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T.O.S.A. NEWS.

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of Australia, N.S.W. Division
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TONY "SANTA" FENELON



Arrives
Sunday 4th.
December
Marrickville
Town Hall
at 2pm.

BOOK NOW!

DIRECTORY
TOSA (N.S.W. Division)

<u>PRESIDENT</u> Alan Misdale (525 5554)	<u>PATRON</u> Ian Davies
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<u>TOSA NEWS EDITING & PRINTING</u> Ron Wilson & Doug Smith	
<u>Address all correspondence to:</u>	The Secretary TOSA NSW Division Box A584 P.O. SYDNEY SOUTH 2000.

WELCOME TO THE FOLLOWING NEW MEMBERS

Mr & Mrs J. Gibbons, Gloria Vassall, Herbert & Rosalind Chappell, Kevin & Merle Cork, Athol Phillips, Mr & Mrs E. Cunes, Norma Tate, Daphne Crombie, Stuart Smith (Surrey-England)

A most cordial welcome is extended to our new members and we hope to see them all very soon at our concerts and home parties etc.

CITY OF SYDNEY EISTEDDFORD

Well known junior TOSA member DAMIEN SCOTT was awarded 1st prize in the 14 years & under Light and Popular Organ section of the City of Sydney Eisteddford contest held recently at the Sydney Opera House. Damien also received a prize in the 14 years and under section in the performance of an Australian piano composition at the Eisteddford. Well done, Damien Scott!

ORGAN PROGRAMMES ON RADIO

Radio Station 2CBA-FM is now presenting regular programmes of organ music each Friday and Tuesday nights at 9pm.

GET WELL SOON

Our quiet and efficient despatcher of TOSA NEWS Mrs. Marge Wells is now resting peacefully in Royal North Shore Hospital after a slip on the front steps which resulted in a nasty broken ankle. Marge and her husband Lance have been sending out your News regularly for years, and we all wish her the speediest of recovery possible from this unwelcome accident.

DATES FOR YOUR DIARY



NOVEMBER

MONDAY 7th at 7.30pm

COMMITTEE MEETING at 120 Dennis Street, Lakemba.
Visitors are welcome to attend.

WEDNESDAY 16th at 7.30pm

ANNUAL GENERAL MEETING and CLUB NIGHT at
Marrickville Town Hall.

SATURDAY 19th at 2.30pm

HOME ORGAN PARTY at the residence of Dorothy and Arthur Cammell, 63 Johnstone Street, Peakhurst. Guest Artist will be CLIFF BINGHAM playing a new Eminent F220 organ. Members are invited to bring their music and try it out. A tennis court will be available if you feel like a game. Gents:\$2, Ladies \$1.50 plus a plate please. Ring 53 9891 for bookings after 4.30pm.

SUNDAY 27th at 2.30pm

TOSA afternoon at the SELWYN THEATRE, 13 Rosemont Avenue, Mortdale. Featured artists will be NEIL PALMER and JOHN CLARK on piano and organ. A happy afternoon is always enjoyed at THE SELWYN so be early with your bookings. Please ring Ritchie Willis or Norm Read on 57 3581 for bookings. Gents: \$2, Ladies \$1.50 plus a plate please.

DECEMBER

SUNDAY 4th at 2.00pm

PAID CONCERT at the Marrickville Wurlitzer
Featuring: TONY FENELON
(Booking forms inside this issue)

MONDAY 5th at 7.30pm

COMMITTEE MEETING at 120 Dennis Street, Lakemba.
Visitors are welcome to attend.

PLEASE NOTE:

It is essential that you make every effort to attend the ANNUAL GENERAL MEETING on Wednesday 16th November at 7.30pm. The activities for this year will be presented and several very important items will be discussed for the coming year.

It is the time for YOU to raise any points before the Executive and Committee and a special microphone set-up is being arranged so that you will be free to speak at any time, and everyone will be able to hear what is said.

Remember, this is YOUR Society and suggestions and objections are most welcome from all members.

HOME PARTY AT CEC & NORM PADDY'S at Penshurst,
Sunday 11th September. (by Doug Smith)

A good afternoon was had by all with plenty of talent using both the organ and piano. Committee man Neil Palmer started the show with This Could Be The Start Of Something Big and it was! Neil showed us that he is improving each day and used all the facets of the organ giving plenty of change and variety to his pieces. His playing seems effortless and smooth and very pleasant to hear, congratulations Neil. A most welcome visitor from Forster was ex Sydneyite, Richard James who played both instruments and proved that he hasn't lost his touch by any means. Richard's playing was most entertaining and very well received by all. Thanks also to Richard. A few of our members braved it and these were Olive Wing, Joyce Lawton and Barry Jones, who all gave creditable performances despite the nerves.

