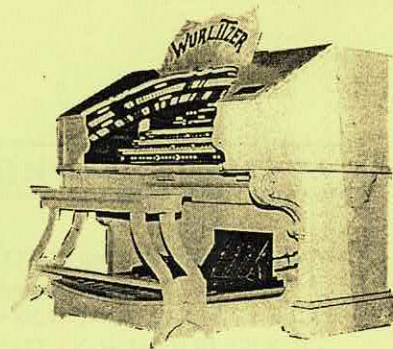


APRIL, 1996

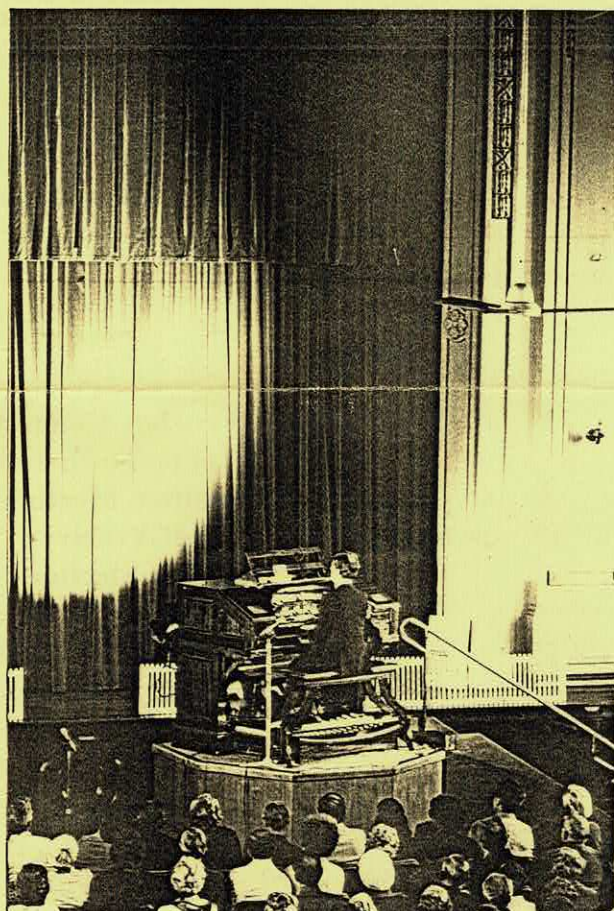


TOSA NEWS

2/11 WurliTzer Theatre Pipe Organ
Marrickville Town Hall

3/17 WurliTzer Theatre Pipe Organ
Orion Centre Campsie

TONY FENELON officially re-opens MARRICKVILLE



WurliTzer

Sunday, 5th May, 1996
at 2.00pm
Marrickville Town Hall,
Marrickville Rd,
Marrickville

Tony, many years ago, at the Marrickville console

Volume 35
Issue 4
PRINTED BY TOSA

The Official Publication of Theatre Organ Society of Australia (NSW Division) Inc.
P.O. Box 36, Brooklyn, 2083
Print Post Approved PP255003/01823

Price
\$1.00

TOSA NEWS

APRIL, 1996

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

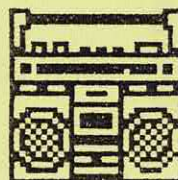
APRIL

WELCOME to The Fabulous 1996 Easter National Convention in Sydney Friday 5th - Monday 8th April

Friday	5	at 8.00pm	Nigel Ogden Concert Orion Centre Campsie
Saturday	6	at 2.30pm	Chris McPhee Concert Marrickville Town Hall
Sunday	7	at 2.30pm	Barry Baker Concert Orion Centre Campsie
Monday	8	at 2.30pm	David Drury Concert Sydney Town Hall
Tuesday	23	at 7.30pm	Members' Playing Night Orion Centre Campsie

MAY

Sunday	5	at 2.00pm	Tony Fenelon Concert Marrickville Town Hall
Monday	6	at 7.30pm	Committee Meeting
Wednesday	19	at 8.00pm	Half Yearly General Meeting Orion Centre Campsie
Tuesday	29	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

What an exciting and busy time for TOSA (NSW) - with the **Easter Convention** and the re-opening of the **Marrickville Wurlitzer** in the next month!! We are looking forward to these events and to meeting up with lots of interstate and overseas theatre organ devotees.

The **Convention** is shaping up to be the best ever and a huge thank you needs to be passed on to the **Convention Committee** members who have worked so hard to get it all organised. Special credit needs to go to **Bill Schumacher** who has borne the brunt of the paper work - letter writing, venue bookings, ticket selling and registration, etc, etc. It is a huge, time-consuming job, but done so expertly and efficiently. Also, I'd like to express our gratitude to **Rob Gliddon** for his untiring efforts as overall organiser and chairman of the **Convention Committee**. Thank you, **Bill and Rob**, for all your time and effort - it really is very much appreciated, even if it must sometimes seem like an endless and thankless task.

At the time of writing the **Marrickville** organ is up and fully playing, and will now be undergoing finally testing and tuning, leading up to **Chris McPhee's** concert for the **Convention** and to **Tony Fenelon's** official opening concert on 5th May. Once again special thanks is due to one of our devoted members, **Vice President Neil Palmer**, who has spent so much time on the renovations to the organ and overseen the whole refurbishment process

We looking forward to seeing full houses for these historical events. The **Marrickville** concerts are a quite different, but no less interesting, experience to the **Orion** concerts. If you have recently joined **TOSA** you have a new and entertaining experience awaiting you at the atmospheric **Marrickville Town Hall**.

See you at the **Convention!**

Best Wishes,
Colin Groves

Articles in this journal need not represent the views of the committee nor those of the editor

The deadline for each edition of TOSA News is the 12th of the preceding month



**WELCOME
to the 24th
NATIONAL
TOSA
CONVENTION
in Sydney
"The Best of
Both Worlds"**

THANK YOU

The **TOSA Committee** would like to thank **David James of Robertson** for his kind donation towards the suppers at the **Members' Playing Nights**

From The President

Dear Members and Friends,

By the time you read this, many of us will be enjoying our 1996 annual convention. The organising committee has put in many long (and late!) hours planning what we believe to be our best ever convention. Several committee members in particular have worked above and beyond the call of duty to ensure the smooth running of the program. It is always dangerous to single any persons out and so I will simply thank each and every one of you who has contributed to the planning and execution of the convention.

With all the planning and hype of the convention it would be easy to overlook the events following. However, the big concerts keep on coming and the official re-opening of the **Marrickville** organ on the 5th May is not to be missed. Whilst this organ is a featured part of the convention, we believe that this gala concert with the one and only **Tony Fenelon** is an absolute must.

