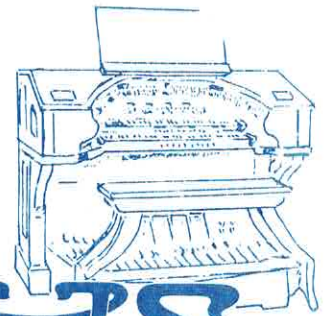
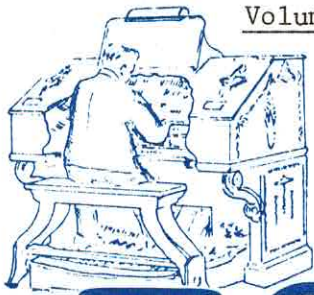


-EDITOR-

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# T.O.S.A. NEWS

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 B

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SYDNEY SOUTH. 2000.*

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## DIARY NOTES:--

Sunday 29th October. Marrickville Town Hall.

This Concert will feature Patron Ian Davies playing the Wurlitzer and will begin at 2.30pm. This Concert is free and all members and friends are invited. Mr. Ian Davies performed the very first Concert on this organ during 1968.

Sunday 19th November. Marrickville Town Hall.

Australia's own Concert Theatre Organist Tony Fenelon will appear on the Wurlitzer at 2.30pm. Tony is an exciting artist to listen to and enjoys playing on this instrument. This is not a free Concert and the admission prices are \$3.00 Adults and \$1.50 Children, Pensioners and Y.O.A members. A separate booking form is attached at the end of the magazine for preferential bookings.

Friday 1st December. Marrickville Town Hall.

This evening is our Christmas Cabaret and once again will feature Patron Ian Davies at the console of the Wurlitzer and the evening begins at 7.00pm. Don't miss this great night of dining, dancing, singalong etc., with a selected Club Act, Spot Dances etc.

## CONCERT PROGRAMME 1979.

The full Concert Programme for 1979 is in the final stages of drafting and will probably be able to be published in the November issue of T.O.S.A News. Much work has gone into the preparation of this list and many problems have to be worked out as you can imagine.

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IAN DAVIES. Patron N.S.W. Division of T.O.S.A.

(Jack Lawson).

Ian studied organ under Lionel Corrick at Hoyts Regent Melbourne, Arnold Coleman at State Theatre Melbourne and Horace Weber at the Capitol Theatre Melbourne. Following this training he was resident organist at the Plaza Theatre for 2 years and then alternated between the Regent and Plaza Theatres for the next six years.

Unlike Sydney, Melbourne did not have the large range of pipe organs in suburban Theatres so when Ian moved to the Park Theatre at Albert Park and then to the Padua Theatre at Brunswick he played on Hammond.

For those who remember the A.B.C. Organ Broadcasts on Sundays before the war, Ian made about 30 of them from the Plaza and 10 from the Capitol.

The war intervened and Ian served in the Navy and whilst in England with the Service he was fortunate enough to play many of the famous organs there; too many and varied to list here.

At the end of the war he returned to the Palza and the Regent and was then transferred to the Capitol to follow Stanfield Holliday when he was transferred to the Regent, and was last official organist at this Theatre until the organ closed down and fell into disuse until purchased by T.O.S.A. Victorian Division.

Ian was Deputy Organist at St. Johns Presbyterian Church Essendon for about 3 years.

With the closing down of Theatre Organ Ian then toured with the 'Great Franquin' the Hypnotist for 3 years as his musician, an interesting sidelight to his career for about 8 years. Ian worked behind scenes with the great performer Roy Rene (Mo) and anyone who has seen Ian work at Clubs etc., will appreciate how talented he is at impersonating Mo.

Ian now plays organ at Paddington Woolhara R.S.L. Club on Lowrey Organ, Dinner and Dance music, he is also Compere, Entertainment Director, Choirmaster and Organist at Bondi Junction-Waverly R.S.L. Club. This Club have installed a three manual Rodgers Organ.

By way of interest Ian will be giving a Recital at Bondi Junction-Waverly R.S.L. Club, Grey Street, Bondi Junction on Wednesday 11th October at 7.30pm. A donation at the door for Charity is the only requirement. Also on this night you will have the chance to hear Bill Schumacher and David Parsons on the Rodgers. All T.O.S.A. members are welcome.

