower of the Cathedral will be replaced so as to recapture their original sound. Eight new bells will be added to the North Tower. In the South Tower a Small Bourdon bell will compliment the Great Bourdon.

*From information displayed in Notre-Dame de Paris Cathedral when visited by the Editor in October 2012.*

# TOSA presents a Silent Movie

accompanied by

**David Bailey** on the **Wurlitzer Theatre Organ**  
**Marrickville Town Hall,**

Cnr Petersham & Marrickville Rds

Marrickville

**Saturday 27 July 7:30pm**

Movie length approx 75 minutes (1Hr 15min)



**Tickets: Members/Concession \$20;  
Non Members \$25**

**Students Free** on confirmation of student status

**Tea and Coffee served prior to the show**

**Buster** (Buster Keaton), a sidewalk tintype portrait photographer in New York City, develops a crush on **Sally** (Marceline Day), a secretary who works for MGM Newsreels. To be near her, he purchases an old film camera, emptying his bank account, and attempts to get a job as one of MGM's filmmakers. **Harold** (Harold Goodwin), an MGM cameraman who has designs on **Sally** himself, mocks his ambition.

**Sally**, however, encourages **Buster** and suggests he film anything and everything. **Buster's** first attempts show his total lack of experience. He double exposes or over exposes much of the footage, and the rest is simply no good. Despite this setback, **Sally** agrees to go out with **Buster**, after her Sunday date cancels. They go to the city plunge (pool), where

**Buster** gets involved in numerous mishaps. Later, **Harold** offers **Sally** a ride home; **Buster** has to sit in the rumble seat, where he gets drenched in the rain.

The next day, **Sally** gives him a hot tip she has just received that something big is going to happen in Chinatown. In his rush to get there, he accidentally runs into an organ grinder, who falls and apparently kills his monkey. A nearby cop makes **Buster** pay for the monkey and take its body with him. The monkey turns out only to be dazed and joins **Buster** on his venture.

In Chinatown, **Buster** films the outbreak of a "Tong War", narrowly escaping death on several occasions. At the end, he is rescued from Tong members by the timely arrival of the police, led by a cop (Harry Gribbon) who had been the unintentional victim of several of **Buster's** antics over the last few days. The cop tries to have him committed to the mental hospital, but **Buster** makes his escape with his camera intact.

Returning to MGM, **Buster** and the newsreel company's boss are dismayed to find that he apparently forgot to load film into his camera.

When **Sally** finds herself in trouble for giving **Buster** the tip, **Buster** offers to make amends by leaving MGM alone once and for all.

**Buster** returns to his old job, but does not give up on filming, setting up to record a boat race. He then discovers that he has Tong footage after all; the mischievous monkey had switched the reels. **Sally** and **Harold** are speeding along in one of the boats. When **Harold** makes too sharp a turn, the two are thrown into the river. **Harold** saves himself, but **Sally** is trapped by the circling boat. **Buster** jumps in and rescues her. When **Buster** rushes to a drug store to get medical supplies to revive her, **Harold** returns and takes credit for the rescue. The two go off, leaving the broken-hearted **Buster** behind.

**Buster** decides to send his Tong footage to MGM free of charge. The boss decides to screen it for **Harold** and **Sally** for laughs, but is thrilled by what he sees, calling it the best camerawork he has seen in years. They also see footage of **Buster's** rescue of **Sally** (taken by the monkey). The boss sends **Sally** to get **Buster**. She tells him he is in for a great reception. **Buster** assumes a ticker-tape parade is in his honor, whereas it is really for **Charles Lindbergh**.

*To book go to [www.tosa.net.au](http://www.tosa.net.au), Events, click on the show title, then book by following the guide.*

*or complete the enclosed booking form*

**Or Phone Theo Langenberg on 0410 626 131**

**Note:** The TOSA Season Ticket does not include the silent movie night

## ' O happy indoor life in Chorleywood.... - Part 4

*Richard Hills and Len Rawle*

*This article is reproduced with the kind permission of Len Rawle and with thanks to John Leeming, Editor of Cinema Organ UK*

"The pipe-dream of a local man, Len Rawle;  
For pipe by pipe and stop by stop he moved  
Out of the Empire Cinema, Leicester Square,  
The Mighty Wurlitzer..."