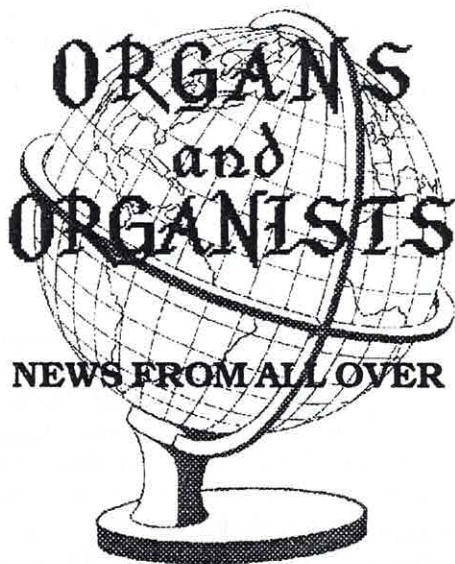
Book early and be assured of a good seat for what could well turn out to be the concert of the year.

Cliff Bingham
President

**WELCOME
TO NEW
MEMBERS**

TOSA is pleased to welcome five new members this month and we look forward to enjoying their company in the Society through many years to come:

**John Ford - Pymble
Beulah Gray - Carlingford
Warren Gray - Carlingford
Leonard Scaysbrook - Roselands
Kathleen Tutton - Drummoyne**



**TRUST TO PURCHASE
AUCKLAND WURLITZER**

Through donations, support of monthly concerts and a number of substantial grants from community concerns, **The Wurlitzer Organ Trust of Auckland** will be making their final payment on the **Hollywood Theatre 2/12 Wurlitzer** in March.

It all began in 1992 when the owner of the organ, **Les Stenersen** announced his desire to sell the instrument. This prompted a group of enthusiasts to join forces with theatre owner **Jan Grefstad** to form the **Trust**. A number of the **Trust** members have in fact been associated with the organ since its restoration and installation began in 1979, headed by **Auckland organ builder John Parker**.

Following successful negotiations with **Les Stenersen**, the **Trust** agreed to purchase the organ for \$35,000 and a bill of sale was signed. In late 1994, the **Trust** paid the deposit on the organ of \$3,500, with funds raised by concerts and financial support from the **Portage Licensing Trust**.

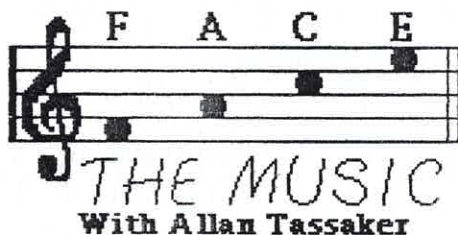
However, foremost in the minds of the **Trustees** was the fact that the organ was missing its five tuned percussion units, and the xylophone and glockenspiel 'loaned' to the organ by **Michael Woolf** of **Wellington**, needed to be returned to him. As if in answer to a prayer, the **Trustees** were advised that a set of four of the units required were for sale in the **USA**. After negotiations and further financial assistance from the **Portage Trust**, the items were purchased. **Russ Evans** of **Seattle** made a superb job of packing and shipping the percussions and they duly arrived safe and sound in May of 1995.

Matt Mathews kindly took on the task of restoring and installing the units and to date has the new glockenspiel and xylophone up and running.

Now almost four years later the **Trustees** are about to make the final payment on the organ, thus transferring its ownership totally to the **Trust** on behalf of the people of **Auckland**. This has been made possible by the support shown by concert goers and people attending functions promoted by the **Trustees**, but more over appreciation is expressed to the **Portage Trust** and recently to the **Auckland Savings Bank** who covered the final balance owed on the organ.

To celebrate the event the **Trust** are presenting a concert on the **Wurlitzer** on Sunday 31st March, during which the final payment will be presented to **Les Stenersen**. Patrons will be entertained with a Wine & Cheese function at the conclusion of the concert.

Congratulations to the **Wurlitzer Organ Trust of Auckland**.



Heard about the little quaver who wanted to big note himself? asks Allan Tassaker. Well, he did it! He waltzed up through the staff to become a member of the bar!!!

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



Amy Caldwell of **Mona Vale** writes to contact a member who had sheet music to be collected :

2/3/96

At our recent **John Atwell** concert at the **Orion**, a very kind lady approached a committee member about her old sheet music.

This message was passed on to me, but unfortunately I couldn't find the lady after the concert, and I do not have a contact name or address.

If the lady concerned would be good enough to contact me, care of the **Editor** of **TOSA News** (745 2417), I will be happy to follow up this offer.

Amy Caldwell

***Bettine Vallance** of **Burwood** was inspired to write some attractive lines of poetry after **Margaret Hall's** wonderful concert and we are happy to publish them :*

10/3/96

I was at **Margaret Hall's** delightful concert to-day and, as I am a writer of verse, I wonder if you would accept this little poem to go in our **TOSA News**.

I am an ardent member of the wonderful concerts and seldom miss any.

(Miss) **Bettine Vallance**

Margaret Hall
Artiste Supreme

Margaret's playing was superb to-day,
She brought so much wonderful music our way.
Her choice of programme was a delight to please all,
And her mastery and expertise at the Wurlitzer, was there to enthral.
It was an afternoon that gave to many, so much pleasure,
Magical musical moments to treasure.
So many of us will look forward to the day
When Margaret, with her outstanding talent, returns to play.

Bettine Vallance

From the MARRICKVILLE ORGAN CURATOR

Not being involved in a project like this before, I estimated that the rebuild of the **Marrickville Wurlitzer** would take about 12 months. Someone said to me "whatever time you think it is going to take, double it" and they were right

Some memorable moments stand out during the project: such as the arrival of the 12 pipes for the 16' Tibia extension. These were shipped in a container from the **USA**, together with components for another organ, and duly arrived at the wharf, from where they were transported to a depot at **Marrickville**. The wooden crates were then taken to **Baulkham Hills** for further unpacking. My team arrived at **Baulkham Hills** in the evening to collect the pipes in a furniture removalist's van, only to take them

back, close to wherre they had been, to **Marrickville Town Hall**.

Then there was the Piano Removalists who bought the restored console back to **Marrickville Town Hall** two hours before the arranged time and left it sitting on the auditorium's floor after being let in by the cleaners. When I arrived at the hall, my eyes nearly popped out when I saw the console sitting on the floor, knowing that there was not enough manpower to get it back onto its dais. Some frantic phone calls brought the removalists back and the console was duly placed back on the dais.

The starting of the blower for the first time in 18 months was met with a cloud of dust which had settled in the system during this time and caused

several of the pipes to cipher and, of course, unearthed all the wind leaks.

Finally the day that both chambers became playable from the console - it was certainly out of tune and not everything worked first up but that sound was there and I felt we were really getting somewhere.