Just prior to interval, we were treated to a skit by an unexpected 'visitor' from the deep South, Shirlian McLean, who presented a ten minute segment of slapstick and utter rubbish, the usual comedy of errors. Could Shirlian have a close relative? There was an uncanny similarity in appearance, but then our Shirlian was rather attractive, and the script used had been well written. It did all seem to fit in, but relations were obviously ruled out when Shirlian got a big round of applause. Thanks for coming Shirlian, it's good to have a big laugh occasionally.

A huge afternoon tea was provided by our ladies which was served in the games room on the far side of the lawn. The second part of the afternoon commenced with a short singalong with Doug Smith and John Clark on organ and piano. Richard James followed with several great pieces on piano included in which was a superb rendition of Rhapsody In Blue. Richard then moved on to the organ and proceeded with a number of catchy tunes which brought a big round of appaluse from everyone. Thanks again to Richard James for his fine efforts.

The attendance was 44 people and the sum of \$83 was raised towards TOSA restoration funds. President Alan Misdale thanked our hosts Cec & Norm Paddy on behalf of TOSA and all the artists and members who took part in this fun afternoon.



The audience enjoying the antics of
'Shirlian McLean'.



Above.
Barry Jones seems to have
some doubt about the 'artist'.



Above.
Shirlian McLean making her
grand entrance.



At left.
Richard James entertains at
the organ.



At right.
Cec Paddy about to hit
Shirlian with her hand
bag.

BELMORE LODGE VISIT Sunday 18th September (by John Clark & Lance Wells)

Belmore Lodge is a great place to spend a Sunday afternoon at any time and just two weeks into spring at Kurrajong Heights must be about the nicest time of the year to visit there. All the spring blossoms were out, the air was noticeably fresh without being chilly, and the hostesses and hosts at the lodge were wonderfully attentive. We had champagne cocktails and hors' d'oeuvres in the garden before a lunch of soup, roast beef with all the trimmings, and the best apple pie this apple pie connoisseur has had in a month of Sundays!

The whole place glows with atmosphere and there are many items of interest, but for us the big attraction was the music room with its harpsichords (they're plucked...not struck...the strings that is) and the clavichord, which were both played briefly before our highly qualified artists Robert Goode and Patricia Wooldridge sparkled their way through a three movement Tchaikowsky duet on grand piano and Wurlitzer electric organ console. Patricia later sang beautifully and then they both played solo and duo with some popular theatre style music especially for us.

The end of a great day?...not quite. We then partook of an afternoon tea with scones jam and cream and some rum balls that had people going back for more.. and more..and more. Jill Clark is only tiny and you might find it hard to believe that she could eat thirteen rum balls, but she did..honest!

I haven't mentioned the good roads, the lack of traffic problems, the panoramic views and the concession price for a group of our size (28). At only twenty dollars a head it was the best value for money 'day' I've seen for a long time, and Jill Clark thinks so too!

Our thanks to Vice-President Doug Smith for organising this day for us.

NOMINATIONS FOR OFFICE FOR 1984

At the close of nominations on 5th October 1983, the following had been received.

<u>PRESIDENT</u>	Alan Misdale John J. Lawson	(ballot required to select one)
<u>VICE-PRESIDENTS</u>	Doug Smith Frank Ellis	(unopposed)
<u>SECRETARY</u>	Ernest Vale	(unopposed)
<u>MINUTE SECRETARY</u>	Norm Weismantel	(unopposed)
<u>TREASURER</u>	Mrs.Edna Smith	(unopposed)
<u>COMMITTEE</u>	Bill Schumacher Neil Palmer Ron Wilson Phyl Wilson Robert Gliddon Ron Smith Peter Held	(ballot required to select six)

(Official Ballot Paper included in this issue)

Belmore Lodge at Kurrajong Heights.



TOSA members enjoying the gardens at Belmore Lodge.

The music room at Belmore Lodge.



IAN DAVIES...SUNDAY 25th September (by Barry Tooker)

This concert was a free one and featured our Patron, IAN DAVIES at the Wurlitzer, so there is little wonder that the Town Hall was crowded...and we weren't disappointed. In his inimitable style, Ian carried us back to the 40's and 50's when the theatre organ was king, and all the good cinemas thrilled the patrons with the lush sounds of the Mighty Wurlitzer.