- Sir John Betjeman's words echo in our minds as we reach the point when removal transforms into installation, and Len Rawle's dream moves into reality





Things were beginning to fall into place for Len and his quest to re-house the great Empire organ. A generous personal loan from his employer had enabled one of the final obstacles – that of his mortgage on the plot of land in Berry Lane – to be overcome. But what of designing and building the house itself? Len continued:

“One of my father’s customers was an architect who helped us with that aspect, another customer helped us with the electrics, another with the heating installation. The plastering was done by a another self-build gentleman who built his own home on a neighbouring plot. And so it was we were able to pull in help from many people we knew. Dad and my brother came up and helped dig the foundations, Mike Candy used to come along on his bicycle to help and take photographs. Mr Crook, who introduced us to the land, made a movie of us building the house.

“In order to keep bags of cement dry, we erected a second hand metal shed on our plot of land. Occasionally used as a retreat from the rain it was also used by Judith as our on-site kitchen. Judith came up from Sevenoaks on the train most Saturdays to hod the bricks around the scaffolding. Then it was into making sausage sandwiches to die for on our little gas

stove! Mr Hunt, a local builder who had just completed his own property around the corner, gave us a redundant old cement mixer. The cracked drum was internally held together with cement, and at times to suit itself it fired as much cement out as we shovelled in, hence the reason I was mostly seen wearing a hat! Before discovering its protective attributes, I used to turn up at my Saturday night gigs unable to comb my hair – the globules of cement having set hard! We sometimes wasted a lot of effort getting the ancient relic started as it had little or no cylinder compression! Nonetheless, with our finances rather limited, we soldiered on with our vintage mixer and obsolete mullet-coloured and very rusty scaffolding for two years.

“I earned the then handsome amount of £10 a night deputising for John Bowrey – a brilliant organist – down at Streatham Ice Rink, because he wanted Monday nights off. When he had holidays I took my holiday leave from my insurance company so as to coincide. This meant that I could earn his full wage. It was a fantastic experience and I learned a lot about playing to the metronome from that; it really helped my rhythm playing because with ice dancing you can’t get it wrong! I reckoned that if I earned £40 I could buy a lorry load of four

thousand bricks, and we used to have those delivered every few weeks. We used 65,000 bricks in this house, yes it's all brick – there are no Thermalite blocks, it's all solid brickwork!

“For the organ chamber we have double-walls; there's a nine and a half-inch solid (inter-leaved) brick wall, then a two and a half-inch cavity, and an outer single brick wall. The ceiling is made from long U-shaped concrete slabs of the type that support bridges. We placed them flat-side down and filled in from above with more concrete. It is the sheer mass of both the walls and ceiling that make the instrument so well insulated. Today nobody knows when the organ is playing even if I give it Full Organ.”

With such a sturdy design I wondered how long the house took to complete.

“Two years”, said Len, “but it wasn't fully finished in that time. With our planned marriage rapidly approaching we still had many key tasks to complete, including the laying of the upstairs floor boards. In fact, on returning from our honeymoon in Torquay in my newly acquired company car, a Morris 1000, we shouldn't really have moved into the house! We had no front door, no staircase to go upstairs to bed and no kitchen cabinets. Our furniture

comprised a scaffold plank covered in polythene to store food on, a stove and a sink against the wall. In the lounge we had the console, a couple of deck chairs and an old stair-carpet from my father's house diagonally across the concrete floor – no wooden block flooring having yet been ordered. The ladder that we built the whole house with – still covered with bits of cement and paint – acted as our staircase. For the front door we had a piece of corrugated metal wedged in place with a scaffold pole. That was what we decided we could put up with when we arrived back from our honeymoon, yet I can hardly imagine it now! As one who has always been brought up not to buy anything until one has saved for it, a good eighteen months passed before the house could be said to be finished. Today I remain rather proud of the fact that we never fell into the ‘must have it all’ mould so many seem to these days.”