In finishing, I would like to thank the following people for contributing in the many and various ways towards the project: **Ian Tulloch, Chris Styles, Ross Adams, Bruce Tulloch, Robert Gliddon, Walter Pearce, Barry Tooker, Peter Harding, Russ Evans, Ian and Lyn Palmer, John Atwell, John Andrews, John Parker, Bill Schumacher, Cliff Bingham, Bill Richards**, and to my parents **Eunice and Merv**.

Neil Palmer

THE MARRICKVILLE TOWN HALL WURLITZER

The **Marrickville Wurlitzer** was first installed in the **Prince Edward Theatre, Sydney**, in 1926. The model chosen was a Style H special, 2 manual, 10 rank instrument and was one of three Style H **Wurlitzers** to be installed in **Sydney** theatres, although the stop-list differed slightly from the other two.

The **Prince Edward Theatre** installation featured wind-outlets on the stage so that a percussion unit could be bought out of the chamber and placed on show. As the wooden frame of the Xylophone had been painted gold, we can only assume that this may have taken place at some time.

Provision was made for a Piano and a Paper Roll Player unit. However, it is debatable whether these two items ever existed as they were not in the theatre when the organ was removed.

The **Wurlitzer** entertained theatre patrons from 1926 until 1964 when it was purchased by the **New South Wales**

Division of TOSA and installed, over a three year period, in the **Marrickville Town Hall**, where it opened in 1968.

During the mid 1970's, the Tibia was provided with its own Tremulant along with improvements to the instrument's winding in general. Improvements were made to the stop-list, providing additional unification for the Tibia and the inclusion of Couplers. Later additions included an English Post Horn rank, a 2' Tibia octave, a Marimba-Harp and a Cymbal Roll action.

In 1993 it was decided that a solid-state relay should be purchased and fitted due to the shaky condition of the original main cable and the old relays which were becoming troublesome. The instrument was closed down in February 1994 for the work to commence.

The opportunity was taken to fit the console with electric stop actions and a

new stop-list was designed by Melbourne organist, **John Atwell**, to reflect a more modern approach to theatre organ playing. This work has been carried out without altering the console's dimensions.

There is an 8 memory capture system providing 15 pistons per manual, all range settable. A complete re-wiring and re-winding has been carried out in the chambers with all 16' & 8' Bass extensions being on regulated wind without tremulation.

New additions include a 16' Tibia octave, Choke Cymbal, and the Strings have been provided with their own Tremulant. Stop tabs have been allocated for the future additions of a Piano and a Vibraphone effect for the existing Chrysoglott. It is proposed for the Kinura rank to be eventually replaced with a Krumet.

We believe this to be an extremely versatile instrument for its size.

WURLITZER ORGAN MARRICKVILLE TOWN HALL CHAMBER ANALYSIS

Harmonic Tuba	16 - 4
Tibia Clausa	16 - 2
Orchestral Oboe	8
Kinura	8
Vox Humana	8

SOLO

Marimba Harp
Xylophone
Glockenspiel
Cathedral Chimes
Tuned Sleigh Bells
Non-tonal Percussions,
Traps & Effects
4 Tremulants

MAIN

English Horn	8
Clarinet	8
Diaphone/Open Diapason	16 - 4
Salicional	8 - 2
Voix Celeste	8 - 4
Bourdon/Concert Flute	16 - 2
Chrysoglott	Surf Effect
2 Tremulants	

SPECIFICATION of the WURLITZER THEATRE PIPE ORGAN

in the MARRICKVILLE TOWN HALL

Style H special, opus 875, 2 manuals and 11 ranks



Pedal

Resultant (synthetic)	32
Tuba Profunda	16
Diaphone	16
Tibia Clausa	16
Bourdon	16
English Horn	8
Harmonic Tuba	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Cello	8
Flute	8
Bass Drum	
Kettle Drum	
Crash Cymbal	
Cymbal Roll	
Cymbal Tap	
Piano	16+8
Accomp to Pedal	
Solo to Pedal	

Accompaniment

English Horn	8
Harmonic Tuba	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Strings II	8
Concert Flute	8
Vox Humana	8
Tibia Piccolo	4
Strings II	4
Flute	4
Vox Humana	4
Twelfth (Flute)	2 2/3
Piccolo (Flute)	2
Harp	
Chrysoglott	
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Tom Tow	
Cymbal Choke	
Piano	8
Octave Coupler	

Solo

English Horn (Ten C)	16
Tuba Profunda	16
Diaphone	16
Tibia Clausa	16
Clarinet (Ten C)	16
Krumet (Ten C)	16
Orchestral Oboe (Ten C)	16
Strings II (Ten C)	16
Bourdon	16
Vox Humana (Ten C)	16
English Horn	8
Harmonic Tuba	8
Open Diapason	8
Tibia Clausa	8
Clarinet	8
Krumet	8
Orchestral Oboe	8
Strings II	8
Concert Flute	8
Vox Huwana	8
Tibia Quint	5 1/3
Octave Diapason	4
Tibia Piccolo	4
Strings II	4
Flute	4
Tibia Twelfth	2 2/3
Tibia Piccolo	2
Fifteenth (String)	2
Piccolo (Flute)	2
Tierce (#)	1 3/5
Fife (#)	1
Harp	
Chrysoglott	
Xylophone	
Glockenspiel	
Piano	16
Piano	8
Piano	4
Cathedral Chimes	
Sleigh Bells	
Sub Octave Coupler	
Unison Off	
Octave Coupler	

(#) = selectable Tibia or Flute

Accomp Second Touches

English Horn	8
Harmonic Tuba	8
Open Diapason	8
Clarinet	8
Tibia Piccolo	4
Cathedral Chimes	
Octave Glockenspiel	
Triangle	

Swell Pedals

Solo
Main
General
Crescendo

Tremulants

Main (Clarinet, Diapason, Flute)
Strings
Solo (Oboe, Krumet)
Tibia & Vox
Tuba
Vibraphone (on Chrysoglott)
Celeste Off
Percussion Reiterate
(for Xylophone & Glockenspiel)

Combination Pistons

(8 Memories, Range settable)

Solo : 15 + Cancel
Accomp: 15 + Cancel
General Cancel Piston
Pedal: 5 Toe Pistons
Toe Pistons for: Triangle, Crash
Cymbal, Cymbal Roll
Left Toe Lever:
1st Touch: Snare Drum Roll
2nd Touch: Bass Drum and
Crash Cymbal
Right Toe Lever: Double Touch
Sforzando to Solo Manual
Effects Buttons: Steamboat Whistle,
Auto Horn, Fire Gong, Horses
Hooves, Door Bell, Bird
Whistle, Surf, Pistol Shot

MARRICKVILLE'S WORLD FAMOUS WURLITZER

by Frank Ellis

In 1989 longtime concert compere and former, long-serving Vice President of TOSA, Frank Ellis, wrote the following article for the Marrickville Heritage Society, celebrating 21 years of the WurliTzer organ's installation in the Marrickville Town Hall. It gives us an interesting outline of the organ's history and of TOSA's origins.