Finally, Ian was given the honour of being made Patron of the N.S.W. division of T.O.S.A. some four years ago following the resignation of Reginald Dixon.

Alterations Dept. Various alterations to the September issue of T.O.S.A News have been requested as follows:-

The Christmas Cabaret article appeared on Page 6 and my attention was drawn to the fact that I had mentioned the word GROG. I have been informed that the correct phrase should be 'your own liquid refreshment'.

From the Secretary, Annual General Meeting, clause 5 mentioned that certain artists would perform on the WurliTzer pipe organ, this has caused some problems and we would like to simply point out that music will be provided on the WurliTzer.

FROM THE PRESIDENT.

Reproduced Letter as received on 20.9.78.

To the Membership.

Dear Members,

I have received a petition from the Membership bearing the required number of signatures, to call for a Special Meeting of Members for the express purpose of discussing the proposed agreement for lease of the Society's Wurlitzer organ, (ex Capitol Theatre, Sydney).

This meeting is called by me under Section 17 of the Society's By-laws, ('A Special Meeting of members may be called by the President upon the written request of at least TEN (10) financial members. At least seven (7) days notice shall be given to members of a Special Meeting. '), and shall take place at St. Annes Church of England, Church Hall building on Tuesday 31st October 1978 at 8.00pm.

signed. S.R.McDonald, President.

A Quorum of at least 10% of the Metropolitan Memberships to the nearest whole number or 30 members, whichever is required so please attend.

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FROM THE SECRETARY.

" LIFE, BE IN IT."

Yes!, I have just become a member of the Theatre Organ Society of Australia, (N.S.W.Division), doesn't that sound great?

I love the sound of the Theatre Organ and it's presentation and maybe I'll get to play it soon,-- in fact I think I did read somewhere that a few hours of practice time were available, but I haven't rung up yet, I'm not sure what the phrase Practice Convener means, and I just haven't bothered to ask anyone yet.

As I'm fully paid up I am now entitled to all the benefits I can get from the Society. Not for me, (of course), when I get T.O.S.A. News from the Society to heed the appeals from various people for help in producing the magazine, (fancy ME writing an article), or to aid in setting up chairs at our Concerts etc., it just seems to get done anyway. I really just like to stand around and talk, like the others do.

I also don't really intend to go to organ parties when they're advertised, because after all, there's for the others' and it's not for me to give support and encouragement along with goodwill to the people who so graciously open their homes for my benefit and give their valuable time to organise these happy events, though, I must admit, I could have gone to that last barbecue-organ party, I did hear it was pretty good.

I don't think that I will go to meetings because I might be seen and heard, it is better if I have a grouch about something I can tell everyone else, but I am not game to air it at a meeting, which is what meetings are for.

Don't forget though, at Concerts I require a good seat, (and by the way, it is nice to be shown to your seat, if you don't mind), so I can hear a brilliant and highly experienced organist give a great performance, (what's a months practice and programming to them anyway, their used to it), and just for a mere Three Dollars. I definitely like my cup of tea at interval too, and just think, all those specially imported Pipe Organ Records to choose from, (where do they get them from? they must know somebody). Last week I paid \$9.50 for a seat at the Opera House, so I just have to be in front, but once again, don't ask me to help in this regard, but please look after me.

I often wonder where all these talented organist come from, they must have a lot of holidays, travelling about the country.

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FROM THE SECRETARY, 'LIFE, BE IN IT'.

Continued from previous page.

I did hear once, that our annual cabaret night was very similar to the famous Blackpool Tower Ballroom atmosphere of days gone by, where one danced to the thrilling music of the Pipe Organ, had sherries to start, dinner to follow and then a good night of music and dancing. I know I used to love those singalongs in the Theatre, to the colourful slides, (Shirley Temple, Doris Day etc.,) all those voices singing used to do my heart good, but, well, perhaps I could go this year, just to hear the the music and see what it's like, anyway at least I'm thinkng about it.

The writer of this article makes no apologies for it, but does wish to express his sincere thanks to all the people who do turn up and offer their help always, and to say how much members appreciate them, and I hope that this may STIR a few others to offer their support as it is always needed and appreciated.

Strange, I just saw that ad. on T.V.,

Yes, thats life, BE IN IT.

Doug Smith. Hon. Sec.