Commencing with his theme tune, Ian carried us through every facet of traditional, popular, cathedral and classical playing. We heard a blues medley, a selection of waltzes, Brazil, the Godfather theme, Scotch, Welsh and Irish medleys and Ian finished with I Still Call Australia Home.

He couldn't get away without an encore and this was I've Got Rhythm. What with the jokes and typical Ian Davies presentation, we left eagerly awaiting his next concert.

BONDI JUNCTION-WAVERLY RSL, FRIDAY 30th September (by Barry Tooker)

Less than a week from his successful concert at Marrickville, our Patron Ian Davies backed up for another show at his home club. Another good crowd was in evidence testifying to his enormous popularity. Ian played an entirely different programme showing his versatility. The same style but on the big Rogers theatre organ. A great feature of Ian's concerts is his jokes and patter which compliments his ability at the console. He so ably demonstrated that he can still double pedal with the best and produce the rich orchestral sounds we all love.

Whether we liked it or not, we heard a country and western selection because he had practised it, so there!..and thanks Ian, I loved it. The night finished up with a few drinks after the show and general chit chat. President Alan Misdale thanked Ian Davies and the Club for a good night. We look forward to many more..thank you Ian.

TULIP TIME in Bowral plus pipes! (by Doug Smith)

Saturday October 8th saw my family set off for the annual trip to Bowral to enjoy the wonders of the Tulip Time Festival and I must say they were at their best for some years. The weather was good and the park was packed with visitors, all drooling over the fantastic tulips and many other horticultural displays. Slowly pushing our way through the mass of colour and somewhat noisy crowd I suddenly heard the sound of an organ in the midst of all this activity. Tulips and pipes together? I must be over the hill at last..or the job has finally caught up with me,till my good wife said, 'dont worry, we'll just sit on this seat till you get back'and shook her head understandingly.I sped off and after a short investigation I was confronting an historic fairground organ mounted on a trailer and going its hardest.

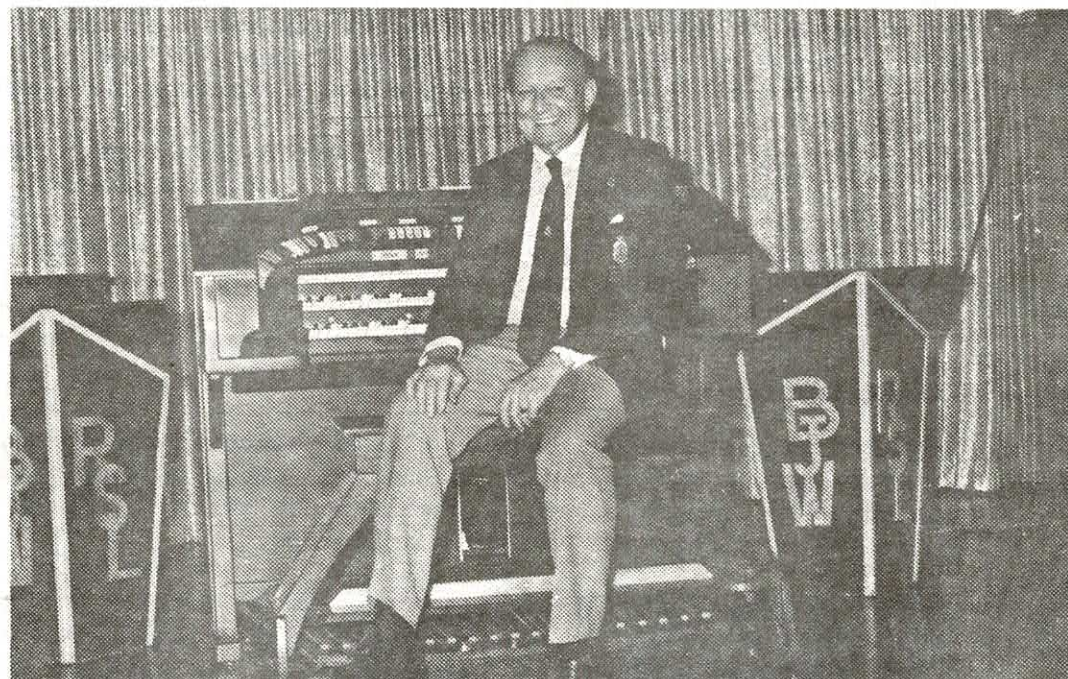
The description boards stated that it was a Mortier European Traditional Organ originally constructed with mellow tones for dance hall use and it was over 90 years old. It could be hand driven but was operated by a small electric motor and the music was generated by a 'book' type of roll system which unfolded page by page as the tune progressed. In the early 1900's when dance halls began to lose their popularity, the instrument was converted to 'street' use, being cranked physically and drawn along the Netherland streets for concerts and busking. Today it is a sight to see, being done in mostly white and gold and appears and sounds in showroom condition. It has some 400 pipes, cymbals, bass and snare drums and two small 'bell' dolls who clang at the right moment. It was immensely popular and produced a beautiful sound to add to the already happy mass of people, creating a rare atmosphere of pleasure I've never experienced in this country before.