There are thousands of people in **England** and **America** who, if you were to ask them to name **Sydney's** attractions, would readily mention the harbour, the bridge, the **Opera House**, **Bondi** and **Manly** beaches, and even the cosmopolitan area of **Kings Cross**, for these are all well-known tourist attractions. But, if you were to ask them to name any of **Sydney's** suburbs, few would be able to answer you

. There is, however, one exception. If the persons you asked happened to be lovers of theatre organ music, they would probably mention the suburb of **Marrickville**. So why is **Marrickville** well-known in these widely separated countries?

The answer is a simple one - the **WurliTzer** Theatre Pipe Organ from **Sydney's** famous **Prince Edward Theatre** is installed in **Marrickville Town Hall**. Many of the world's greatest theatre organists who have played concerts on this organ have described it as one of the finest small **WurliTzer** organs in the world. High praise indeed! When these organists return to their home country to continue their regular concert schedules, they usually tell their audiences that they have just returned from a concert tour of **Australia**, and mention the organs they have played 'down under'. **Marrickville's** **WurliTzer** always receives a glowing tribute.

It is for this reason many folk in **England** and **America** have heard of **Marrickville**.

The 'Golden Age' of Movie Theatres

How did this organ from a city theatre, long demolished, come to be installed in the **Marrickville Town Hall**? The story is indeed a fascinating one, and to learn it we must go back to the time before television came to **Australia** and destroyed the 'golden age' of movie theatres. Back in those 'golden days' the larger and more luxurious city theatres possessed not only a mighty

WurliTzer organ, but also an orchestra or a stage band, and both were used as an integral part of theatre programs. Their 20 minute presentations had elaborate stage settings with superb lighting effects, and often featured guest artists.

Many of the larger and more elaborate suburban cinemas had also installed theatre organs, though these were not all made by **WurliTzer of America** - a number of them were **English Christie** Theatre Organs.

A few years after the war, rising costs forced theatre managements to dispense with their orchestras, but the organs were retained to give a semblance of 'live' entertainment to their movie presentations. **Sydney's** **Prince Edward Theatre**, however, retained its orchestra for a considerable time after other theatres had discontinued them.

For a number of years after that, those city and suburban theatres which possessed an organ continued to feature an 'organ spot' as part of their shows until the advent of television caused theatre managements to close down the organs and dispense with the organists' services in an effort to contain costs in the face of declining audiences.

It was at this stage the **Theatre Organ Society of Australia** (**TOSA** for short) was born in **Sydney** - In fact, the **Society's** beginnings came about in a very casual way indeed.

Theatre Organ Society of Australia

An organ lover, **John Clancy**, had bought the **WurliTzer** organ from the **Civic Theatre** in **Auburn** and commenced the task of removing the instrument, working mainly on Sundays when the house was closed. He was assisted by nine or ten friends who were also lovers of the theatre organ sound.

During their many weekends of working in the theatre to remove the organ they discussed, sorrowfully, the disappearance of organs in cinemas, and what would happen to the instruments as they came up for sale. Would any of them be preserved and placed in buildings where the public could still hear their lush sound? It was during these talks that the idea was put forward of forming a **Society** to try to preserve these instruments; on 9th January 1960 a meeting of the ten friends was held

and the new **Society** officially came into being.

During the first year or so, the **Society** grew to around 50 members, three or four of these being from **Victoria** and **Queensland**. All members were kept in touch with the **Society's** activity by means of a monthly newsletter.

Later, the **Victorian** members formed their own Division of the **Society**, and they were followed by the **Queensland** members also forming their own Division. As word of the **Society** began to spread, Divisions were formed in **South Australia**, **Western Australia**, **Tasmania** and the **ACT**.

The **Society** thus became an **Australia-wide** organisation with common aims and purposes. There was also a great spirit of cooperation between the Divisions.

A WurliTzer Comes to Marrickville

In 1964 the **NSW** Division of the **Society** bought the **WurliTzer** organ from the **Prince Edward Theatre** which was facing demolition. The instrument was left in the theatre whilst a suitable home for it could be found. The **Society's** President at that time, **Tom Halloran**, was a friend of the then **Mayor of Marrickville**, **Mr Jim Carr**, and after inspecting **Marrickville Town Hall**, **Tom Halloran** felt that it would be the ideal location for the organ. He then suggested to **Mayor Carr** that the organ should be installed there, and he was able to so enthuse him about the project that when the proposal came before the **Council** it was approved. Undoubtedly, the support of the **Mayor** had played a vital role in that decision.

In August 1965, after a farewell concert in the **Prince Edward Theatre**, the **Society** began removing the organ from the building and transporting it to **Marrickville Town Hall**. Then, with voluntary work from many members, the job of restoring the instrument commenced. Restoration was to take three years.

As the organ had been installed in the **Prince Edward Theatre** in 1924 and was 41 years old, almost a complete rebuild was required. Speaking on an historic note, this was the first **WurliTzer** organ with a horseshoe shaped console to come to **Sydney**. On 27th November, 1968, the organ was launched in the **Marrickville**

Town Hall before an audience of 1000 with the entire proceeds of ticket sales going to the **Children's Medical Research Foundation**.

About the Organ

When the **Prince Edward Theatre** opened in 1924, its **Wurlitzer** organ was a two manual (keyboard) model With ten ranks of pipes. Some years after its installation in the **Marrickville Town Hall**, an extra rank of pipes was added, making it a 2/11 and not a 2/10. There are 815 pipes in the organ, ranging from 5m long down to some of pencil size. The pipes are made of either metal or wood, and imitate the various tone families of the orchestra, for example, brass, woodwind and strings. A full complement of percussion instruments is included, such as cathedral chimes, xylophone, drums, cymbals, triangles, etc. These are real percussions with each note, or effect, having its own striking hammer attached to a small bellows.

Novelty effects are also included such as klaxon horn, bird whistle and tuned sleigh bells, to name but a few. All of these items are installed in two large chambers, one on each side of the proscenium behind the ornate plaster grilles.

The pipes and various instruments can be played singly or coupled by the organist from the two-manual console, making this instrument a veritable one man orchestra. The principle of operation is electro-pneumatic with wind being provided by a blower driven by a 5hp motor

A Hasty Debut

When a theatre organ is reinstalled in a new location, it needs several weeks of regular daily playing so that electrical faults in its 150 or more kilometres of wiring can be located and corrected. Other mechanical malfunctions can also occur during the playing-in period, and when all faults have been eradicated and the organ's reliability can be assured, then the organ is ready for its official debut into the concert world.