#### THE CHRISTMAS CABARET.

On Friday 1st December the Annual Christmas Cabaret will be held in Marrickville Town Hall. Sherries will be served from 6.45pm to 7.00pm. Dance to our organ in the capable hands of Ian Davies. A three course meal will be served at 7.30pm. You will be entertained by a top line Club Act. There will be a sing along to genuine Theatre Slides in a segment from Yesteryear.

Make up your party now, tables will seat 16 and, should you exceed this number we will make up adjoining tables. The cost of this evening is \$17.00 a double and \$8.50 a single and all you need to bring is yourself, companion and your own liquid refreshments as liquid refreshments are not supplied. Dress is optional and bookings should be made with Mrs. Tooker, 9 Blanche Street, BELFIELD 2191, on the attached form.

*PLEASE MAKE SURE THAT YOUR CHEQUE/MONEY ORDER/POSTAL NOTE IS MADE OUT TO T.O.S.A. AND NOT MRS TOOKER!!*

Bookings will close on Friday 24th November, please include all the Christian names of your party in addition to the surnames of all members of your party to assist in the preparation of name tags.

If you require confirmation would you please enclose a self addressed stamped envelope. Phone enquiries to Mrs. Tooker, 642. 6086 or Mrs. Lawson on 569 3775.

#### ANNUAL GENERAL MEETING.

This will be held at Marrickville Town Hall on 22.11.78 and all members are invited. The meeting will begin at 8.00pm sharp.

The agenda is as follows:- 1. Election of Scrutineers to officiate at our counting of Ballot papers.

2. Reading of the minutes of the last Annual General Meeting, (two parts, 1976 & 1977).

3. Announcement of the results of the Ballot.

4. Current relevant matters to be discussed, also any suggestions, (and complaints), b y any of the members will be gladly heard in an effort to further the aims of the Society, and conducting the Society still further in the interests of it's members.

5. Music from our WurliTzer Pipe Organ will be played in Cameo Spots by various artists.

DON'T FORGET TO SEND IN YOUR NOMINATIONS FOR THE VARIOUS POSITIONS OF OFFICE THAT WERE ENCLOSED WITH THE LAST COPY OF THE T.O.S.A NEWS.

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In the September Issue of the T.O.S.A News we ran an article on the Christie Cinema Organs with an accompanying sheet with four photographs on it. Due to gremlins being at work, the text was set out one way but the plate was made up another which resulted in things not being as they should have. Please hold the page so that all the photographs are right way up, (music desks up!!), Now- Top Left, The 3/10 Christie console ex Palatial Theatre Burwood, photographed in the Seventh Day Adventist Church, Wahroonga in 1962. (The original article states that this was a 2m/10r console but the photograph shows 3m ED).

Top right. The 2m/7r Christie Console ex-Odeon (Duke of York) Theatre Eastwood, photographed in the Baptist Church, Epping, in 1961. A much modified organ.

Bottom Left. The 2m/8r Christie console at the Victory Theatre, Kogarah as it was in 1962.

Bottom Right. The original 2/9r Christie Console at the Lyceum Theatre, photographed in 1963. This console now controls T.O.S.A's organ at Cinema North, Reservoir, Victoria.

*Apologies to anyone trying to work it out. These things can and do happen.*

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FROM 'KEYBOARD WORLD' September Issue.

#### OPERA HOUSE ORGAN FINISHED IN MAY 1979.

The Public Works Department has announced that the Sydney Opera House Organ will be completed in May 1979 at a cost of \$1.2 million. The cost has escalated from the original estimate of of \$400,000. A European firm of organ builders, Gregor Hradetzky, of Krems, Austria, has been engaged to assist builder Ronald Sharp. The Austrian firm is well known for their instruments throughout Europe and recently built a large organ for the Royal College of Music, in Manchester, England.

The staff from Hradetzky will be working under Mr Sharp's direction so that the artist's integrity of the organ should not be compromised.

The Opera House Organ when completed will boast 127 speaking stops and 10,500 pipes.

#### PIZZA ORGAN SOLD TO AUSTRALIA.

The St. Louis Noodle and Pizza Company has sold it's pipe organ to an Australian company which in turn plans to install it in a Sydney restaurant. The organ was last played in a St. Louis restaurant by Tom Cotner on January 31st of this year. Cotner is a well known American Theatre Organist.