Photos by Ron Wilson and Barry Tooker.

Above.
Ian Davies in concert
at Marrickville Town
Hall.

At right.
Ian Davies seated at
the Rodgers organ---
Bondi-Waverly RSL Club.



Below.
Ian Davies and Alan
Misdale - President
of T.O.S.A.



Tom Halloran and Cyril Haynes



LONDON A.T.O.S. BUYS WURLI FROM CHAIN.

We have good news this time and bad news, as they say. I suppose it's inevitable these days with the hot scorching weather and video taking its toll of our cinemas. The Granada Cinema at Welling, in Kent, on the southeastern skirts of London, was built in 1938 and housed one of those brash and altogether lively late-style Wurlitzers of three manuals and eight ranks.

The organ was opened by the great Robinson Cleaver and broadcast and recorded by him. In fact, a best-selling record, "Canadian Capers" was a public winner.

A next door neighbour could hear this organ a few years ago and objected, to the dismay of we organ fans, after it had been brought back to life again. The concerts had to stop.

Now the Granada is to come down and closed July 30. The London A.T.O.S. has stepped in and made an offer to Granada who accepted. So, happily, another organ has been saved. Now Mike Clemence of A.T.O.S. tells me they are looking for a home to house the instrument they have removed to safety.

The chain has applied for permission to pull down their Granada, Harrow and put in Bingo at their Slough Granada. Both houses still have their 3/8 Wurlitzers.

Fans are wondering how long the company will carry on with films at the few theatres they have. Quite a few houses are already on Bingo.

PAVILION GOING.

Another and far more prestigious cinema palace is the Odeon, Shepherds Bush in West London. In its heyday it was the famed Pavilion, Shepherds Bush and was the first cinema to win an architectural award for Frank Verity, later to become architect for Paramount in Europe.



FAMED HOUSE CLOSING—Shepherds Bush Pavilion, one of Britain's most famous 'presentation houses' in the silent film era, will soon pass from the cinema scene.

Opened by the Duchess of York in 1923 (the present Queen Mother), the Pavilion immediately became all the rage for presentation was second to none. A great orchestra, stage shows, and the organ that lead to Compton becoming the top name over here. It was the 4/19 played by the brilliant Quentin Maclean.

Others in the new profession of cinema organist would come in on their rest days just to watch him cue the silent films and play with the great orchestra.

Sadly it was bombed early in the war and the organ destroyed

largely. It lay derelict for many years until being reopened in the late 1950's with no organ, of course, and it was barely recognisable.

Maclean made many records there and, of course, they are collector's items to-day.

Now Rank say it must close. End of an era will be on September 17.

OVERSEAS NEWS ... cont.

LAST SOUND OF WURLI IN ORIENTAL.

One of theatre organ's best known instruments, the 4/20 Publix #1 Wurlitzer in the long shuttered Oriental Theatre, Chicago, was heard for the final time in its original setting Saturday afternoon, August 6. Chicago Area Chapter A.T.O.S. sponsored a free final show party before volunteer members start removal of the instrument which has been donated to the Chapter by the owner of the theatre building.

The theatre is to be converted into a shopping centre type operation and there is no provision for the large organ in the new planning.

AUSTRALIA ONCE FOTOPAYER LAND.

Previous to the recent War (World War I - Ed.) Australia was a very fruitful territory for Fotoplayer and Robert-Morton Orchestral organs, the Pianola Co. Ltd., of Australia having represented the American Photo Player Company for a number of years, and was successful in distributing the Fotoplayer in both the closed and open air theatres.

- - "Moving Picture World", 28th Feb. 1920.