Len had mentioned that the Wurlitzer's console was one of the first pieces to be brought into the house. I wondered how long it had been before the rest of the instrument started to take up residence.

*Opposite right: **The house at various stages of construction***

*(All photos from Len Rawle's collection)*





"It came in very slowly," continued Len. "We started at one end of the chamber and literally built steadily from there. We didn't store all the chests and pipes in there, they remained down at Northolt until needed. Apart from the console, the relays were one of the first pieces of the organ to arrive; when the roof trusses of the house were going up we craned the relays up and through the rafters on to the top of the concrete chamber ceiling. We covered them with tarpaulins and, within a few days, we had tiled the roof so they were protected. Fortunately we were lucky with the weather! The organ was playing by the time our first child was born, so that would have been 1965."

It is well-known that Len decided to augment the original 20 rank specification, and I was interested to learn when and why he decided to add to the instrument.

"The organ had been playing for about five years when Ralph Bartlett (Secretary of the Theatre Organ Club), knowing that I was interested in adding a few quieter accompaniment voices, rang me. He told me the Imperial, Canning Town, was closed and empty and that it contained a small 5 rank Wurlitzer. He lived in that part of the world at the time, and he said, 'If you want anything you'd better get in there quick.' So,

I went and discovered what at first appeared a pile of rubbish in the chamber! It was an absolute heap because 'the lads' had gone in and taken every piece of metal that they could, including the lead tips from the flute pipes. They tore the lead off and threw the wooden pipes on the floor. So I said to Dad, 'Despite all the damage this would give us a lovely chest to be able to plant some extra pipes on; a Dulciana, Stopped Flute, Second Vox Humana, "Style D" Trumpet, etc. It would be a most useful facility that would allow me to learn and experiment upon.' He said, 'You're sure you are not going to spoil the original section of the organ?!' I said, 'No, I'll leave the original specification exactly as it is, but I will have a couple of stops I could substitute, particularly the Accompaniment manual 16' doubles, where contrasting quieter 8' voices would be especially useful. The additional pipe-chest would also allow me then to think about making a provision for an English Horn.' That, I wanted, but would not include at the expense of dropping one of the original ranks. I simply could not face spoiling the beautiful full ensemble of the Empire organ.

"I thought about the development of the organ long and hard and I decided to swap the Clarinet from the left hand



*Above: The console was one of the first items to be brought to the new house  
Right: Len is dwarfed by the 16' Gamba pipes*

*(Photos from Len Rawle's collection)*

side, (Main chamber) into the Solo side. I was concerned that the organ for recording purposes was a bit one-sided. The Solo chamber with all its brass-work was very bright, and I felt that a couple of good reeds in the left hand side would help give me an evenly balanced 'wall of sound'. Placing the beautiful solo voiced Clarinet in the right hand side, and the refined Oboe Horn in the left hand side worked a charm. The Oboe Horn still sits on the new chest from Canning Town directly behind the original Empire's Main chest. Next up came the English Horn which went into the Main Chamber area in place of the Clarinet. The 'Style D' Trumpet stands in the original Trumpet rackboard of the Canning Town Chest.

"In summary I have the Tuba on one side and 'D' Trumpet on the other. It all added



I played for many years until it no longer had a home. We saved it, and for a while it also was in store at Wurlitzer Lodge, Northolt. We sent it complete to a theatre in Australia, with its original specification of a rare French Trumpet, Clarinet, Saxophone, Diapason, Tibia, Gamba, Gamba Celeste and Flute. Where the transplanted English Horn came from when it was originally substituted for the Clarinet I do not know – I think it may originally have been from the Gaumont, Holloway, when its Wurlitzer was broken up following bomb damage, but I can't be sure."