Sadly for the **Society**, the playing-in period planned for the organ was not possible, as installation ran behind schedule. The opening date could not be postponed as the Mayor's term of office was coming to an end, and it was the **Society's** wish that **Mayor Carr**, who had done so much to aid the **Society**, should be the one to officially declare the organ

launched. A decision was made to take a chance on the organ's reliability, even though it had only received a few days' playing-in, and the opening concert went ahead as planned.

On the opening night, the temperature was 30°C at 8.00pm, and with 1000 people in the hall the heat added to the organ's problems. The opening organist was **Ian Davies**, formerly of **Plaza, Regent and Capitol Theatres** in **Melbourne**, and on a number of occasions he had to stop playing for several minutes as various faults developed. Whilst he waited for a technician to fix the fault, the inimitable **Ian Davies** would tell a joke or two to cover up the fault, and on that night he must have gone through his entire stock. However, with **Ian's** good humour and sympathetic understanding of the large audience, the evening revealed the organ's great potential.

Regular Concerts

The **Society** then began its policy of monthly concerts, and as large numbers of the public began to attend them regularly, many joined the **Society**, with the membership soon reaching over the 600 mark.

During the next three or four years, **TOSA** presented many **Australian** organists of note, both local and from interstate. Just a few of the well-remembered theatre organists who played concerts at **Marrickville** were : **Charles Tuckwell, Reubert Hayes, Denis Palmistra, Wilbur Kentwell, and Tony Fenelon**. Many top organists who were too young to have been around in the "golden days" of the cinema organ were also featured in concerts during this period.

By 1970 three or four of the **Society's** interstate Divisions had also installed organs in suitable locations and so, by sharing costs amongst these Divisions,

TOSA began to bring to **Australia** some of the world's greatest theatre organists for concert tours of the major cities.

Great Organists Perform

The first imported organist to appear at **Marrickville Town Hall** was an **English** topline, the great **Vic Hammett**, who made a stunning impact on **Australian** audiences with his quite brilliant and imaginative playing. The following year, 1971, another **English** player, **Andrew Fenner**, appeared. Then came a tour by **Reginald Porter-Brown** in 1972. **Vic Hammett** came back by popular demand in 1973, and the following year the first **American** organist arrived - **Byron Melchor**. During the years since then there has been a procession of the world's best players from both **England** and **USA**.

Some of those who have appeared at **Marrickville** in the period since 1974 have been **Jonas Nordwall, Bill Thompson, Dennis James, Lee Erwin, Tom Hazelton, Ron Rhode, Walt Strony, Len Rawle, Ashley Miller, Warren Lubich, Candi Carley, Lance Luce, Hector Olivera and Father Jim Miller**. Many of these have been brought back to **Sydney** two, or in some cases, three times by the **Society**.

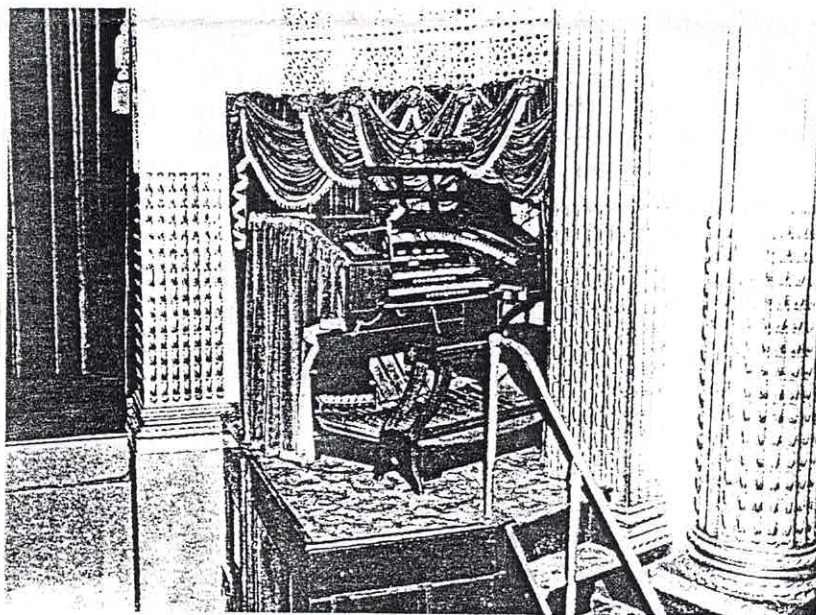
On 14th April 1985 the **Marrickville Heritage Society** joined with **TOSA** in presenting a Heritage Week concert in **Marrickville Town Hall**. Those present will always remember the extraordinary verve, rhythm and melody in the music of the beautiful, young blind **American** organist, **Candi Carley**.

The number of concerts presented by **TOSA** in the first 21 years that the organ has been installed at **Marrickville** was around 190-200

A Kiss in Appreciation

Earlier, I stated that many overseas organists had described the organ as one of the world's best for its size. One organist was actually so impressed that he kissed the organ, much to the delight of his audience. He went on to say that **Sydney** was lucky to have such a fine organ and that he hoped we would cherish it forever.

The wonderful acoustics of **Marrickville Town Hall** play a most important role in the way this comparatively small **Wurlitzer** fills the hall with such richness of sound. Now that it has been in the hall for 21 years, it is time to say, it has become part of **Marrickville's** heritage.



The Wurlitzer organ in the Prince Edward theatre, Castlereagh Street, Sydney (Photo:TOSA)

Members' Playing Nights at the Orion

In February a **Members' Playing Night** was held on Wednesday, 21st, and about 15 people came to play or to listen to the **Mighty WurliTzer**.

The photo shows the actively performing members who enjoyed an extended practice time each since there were so few others to play. They are, from left to right, **Bruce Bisby, John Giacchi** (who kindly helped with registrations and gave us a first-class mini-concert at the end of the evening), **Wendy Hambly, Amy Caldwell** and **Jack MacDonald**.

Recent **interstate** and **international** publications from other organ societies are available for members' perusal.



The next **Orion Players' Night** is on **Tuesday, 23rd April**, at 7.30, if you would like to come along to enjoy the music, the playing, the shared supper and the relaxed, friendly atmosphere.

Rod Blackmore Retires

Most of our members would be aware of long-time member **Rod Blackmore's** name, if for no other reason than that he has been for many years our **Returning Officer** at committee election time. He is however much better known in his professional life as the head children's magistrate in NSW. On his retirement last year the **Sydney Morning Herald** carried the following item.

TOSA joins in wishing him a long and happy retirement.

Monday, October 16, 1995

Scourge of young delinquents calls it a day

By MICHAEL SHARP

As the State's senior children's magistrate for the past 17 years, Mr Rod Blackmore has seen about 85,000 juvenile offenders pass through his court and witnessed a significant increase in violent crime.