(One wonders where all these small pit organs ended up, probably mostly on the scrap heap. Ed.)

HANDS "ON" AT THIS MUSEUM!

In Deansboro, New York, the Musical Museum has a "hands ON" policy for visitors. They are encouraged to touch - and play - restored music boxes, phonographs, nickelodeons, player pianos, a Mississippi steamboat organ etc. "We don't have any damage at all," said Arthur Sanders. "Much of the charm is touching and hearing these things and we'd lose much of that charm if we couldn't operate that way."

The museum opened to the public in 1948 by Saunders' mother, Esther, who was a professional organist and former silent movie pianist and organist. The collection was valued at about \$3 million five years ago. There are about 17 display rooms.

THEATRE ORGAN INTEREST INCREASES OVERSEAS.

"Theatre organ is enjoying popularity overseas," Dennis James advised "The Console" on his return late last month from a World concert tour. "I'm just back from my 'round-the-World tour and have found things to be most exciting on the Overseas front.

"The new Capri four-manual Wurlitzer in Adelaide promises to be one of the most exciting organs anywhere when it's finished. I was honored to be the first American to play it and was gratified by the response from the public."

"The Ballarat 3/8 Compton turned out to be exceedingly fine - the nicest sound from that size and make organ I've come across. They're in need of a set of chimes and a chrysoglott to replace those on loan."

"The Perth Wurlitzer continues to improve with a near sell-out crowd literally screaming with laughter at the silent films. The same thing happened at Cinema North in Melbourne - it appears the Australians are not exposed to American style silent film presentations very often - and they love them!"

"A visit to Geneva's Wurlitzer began the Europe portion of my tour."

"The organ is not quite yet finished but sounds well in the school auditorium type set-up."

OVERSEAS NEWS ... cont.

"Amsterdam's City Theatre's Strunk organ is scheduled for full restoration after the grand reopening of the Tuschinsky rebuild. The Schiedam Passage Theatre's Standaard organ is even better than last time - and then it was very good. Again - a near sell-out and most enthusiastic response."

"There was time for a quick visit to the new Rotterdam Standaard installation and I privately played it for the organ club."

"On to Scotland and a lovely 2/10 Wurlitzer (greatly enhanced by tonal and winding work when Lyn Larsen visited last.)"

"The Manchester Free Trade Hall was memorable for the fact that everything worked - a standard matched only by Worthing and something of which both crews are quite proud."

"I found the Thursford Wurlitzer exceeded everything I'd heard about it - an excellent organ that sounds magnificent in the room. It is one of the most ambitious restorations overseas that I've seen. State-of-the-art electronics, easily programmed pistons and crescendo pedal, fine voicing and ideal acoustics make this the most amazing 3/8 Wurlitzer I've ever played. There are some plans for expansion in ranks and careful console additions should make it a real highlight of any concert tour."

Finds "New" Morton James noted that he returned to the Ohio Theatre to find the Robert-Morton organ there completely rebuilt with its new relay, combination machine, additional rail of stops and unification, "making it practically a new organ to play, although the chambers and ranks remain as before."

"We've added a Cymbal Roll to the percussion division which makes a world of difference to the orchestral effects." he said.

"The aesthetics of the console are quite something - four new ivory keyboard covering sets, all rechromed hardware and, of course, the careful layout of the pistons to make the additions quite manageable by visiting organists. We now have 21 generals, 10 floating generals, 46 manual pistons, 6 specials, 3 tremulant and programmable Crescendo Pedal (four settings) Sforzando (two of them), and programmable traps on Pedal, Accompaniment, Accompaniment Second Touch, Manual Piston and Effects Panel which makes for extreme versatility," he added.

- - - News source, "The Console" Magazine.
- August 1983.



For details see page 15

"Did you know that?"

by Ian R. McIver.

The fantastic complex of buildings in Brighton forming the Royal Pavilion was built between 1784 and 1820 as a royal residence for George IV when he was Regent. The architect was John Nash, and although its oriental style appeals to many, I can only regard the result as regrettable - one of the most vulgarly pretentious buildings in the country. Part of the complex is a large rotunda, the Dome Pavilion, comprising a circular auditorium accessed through a labyrinth of foyers, ante-rooms, and passages with tiled decor in early lavatorial style, originally built as the royal stables. The Royal Pavilion was purchased by the local Corporation in 1850, and the stables were converted into a concert hall, in which in the 1860's was installed a concert organ by "Father" Willis, of four manuals and 44 speaking stops, distributed as follows:- Pedal 6, Choir 9, Great 11, Swell 12, Solo 6. There were also 9 couplers and a tremulant (to Choir only).