*To be concluded*

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## **Simonton Literary Prize Competition Call for Papers, 2013 The deadline for papers is December 31, 2013**

### 1. Purpose

1. The American Theatre Organ Society is a not-for-profit organization chartered in 1955 to encourage the preservation, restoration, and maintenance of the American Theatre Organ, to support and sponsor the performance of music on these instruments, and to encourage the renovation, refurbishment, and public use of the organs through meetings, concerts, workshops, conventions,

to the inbred lushness that the organ itself seems to have. The bright upper harmonics of the Brass Trumpet, Kinura, Orchestral Oboe and Saxophone in the right are nicely countered by the lively English Horn in the left!

"The added Flute, now transformed into an unbelievably beautiful Stopped Flute, was created on the Canning Town chest using the salvaged Concert Flute pipes. They are fitted with new metal tips and stoppers I made here. The stolen trebles have been replaced with wooden pipes also made here at home; it is a rank that George Wright copied for his own organ and labelled English Flute.

"The punchy English Horn came from the potent Ritz, Richmond Wurlitzer. It was an organ

and publications for its members and all interested in preserving the traditions of the theatre organ and spreading awareness, understanding, and enjoyment of the instrument and its music.

2. The Simonton Literary Prize was established in July 2000 by the Board of Directors of ATOS in honor of Richard C. Simonton, a founder of American Theatre Organ Enthusiasts, the organization now known as the American Theatre Organ Society. The purpose of the prize is to encourage, promote, and reward original research and writing about theatre pipe organ history, conservation, restoration, and related subjects. A monetary prize, certificate, and publication in the society journal, Theatre Organ, shall be awarded to the winning entry.

## 2. Requirements and Rules

1. The Simonton Literary Prize Committee seeks to present papers of particularly broad interest to our members and the greater musical community. While the topic is bound to our scope, the goal of the Competition and Prize is to attract interest in subjects concerning the theatre pipe organ from listeners, musicians, and scholars throughout the world. Topics concerning historic preservation of organs and their music are particularly welcome.

2. The Competition is open to anyone except currently serving officers or staff of the American

Theatre Organ Society or their families. ATOS membership is not required to enter.

3. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.

## 3. Entry

1. Entry must be clearly marked as "Submitted for Simonton Literary Prize Competition."

2. A signed copy of these rules (see below for signature) must be received by the Chairman before an entry becomes eligible for consideration. Although the document for entry may be sent electronically, this form, properly signed, must follow by physical delivery.

3. Entry must not have been previously published.

4. Entry may be submitted for this competition only once.

5. An author may submit only one entry per year.

## 4. Entry Submission

1. Entries may be submitted in any standard format, providing they can be viewed without difficulty. Acceptable methods include files in formats such as plain text, RTF, Microsoft Word, Open Office Writer, and Adobe PDF.

2. Entry must contain from 5,000 to 7,500 words, not including footnotes. Illustrations and other graphic images and photos from collections such as the ATOS Archives are encouraged because

they help to communicate in today's rich media.

3. Entry must be submitted in English and will be printed in Theatre Organ in English, but translation to other languages is permitted.

4. Ownership and copyright of the author's submission remains with the author and is also covered by the group copyright claimed by Theatre Organ.

5. Entry submitted will not be returned, so retain the original.

6. Entry must be received by the Chairman no later than December 31 of the competition year. Successful transmission of all documents is the responsibility of the author and will be acknowledged promptly by the Chairman.

John Apple, Chairman  
Simonton Literary Prize Committee  
4146 Sheridan Drive  
Charlotte, North Carolina 28205  
john@michaelsmusicsservice.com

### 5. Review and Prize

1. One Prize shall be offered each year, comprised of a certificate and a \$1,000 monetary award.

2. Entries shall be reviewed by the Committee at convenient times during the year and again after the end of the year.

3. Award of Prize is at the sole discretion of the Committee, which reserves the right of withholding the Prize in a given year. Decisions are final.

4. The Chairman will notify the Prize Winner on or about April 15 of the year following submission.

5. The Award Certificate will be presented at the ATOS Convention, and the winner is encouraged to attend to accept his award in person. The monetary prize shall be distributed upon selection.