"Six years ago, car theft was all the go," he told the *Herald*. "Now more violent crime has taken its place - there are more assaults where knives are used."

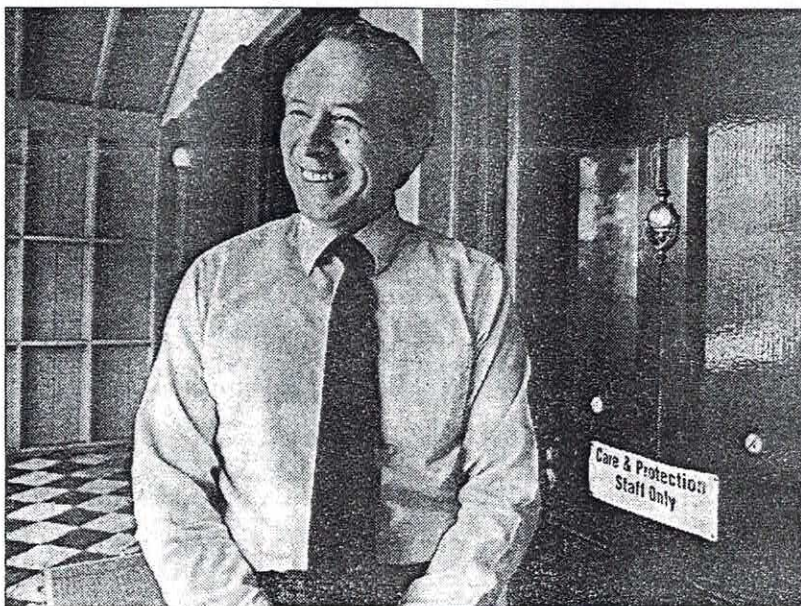
On the eve of his retirement, 60-year-old Mr Blackmore is also concerned that government policy is still targeted at the wrong end of the juvenile justice system.

There should be more concentration on crime prevention, he says, rather than on those entering detention.

While this is a responsibility for the whole community, an obvious legislative reform would be to increase the number of hours of community service the court can impose as a penalty from its current maximum of 100 hours to a maximum of 250 hours.

Detention must be used only as a last resort, he says, and this would assist in implementing that policy.

While the Carr Government has said it will examine this proposal as part of its review of the juvenile justice system and its laws, Mr Blackmore expects that this will take "a long time".



Call for more concentration on crime prevention rather than on those entering detention . . . Mr Blackmore, retiring after working in the court system for 44 years. Photograph by PETER RAE

A softly spoken man with an air of experience and efficiency, Mr Blackmore will retire on Friday after working for 44

years in the State's courts, 25 years as a magistrate.

His mother was not surprised when he announced, after com-

pleting his leaving certificate at Fort Street Boys' High School in 1951, that he would go "into the courts".

After all, both his father, Mr Cecil Hargreaves Blackmore, and his grandfather, Mr Hugh Moffit Blackmore, served as NSW magistrates.

At the age of 16, young Rod Blackmore found a job as a clerk in the Balmain Court of Petty Sessions and, after two decades working in courts from Sydney to Armidale, became a third-generation magistrate on October 22, 1970.

"I could go on until I am 65," he told the *Herald*, "but having been a magistrate for 25 years, the benefits of superannuation and all those sort of things beckon."

Mr Blackmore has served on a plethora of committees associated with juvenile justice, homeless children and youth community welfare and has been closely involved with all major reforms of the children's court since its creation in 1977.

He plans to continue his involvement with a number of youth and community projects and also give more attention to his favourite hobbies - gardening, travel and organ music.

Is Elizabeth, his wife of 37 years, looking forward to spending more time with him?

"She says she is," he says with a smile. "She has been saying it for years."

Review of JOHN ATWELL's CONCERT

Orion Centre Sunday, 11th February, 1996 by Paul Luci

A warm summer's day saw the welcome return of Australia's own **John Atwell** in his solo performance.

After a warm welcoming from **John Parker**, the console rose to *Gonna Build a Mountain*. I don't know about anyone else, but for me it was sure great to hear the **Mighty WurliTzer** again after some two months break.

John welcomed everybody and commented on **Sydney's** fine weather. Then he moved to a piece composed by that great English organist, **Sydney Torch**, *On a Spring Note*, written for his orchestra. Here **John** featured the Oboe Horn in true "**Torch** style" - a great arrangement, **John**.

Then came **Sigmund Romberg's** *Lover, Come Back To Me*, and then **Jerome Kern's** *A Fine Romance* with **John** featuring the Tibia, Vox Humana and String ranks to full effect, and a nice toe-tapping finish.

Now for a change of mood to a recent composition by **Elton John** from *The Lion King*, entitled *Can You Feel the Love Tonight?*, beautifully arranged by **John** and well-suited to the **Wurli**.

Next to a "stomp-style" composition, as **John** put it, by **Jelly Roll Morton** (real name - **Fred!!**), *Grandpa Spells*.

John then moved to **Puccini's** opera, *La Bohème*, now in its 100th year, with the number being *Musetta's Waltz*. This composition takes me back to the sounds of the **Regent** recording by **Tony Fenelon**.

Back to the recent music of *Beauty and The Beast*. **John** played a medley of arrangements from this show, originally a **Disney** movie but now also on stage in **Melbourne**.

Moving to the pen of the great **Harry Warren** and the 1937 film, *The Gold Diggers*, with *All's Fair in Love and War*, which took us out to interval.

After a refreshing break and a few words from president **Cliff**, the console rose to **The Dashing White Sergeant**, which I thought was "Mississippi", with sounds of **George Wright** coming through.

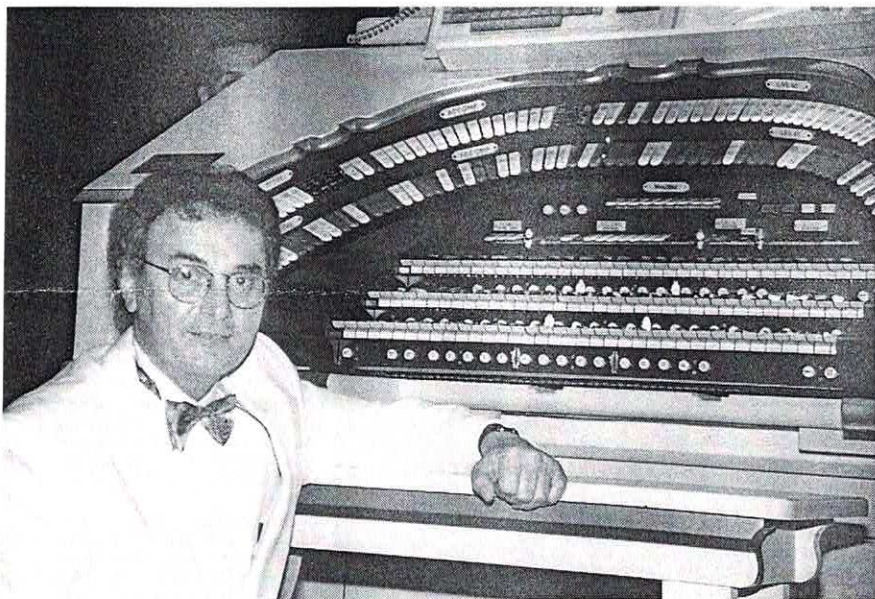
Following then was a tribute to Ol' Blue Eyes, **Frank Sinatra**, with a

medley of his all-time favourites. **John** then reminded us that Valentine's Day was fast approaching and what better tribute to this day than *Poem*. Then to the popular *Gold and Silver Waltz*.