MULTI-KEYBOARD WIZARD DON LEWIS WILL BE TOURING AUSTRALIA IN OCTOBER AND IN SYDNEY CAN BE SEEN FOR ONE APPEARANCE ONLY AT THE SEYMOUR CENTRE, 28th OCTOBER AT 8.00pm. Tickets can be obtained from all Roland Dealers, the Young Organists Association or at the door on the evening. This night of entertainment will appeal to anyone who is interested in this type of entertainment which will feature Roland keyboards in the form of the VK 9 organ, Synthesisers and so forth.

#### FAMILY ORGAN CLUBS AND HAMMOND CHAPTERS.

Please see the September issue for details of these clubs that have been contacted with view to making members of each organisation aware of what the others are doing. Your Editor spent a very enjoyable evening with the North Shore Family Organ Society on Wednesday 20th in Concert with the Chatswood Chapter of the Y.O.A. Any member who is interested in this nice little group of people could contact Mrs. Val Bennett, 14 Lyle Avenue, Lindfield, 2070 or ring her on 46 1327.

THE HAMMOND ORGAN. A brief look at it's history.

(C.Palmer).

Following an article which appeared in 'The Console', April 1978 which mentioned the need to preserve the early Hammond Organs owing to their unique position in musical history I have gathered this article together for the benefit of readers. The father of the Hammond Organ was a clock. This was no ordinary clock but was built to the design of Laurens Hammond and used a synchronous motor which relied not upon voltage for stability but rather in fact that the motor was synchronised to the cyclic frequency of the alternating current in the United States which is 60Hz or 60 cycles per second.

The success of the Hammond Clock was incredible and, for the first time, accuracy in timekeeping could be attained owing to the stability of the principle in which the motor worked.

Once the clocks were in widespread production and their acceptance grew, the market was flooded with imitations and Laurens Hammond developed and invented a card shuffling device that shuffled a pack of cards into four piles. This he then built into some cabinetry and called this the Hammond Bridge Table. This was sceptically accepted at first, but fourteen thousand of these Bridge tables were produced in 1932, but the line was soon discontinued, owing to the great Depression which had also had a similar effect years earlier with the electric clock.

Laurens Hammond began, in 1933, to search for a new way to use the synchronous electric motor and, after two years research with one John Hanert, Laurens Hammond patented his now famous instrument.

The design was not new, but was a development and improvement on Thadeus Cahill's design for the Telharmonium. This thundering great contraption used the same principle of rotating disks in close proximity to magnets with wire bobbins except that the Telharmonium had problems with controlling the speed and also the fact that amplification was not possible. This meant that the discs were very large and the idea was that there would be a Telharmonium Factory and artists would play the device and people would listen to it over the telephone system. (Perhaps the first application of what is now Muzak!!). The system was too large for practical use and the idea was abandoned.

Laurens Hammond persisted and the idea of scaling down the tone wheels to the size of a fifty cent coin or thereabouts and the idea is that there is one soft iron disc for each note and that each disc has so many sides around the perimeter and, as each disc rotates around, the high points of the disc are in close proximity to a magnet with a small coil mounted around the end of it. If you took a round piece of iron in the form of a coin and drew a perfect square inside it to touch the outside of the circle and then cut the four surplus pieces off you would have a disc with four sides and if you drilled a hole through the centre of this and spun it around in front of an electromagnet you would have the basics of the Hammond Organ, (I have gone into some detail at this point because it is not possible to include a sketch of the actual design), the refinement of the disc and the mathematical computations involved coupled with the synchronous electric motor made it now possible to design a system for the design of the Hammond organ. The design was simple, stable and the development of the vacuum tube amplifier completed the chain. The design meant that there was a tone generator which had 91 discs mounted on two shafts driven by the synchronous motor which gave complete pitch stability. The brief design is that each of the tone wheels or discs is mounted in close proximity to a magnet which is wired direct to the keys and then to the drawerbars and the voltage then goes to the amplifier and thence to the loudspeaker. There is one disc for Middle C and the output from this disc or Tone wheel is used on the upper manual, lower manual and also the pedal board and this is unification at it's best. For instance, that tonewheel breaking down would affect every frequency at the 256.6 c.p.s level but would allow the instrument to be played as the discs are mounted in such a way that the effect of one being jammed

THE HAMMOND ORGAN. (Continued).

will not stop the others being rotated at the correct speed and the effect of a magnet winding breaking down will only cause the note not to sound. In some of the electronic models, the failure of some parts of the circuit results in a 'domino' effect where a power transistor failure will result in the burning out of all the transistors on the board.