6. Awards may be distributed prior to publication in Theatre Organ.

7. Papers submitted but not chosen may, in some cases, be included for publication in Theatre Organ or on the ATOS web site.

### 6. Agreement to Rules

I agree to abide by the rules of the Simonton Literary Prize Competition. I grant initial and subsequent publication rights to the American Theatre Organ Society and Theatre Organ in any manner or form without further compensation. I agree to accept the judgment of the Committee regarding the Award. (If the author is a minor, have a parent or guardian sign.)

\_\_\_\_\_

Signature and Date

\_\_\_\_\_

Printed Name

\_\_\_\_\_

\_\_\_\_\_

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Contact Information

## **TOSA NSW**

\* 2013 - OUR 53rd YEAR \*

**Silent Movie Saturday 27 July at 7:30pm**  
**Marrickville Town Hall**  
**Cnr Petersham & Marrickville Roads, Marrickville**  
Contact Theo Langenberg 0410 626 131

## **TOSA South Australia**

Tuesdays and weekends TOSA (SA) members play the  
4/29 Wurlitzer in their Capri Theatre, Goodwood Road,  
Goodwood (08) 8272 1177

## **TOSA Western Australia**

TOSA Western Australia, John Leckie Music Centre  
25 Melvista Ave, Nedlands.  
3/12 Compton. Member's days first Sunday of the month at 2pm.  
Contact: Rodney 08 9294 3887.

## **TOSA Gold Coast**

Club Musical Afternoon on the 3rd Sunday of each  
month (except December)  
Contact: Rosa Free 5575 3295

## **TOSA Queensland**

Executive Secretary: Brett Kavanaugh 0412 879 678

## **Stirling Productions**

Karrinyup Community Centre, Perth, Western Australia  
All concerts are on Sundays at 2pm. Prior bookings are  
essential with John Fuhrmann on (08) 9447 9837

Interstate TOSA Members are welcome to a 50% discount to  
concerts on presentation of their membership card

## **TOSA Victoria - mto**

Contact Margaret Sutcliffe on (03) 9891 7227

## **Warragul Theatre Organ Society**

Events Contact: Di Yuill (03) 5623 3301



## **Members Diary**

**Planning meeting for 2014, 15 July 7:00pm**

**\*\*Saturday 27th July 2013 7:30PM \*\***

### **Marrickville Town Hall**

Cnr Petersham & Marrickville Roads

Marrickville

**Silent Movie show with**

**David Bailey**

**accompanying the movie**

**"Cameraman"**

**featuring Buster Keaton**

**on the World Renowned**

**WURLITZER THEATRE ORGAN**

Book at [tickets@tosa.net.au](mailto:tickets@tosa.net.au) **or**

Contact Theo Langenberg 0410 626 131

**Monday 5th August Committee 7:00pm WRAC**

Radio 2MBS-FM 102.5 "Colours of the King" (program of the Organ Music Society of Sydney) 2nd Saturday of each month, 5pm till 6 pm

### **Web Sites of Interest:**

<https://www.facebook.com/tosansw>

[www.theatreorgansaustralia.info](http://www.theatreorgansaustralia.info) (history of cinema organ installations in Australasia)

[www.sydneyorgan.com](http://www.sydneyorgan.com) (our sister society, the Organ Music Society of Sydney OMSS)

[www.ATOS.org](http://www.ATOS.org) for details of the ATOS Convention, Atlanta Georgia USA

# TOSA NEWS

June 2013  
Volume 52 No.5

**PRINT  
POST  
100004836**

**POSTAGE  
PAID  
AUSTRALIA**

Official Publication of the Theatre Organ Society of Australia (NSW Division) Inc.

101 Crinan St., Hurlstone Park NSW 2193

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SYDNEY SOUTH NSW 1235 [www.tosa.net.au](http://www.tosa.net.au) **Membership renewal now due for 2013-2014**