He tripped off then to nostalgia with the music of **Glenn Miller**, *Serenade in Blue*, in which we heard some of the **WurliTzer's** untremmed ranks in a jazzy, ear-pleasing arrangement with excellent use of second-touch voicing.

Last, but not least, to round off the afternoon's fine entertainment, a medley about **New York City**, suitably named "The Big Apple", including many favourites such as *Manhattan*, *Give My Regards to Broadway*, *42nd Street*, *New York, New York*, just to name a few.

After rousing applause and many shouts of more, more,, **John** returned for his encore, *Memories of You*. It was at this point that we said goodbye to **John** as the console returned to its basement home. In summing up **John's** performance I can only describe it as truly brilliant, with **John's** flare for arranging and voicing winning through.

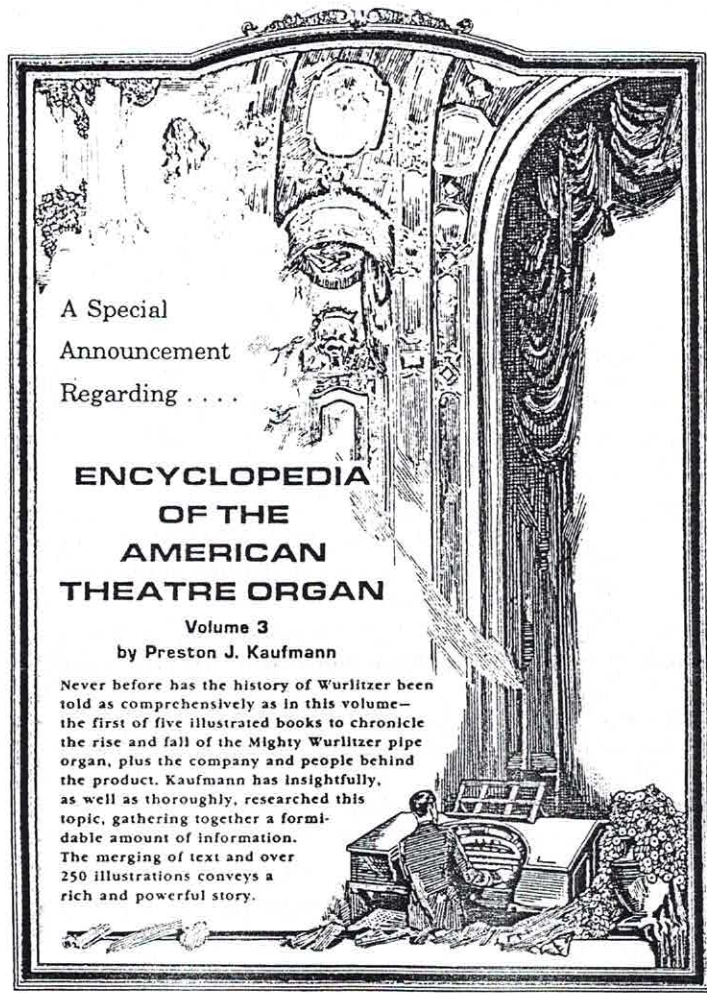


John Atwell in front of the Orion console (with a shy John Parker keeping on eye on things in the background !!)

Photos by Barry Tooker, processed for TOSA by Network Graphics

Miles Perry performing one of his death-defying feats as he sets the lighting grid for one of his fabulous light-shows





A Special
Announcement
Regarding . . .

ENCYCLOPEDIA OF THE AMERICAN THEATRE ORGAN

Volume 3
by Preston J. Kaufmann

Never before has the history of Wurlitzer been told as comprehensively as in this volume—the first of five illustrated books to chronicle the rise and fall of the Mighty Wurlitzer pipe organ, plus the company and people behind the product. Kaufmann has insightfully, as well as thoroughly, researched this topic, gathering together a formidable amount of information. The merging of text and over 250 illustrations conveys a rich and powerful story.

Part One
of the
**MIGHTY
WURLITZER
STORY**

ENCYCLOPEDIA OF THE AMERICAN THEATRE ORGAN

Volume 3
by Preston J. Kaufmann

"WURLITZER—the name that means music to millions" is more than an advertising slogan; it has been a fact of life for the past century. As America's film industry grew in the early part of this century, so did theatres and The Rudolph Wurlitzer Company's impact upon them.

From hundred-seat nickelodeons to the great movie palaces, millions of people flocked each week to the local "Bijou" to see Hollywood's creations on the silver screen. Although a lone pianist or orchestra might provide live musical background to accompany silent films, it was more common to find a Wurlitzer photoplayer or Unit Orchestra as the source of music.

Theatre organs evolved specifically for this purpose and Wurlitzer was at the forefront with the most popular line of instruments. They dominated the industry by outselling their nearest competitor two to one as well as producing over 25% of all theatre organs ever built. Though making a tremendous impact on theatre operations, introduction of talking pictures in 1927 soon cut short their usefulness.

Volume three is multi-faceted in its wide-ranging content. One reads about the founding of the business in 1856, Wurlitzer family history, about the various musical products manufactured at their factory in North Tonawanda, New York, as well as a photographic tour of that expansive

plant during the 1910 to 1919 period.

An in-depth portrayal of inventor Robert Hope Jones and his association with Wurlitzer provides a fascinating look into the embryonic days of Unit Orchestra production. Other chapters cover the most successful times for the theatre organ, especially during the Twenties, through its decline to the last Wurlitzer instrument shipped in 1943.

Illustrations range from advertisements to pages from catalogs, plus photos of automatic musical products, various Wurlitzer family members and other personalities.

The history of Wurlitzer continues in later volumes of this series. Included will be a largely pictorial tour of several hundred of the theatres where Wurlitzer Unit Orchestras were housed. Other sections will illustrate overseas installations, and those in residential and church settings. Another factory tour will show the plant during the Twenties. There will also be extensive sections devoted to technical data, plus detailed shipping lists presented chronologically and on a geographic basis.