Thus the Hammond organ was born and had it's public debut in April 1935, at the Industrial Arts Exposition in Radio City's RCA Building. On the way to the Exposition, sales manager Emory Penny stopped in Detroit to give a demonstration for the company's first customer, Henry Ford. The demonstration was a complete success and one of the most famous people to play it was George Gershwin who ordered one for his own use. The story has it that when he got it home he found the 'lost chord' on it. But he got up to answer the phone and couldn't remember the registration when he returned!! .

The effect on pop music was almost immediate and in 1935 Milt Herth became the organist at radio station WIND in Gary, Indiana. He helped to establish a new style of playing and his 'Stomping at the Savoy' recording of 1936 was a great help to his subsequent fame in this field.

Another well known performer was Ethel Smith, a frequent performer on the 'Hit Parade' and 'Hit Parade of Old Time Tunes' on radio. She specialized in a Latin-American style and was immortalized with her recording of Tico-Tico.

From that start, the Hammond Organ leapt ahead in leaps and bounds as it had the required degrees such as portability, stability in tuning, versatility and so on. This meant that more and more musicians used the instrument in their bands and more and more people got to hear about them and the Hammond became quite secure in it's niche of musical development. For many years the words electric organ and Hammond meant almost one and the same thing.

However not all was rosy. In 1936 the Hammond Organ Company was called before the Federal Trade Commission for having the audacity to call their instrument an organ.

Hammond versus the Federal Trade Commission is a classic episode in the history of electricity and music; a story that continues to have implications today. When Laurens Hammond introduced his organ in 1935, he said that it shouldn't be compared with any other instrument; that it had a voice of it's own. But, in 1938 the Hammond Company was ordered by the F.T.C. to cease and desist from representing that it's Hammond Organ "produces the entire tone colouring necessary for the rendition, without sacrifice, of the great works of the organ literature", that "it covers the entire range of musical tone colours", that "any tone that is a sustained tone can be produced on this marvelous instrument; and that "an infinite variety of tones, covering the flute, diapason, string and reed families, are instantly available to the organist".

No one, including the Hammond company would make these claims on behalf of the instrument. In fact, the Hammond Company had dropped these phrases by the time the F.T.C., ruled. The ruling was a victory for Hammond, since it vindicated their use of the word organ to describe the instrument.

Today, an organ is an organ. But, in 1936, pipe organ manufacturers insisted that the new Hammond gadget could never be called an organ; they suggested that it be called an 'electrotone' to avoid confusing the public. During the court battles that followed, there was a great deal of talk about 'faulty harmonics' of the Hammond which is based on the even tempered scale. The battle raged on and reached it's zenith when the Hammond was finally pitted against the \$75,000 Skinner Pipe Organ in the Chapel of the University of Chicago. Nine experts and fifteen university students, the latter picked at random, were marched in for the test.

over.

THE HAMMOND ORGAN. (Continued)

Thirty selections were played, some on the Hammond and some on the Skinner; the panel was asked to tell which piece was played on which instrument. The experts averaged about 10 mistakes each, while the students came out at about 50-50. The importance of the event lies in the occurrence, not in the interpretation of the results. However, the laws of probability do indicate that the student's judgements could have been duplicated by the tossing of a coin.

Beneath all of this there lay a more economic fact and that was that the peak period of the pipe organ was around 1927. By 1935, when the Hammond was produced, sales of pipe organs had dropped off by some 80%. The Hammond Organ sold some five thousand units in the first three years and some 35% of these went into churches.

The popularity of the Hammond was not due to the fact that it was a substitute but instead created a new market. The instrument was economical, portable and reliable and soon found its own position without displacing its predecessor.

There are much the same things happening at the present time with synthesizers with various arguments being expressed about an organ not being traditional and a synthesizer being just an unmusical collection of wires etc. ad infinitum. The point is that the Hammond Organ was the first synthesizer as when you look at it in today's terminology it could be regarded as a polyphonic sine wave synthesizer. It has drawbars to create the pitch levels in infinite combinations. It is not an electronic organ but more an electromagnetic organ as the instrument has the two sections, motor driven tone generator and separate amplifier setup. The first Hammond Organ is still in existence, (Model A Serial 1), it was used as a demonstrator around the Midwest for a number of years after it was built by the Hammond Clock Company in 1935. It was eventually purchased by the Paseo Methodist Church in Kansas City for less than \$1,000.00. It remained there for eleven years, being used again as a demonstrator after leaving the Church. The organ now resides in the Smithsonian Institute.