It is projected that volume four will be available in early 1997, with volume five ready shortly thereafter. No dates have been set for the last two books in the series.

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Review of MARGARET HALL's Concert :

Orion Centre, Sunday, 10th March, 1996 by Wendy Hambly

Our 'First Lady of Theatre Organ' opened her performance with a rousing version of *It's a Lovely Day Today* played in true theatre style. An excellent choice, with touches of glockenspiel here and there and a counter melody using second touch. From this moment on, **Margaret** had captured the attention of the audience. Next was a novelty tune called *The Match Parade*. A catchy tune using glock introduction; then light tibia melody line, sometimes using fractionals and then building up to full organ with a post horn counter melody. Then came a **Latin American** piece - *Delicado* - the piano was put to good use here, as were the percussions to provide rhythm.

Next was a selection from *Easter Parade*, including *Fellow With an Umbrella*; *Stepping Out With My Baby*, and *We're a Couple of Swells*. An innovative harp introduction was used here, then to full tibia chorus. Strong melody lines using reeds; good rounded theatre ensemble with excellent bridges between songs. Good bridges between songs are the ones you barely notice - they seem to be part of the song anyway. Reprise to *Easter Parade* using xylophone and glock. Use of toe pistons and some hand registration added finesse to this number. Next was a love song from the **Disney** movie *Aladdin* - *A Whole New World*. And so it was - here **Margaret** moved away from full theatre sounds to solo voices - light reed for a clear melody line and a shimmering chorus using tibias and fractional tibias. We also heard the beautiful clarinet - glock to finish. These registrations captured the mood perfectly.

Something totally different now - an **American** hymn tune. **American** organist **Ron Rhode** is **Margaret's** favourite organist and for this number she looked to his style for inspiration. **Margaret's** arrangement of *When the Roll is Called up Yonder* was certainly inspirational. First the straight sound you would expect, then very up-tempo, complete with percussions - real toe tapping - then reed improvisation and return to straight sound and then big finish in theatre style. How I wish I could do this each Sunday at my Church - this was a wonderfully different way of doing something traditional - I thought it was great. *Under the Double Eagle* came next - introduction with reeds, no tremos, then full organ with tremos. Good use of post horn with left hand on solo manual and full chords with right hand on great manual. Percussions were also used with a 4' flute melody line - very effective. Then, change of key using full chords and percussion to a big finish. This number sounded as though there was a big band in the **Orion Centre**.

Registration throughout this piece was very realistic - just as it should be.

Next came a little nostalgia - back to the days of the picture shows - *You Ought to be in Pictures* and *If I Had a Talking Picture of You*. Again an excellent arrangement - light and breezy with plenty of good fills, reed and string ensembles for melody and flute/tibia ensembles for accompaniment. Then **Nat King Cole's** *Don't Forget*. A very laid back piece - cymbal to pedal introduction to set rhythm. The modern chord techniques used in this number made a great difference to the mood. Light tibia chorus - also tuba melody line and return to cymbal and full chords and tibias.

Then from **Streisand's** *Funny Girl* came - *I'd Rather Be Blue Over You Than be Happy with Anybody Else*. Oboe introduction with diapason/flute chords left hand. Also some glock phrasing for the melody line, then full organ for a 'bump and grind' finish. *Who Goes There? (Quo Viv?)* was next - from **Margaret's** piano repertoire. A classic piece - using reeds, flutes and tibias - a very busy piece - there must have been thousands of quavers in this one, all cleanly executed.

Then it was time for interval and **Margaret** announced that her cassette recording, *Kitten On The Keys*, was available from the record bar - proceeds being used to pay for her outfit. What a glorious outfit it was too! Gold jacket and black skirt. I know **Miles Perry** on lights had fun with the jacket - each time a different colour was used on the organ the jacket changed colour as well - very effective. I have a copy of **Margaret's** cassette and can highly recommend its inclusion in your collection.

Opener for the second half of the programme was *Hallelujah* - again an excellent choice in true theatre organ style. Next came some **Gershwin** songs from *Crazy for You*, including *Someone to Watch Over Me*. This song is a favourite of mine and I thoroughly enjoyed **Margaret's** rendition - particularly with a change of rhythm in the middle and then a build up from softer tones to a big finish using modern chords.

Now we move back in time to late 19th century with *Tango in D*. **Margaret** is broadening our musical education by introducing us to music we would rarely hear and this is a great idea. The piano got a workout here together with tibias and good use of percussions. There is an art in using percussions and toy counter to good effect without overdoing it and this was done to perfection.

Next a medley of songs from *Me and*

My Girl - Love Makes the World Go Round, *Lambeth Walk*, etc. Innovative use of tibia chorus and glock for overlying broken arpeggios - at one stage we had distinct melodies at the same timer together with a walking base for *Lambeth Walk* - all round, an excellent arrangement.

As two of **TOSA'S** hard-working members had birthdays **Margaret** played the most complicated version of *Happy Birthday* that I've ever heard - and I thought it was a simple little tune!

Now let's return to classic 19th century organ with *Fanfare*. **Margaret** had the music for this one but unfortunately dropped it and pages went everywhere. The audience was highly amused as she quickly tried to place all the pages back in the correct order. I was a bit worried when she started counting at page 26, however all went well. Did you see those feet? An extremely demanding piece played on straight organ - sounded wonderful - what a versatile instrument we have, not to mention excellent tuning by **John Parker**.

Next the **Fritz Kriesler** piece *Lasting Light*. This is a difficult piece with many different moods and was beautifully executed. Then came a medley of big band era numbers - *In the Mood*, *Little Brown Jug*. Lots of big sounds - a very lively rendition - I don't think there was any stop left unused.

The Masquerade is Over was next - a lovely sweet ballad - slow and dreamy with all those wonderful solo stops - clarinet, strings, diapason. *Dambusters' March* was **Margaret's** final piece and was well received from a very appreciative audience.

However the audience would not let her go without a very well deserved encore - *The Good Ol' Bad Ol' Days* - the theme tune from our programme on **2CBA FM**. **Margaret** took the organ down to very long and loud applause.

Many hours of sheer hard work have been put into this concert. Did you notice the smooth registration changes and crisp playing without muffled notes? Theatre organ styling of this calibre does not happen overnight - it requires fine musicianship and dedication. A great deal of thought has gone into registration and choice of music. The result speaks for itself - this concert would be well received anywhere in the world and this was **Margaret's** first full concert performance on our **Orion Centre** instrument. We are fortunate indeed to have such a fine musician in our **Society**. I feel that this concert was equal to anything we have heard from our overseas guests.

Congratulations **Margaret**.