Some early achievements of the Hammond Company:-

- 1934: First tonebar tonewheel electric Hammond Organ. Model A.
- 1936: Introduction of the second Hammond, Model B.
- 1936: First educational department organized by Porter Heaps.
- 1937: The Federal Trade Commission ruled that the Hammond Company could call the instrument an organ but it must stop claiming an infinite number of tones. It could only claim 253 million possible tones.
- 1938: First automatic organ with player, Aeolian roll player fitted.
- 1939: First purely electronic organ. The Novachord was the predecessor to all electronic organs on the market today.
- 1940: The first synthesizer keyboard, the Hammond Solovox, this attached to a piano and augmented the sounds of the piano and played through its own loudspeaker.
- 1946: True vibrato was made possible on home and church models. Only tremelo had been previously available.
- 1949: The first spinet organ for the homeowner. Sales of the M, the "Cinderella" exceeded all previous sales of all models combined in six short years.
- 1949: Model RT. This Concert model organ had a unique pedal system employing the solo synthesizer section from the Solovox and Novachord.
- 1950: First Chord organ. It was simple, priced right at \$975 and introduced a new market.
- 1955: First percussion introduced on Model B3, C3, RT3 and M3. Model B3 is still the largest selling console organ model in the history of the organ industry.
- 1959: Dry reverberation unit introduced. This unit is now being used in stereo amplifiers and so on.

THIS HAS BEEN BUT A SMALL ATTEMPT TO BRING YOU A STORY OF WHAT MUST BE SEEN AS ONE OF THE MOST REMARKABLE DEVELOPEMENTS OF OUR TIME. THE COMPANY IS STILL IN THE PROCESS OF CONTINUING ITS DEVELOPEMENT OF NEW CONCEPTS IN THE ORGAN FIELD.



A CIVIC TREASURE AND A WORLD RARITY.Doug Smith.

The great organ in the Sydney Town Hall is working properly again and 'speaking' richly, after more than four years of restoration work. New life has been given to a noble musical instrument and one of the world's outstanding pipe organs.

Age and neglect had produced a sad state of deterioration when the City Council, in 1973, recognising the possession of a civic treasure, decided on a complete and costly restoration.

The Sydney Town Hall Organ is big, (one of the largest of five existing in the world today), in the sense of range of musical notes with 8672 pipes, from 3/8" whistle to a thundering bass reed, 64 feet in length.

It was built nearly 90 years ago, by the well known London firm of William Hill & Sons between 1886 and 1890, it belongs to an era of monster organs. Apart from it's size, Sydney's organ is distinguished by quality, complemented by the balance of the architectural space and the hall's acoustical qualities. The organ has a grand sound, full bodied and richly exciting.

As Sydney had not had an official organist since Earnest Truman retired in 1935 after 25 years as City Organist, an organ committee was set up by the City Council, Conservatorium of Music, Organ Society of Sydney and the Professional Musicians' Union.

During 1977 the committee was authorised to advertise for a regular Organist. From the formidable number of applicants the Committee chose Robert Ampt, a highly qualified musician from Adelaide, and they were so impressed by another applicant, Mark Bensted, (then only 17 years old!), that they created the position of Assistant Organist for him, to encourage talent.

The last stage of restoration, the overhauling of the console has still to be undertaken, necessitating it's removal.

This task is set down for next year, allowing time for the organ to be played and enjoyed by the public, before it's period of inaction.

Robert Ampt is arranging a series of Concerts beginning in November. A second series will be given in March.

When the console is completed, (it will take about 12 months), it will give added lustre to what can only be described as a Civic Treasure.

I do only sincerely hope that they will someday let their heads go and do the same for the beautiful WurliTzer Pipe Organ in the Sydney State Theatre, another original in it's own right, and also on our National Trust of the Organ Historical Society of Australia.

AN ORGANIST LOOKS AT HIS PUBLIC.Louis Mordish.

How many members of the public, as they sit more or less comfortably in their local cinema listening to the magical, marvellous, musical strains which come pouring, thundering, gurgling, oozing, screaming, whining, sighing, sobbing, trickling or lumbering from the 'Mighty Organ', (it depends on how they feel about it!), ever give a thought to the mortal responsible for these noises.

This poor soul, in his efforts to achieve the impossible, which in his case is the musical satisfaction of 100% of his audience at each performance, becomes more and more convinced of one thing only. . . and that is.. that it is impossible to because the possibilities of it being possible to achieve are imposs .. oh dear!, do you see what I mean?, That's how it affects me!"

When he, (the organist), presses the button which will shoot him breathlessly to dizzy heights and which will leave him exposed to the cold mercy of the cynical listener, he is well aware of the different reactions which his sudden dynamic appearance will awaken in the bosoms of the public. He knows that on one hand there will be the people who always say or think, "I do hope the organist isn't going to play any of that jazz stuff--we get enough of it all day long on the radio."

10...

AN ORGANIST LOOKS AT HIS PUBLIC.

Continued from previous page.

On the other, he knows the younger members of the audience will say, "Come on!, give us some 'swing'.. let us have some 'jive'.. None of the dreary old fashioned stuff for us .. And what about the vast multitude of people who are not sure what they really like.. so long as it's 'something nice'. And we organists, the dispensers of popular music, have to study the susceptibilities of the 1/- patron as well as those of the 3/6. Which brings us to the root of the matter. Mention the word 'music' to the layman and he immediately thinks of the particular type of music in which he himself is interested. Talk to one man about symphonic or chamber music, oratorio, opera etc., and mention Stravinsky, William Walton, Shostakovich or Sibelius and he'll stare at you and think you're mad. Talk to another about 'swing', 'jive', 'in the groove', 'riffs', etc., and mention Benny Goodman, Teddy Wilson or Gene Krupa and he in his turn will probably begin to edge away from you or get himself ready to restrain you by force if necessary!. Yet we, the long suffering tribe of cinema-organists are supposed to know and play everything that has ever been written from Handels 'Water Music' to "I've got a Yen for my Rag Cutting Baby" - or whatever the latest popular song is called - and what's more play it when it is asked for!

Which organist is there who has never met the man who modestly says: "Although I don't know a note of music, I've a good ear for music when I hear it - I know what I like"? While not wishing to disparage the claims of the non-musician, I think all organists will agree that it is not a case of the man in question knowing what he likes - *he likes what he knows* - which is a very different matter indeed. So here is our problem, should the organist play "down" to his audience by playing only "popular" music, should he try to "educate" them by playing something a little more "highbrow" or should he ignore everybody and play just what he pleases? We have the young enthusiastic "jivehounds" in the front rows, the dear old ladies and gentlemen who come in for a nice rest, the harassed mothers and fathers taking their offspring to the "pictures", the romantic young couples in the romantic back-stalls awaiting their romantic love song of the moment, the cynical blasé patrons in the front circle etc., etc.. Yes...they all have their likes and dislikes and the organist has to try and please everybody, which, as I said at the beginning, is impossible. So please, the next time you go to the cinema and hear an organ interlude, spare a kind thought for the poor chap in his dilemma. Don't shoot the organist, he's doing his best . . . to please you all.

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QUARTERLY MEETING.

Wednesday 13th September.

Certain points were raised at the Quarterly Meeting in relation to the T.O.S.A. News. The main points raised were that it is late in getting out and that there is not much content in it when it is received.

What now seems many issues ago we set a deadline for copy of being the second week in the month and as a result the T.O.S.A News is not begun until this time is reached which allows for all material received to be arranged in order and then the offset masters are typed.

The job of an editor is simply to sort out and collate the various articles that are received. I receive very little if anything in the way of articles, I either borrow them from elsewhere or write them myself. I would like to suggest that some of the members do a bit of article writing or at least come forward and indicate what they may like to see in print. I am in much the same position as the organist in the article you may have noticed on top of this one.

The point concerning the arrival of the T.O.S.A News in the letter box is an interesting one. The printing press that is owned by the Society is very old and has been out of order all year and we have relied on the services of our printer who is only able to do the magazine at certain times and we have to work in with this or pay a hell of a lot of money to get it done elsewhere.

IN THE MEANTIME, I HAVE ADVANCED THE DATE FOR COPY TO THE FIRST WEEK OF THE MONTH. PLEASE SEND ALONG YOUR ARTICLE, DON'T FORGET TO PUT YOUR NAME AND ADDRESS.

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