By the 1930's the more progressive municipalities throughout Britain were installing so-called "dual-purpose" organs in their civic auditoria, designed to be capable of meeting any demands which might be placed on them, in line with the very varied events for which the auditoria were used. Such instruments were designed as a cross between a theatre organ and a classical organ, and in one case (Southampton Guildhall) two entirely separate consoles were provided, one for each role. Most of these organs were built by Compton, and their multi-role functions made them necessarily eclectic in design, leading to large numbers of stops and somewhat unwieldy consoles. These organs were the last of their kind, the apotheosis of the giant Victorian concert organs, encompassing all the design innovations of the first 30 years of the twentieth century.

The Dome's Willis organ was removed when the building was modernised in 1935 and was taken to Willis' factory, both being destroyed in an air raid in 1941. In its place was installed a four-manual organ, said to cost over 9,000 pounds, built by Hill, Norman & Beard, the makers of Christie theatre organs.

The new organ was designed by a committee, comprising Dr. Stanley Roper, Dr. Abdey and Quentin Maclean. Although the end result may have had, as in all committee projects, to be something of a compromise, as a "Jack of all trades" instrument, it manages to satisfy the requirements of most organists (although perhaps not the Organ Reform Movement) and has certainly paid for itself time and time again, giving the ratepayers a good musical and financial return on their investment.

The organ comprises 40 units of pipework (a total of 51 ranks) enclosed in four chambers and disposed over 8 divisions:- Pedal, Accompaniment, Great, Collective Great, Swell, Orchestral Swell, Solo and String, controlled from four manuals. There is also a full complement of tonal and non-tonal persuasions. Second-touch facilities are provided to Pedal, Accompaniment and Great keyboards. The chambers are located on either side of the stage, and there is a lift for the console on the stage, but it is normally wheeled on its trolley to the front of the stage when in use, and the lift is merely used to park it out of harm's way at other times. The stopkeys controlling the "classical" ranks are white in colour, and those for the "theatre" ranks amber, to assist organists unfamiliar with the instrument; and to avoid the enormity of a drum roll shattering the ethereal harmonies of Vierne or Karg-Elert, there is a master switch which disconnects all the percussion stops. This simple device would prevent a repeat of the embarrassment said to have been suffered by Marcel Dupre at Wimbledon Town Hall's dual purpose Compton organ, when, so the story goes, at the climax of a Bach fugue he pressed a toe piston to add the Great to Pedal coupler, but hit instead a superbly voiced siren!

THE DOME PAVILION ... cont.

When I first heard the Dome organ I made the mistake of comparing its sound with that of the similar-sized Moller organ (4/42) of the Fox Theatre, Atlanta, U.S.A. However, I soon realised that one could not fairly compare it with a true theatre organ of the same size, especially one of the all-time great theatre organs. When I thought instead of other instruments of its genre, such as the Morton in Elk's Lodge, Los Angeles, and the Atlantic City Ballroom Kimball, I found that it compared very favourably with them, particularly as regards its excellent reeds.

There just isn't space here to discuss the merits of each individual rank, but some stand out as particularly superb and noteworthy. First is the fiery and brassy Orchestral Trumpet, a kind of "respectable" English Horn, which would be out of place on any smaller organ, and the use of which Douglas Reeve has incorporated into a style of his own. Another superb reed, but available only on the pedals, is the Trombone, playable at 32, 16 and 8ft. pitches. There is one other 32 ft. stop on the pedals, a Double Open Diapason, of which originally the bottom 24 notes were generated electrophonically. In more recent times, though, the pipes have been extended down to GGG, and the last 7 notes are acoustic.

The string division includes two double ranks, a Viole and its Celeste, each of which has two ranks of pipes to provide sufficient power without any tonal sacrifice. The Tibia is wooden, scaled 8½" x 7 internally at CCC, and on 15" wind. A much brighter and more orchestral flute is the Harmonic Claribel, truly harmonic only from its middle range upwards. The highest wind pressure on the organ (25") is used for the Tuba Mirabilis, which is harmonic from Tenor C and available only on the Solo manual. The wind pressures of the other ranks range from 4" to 15", and the organ as a whole is remarkably impressive and versatile. A summary of the units is given at the end of this article.

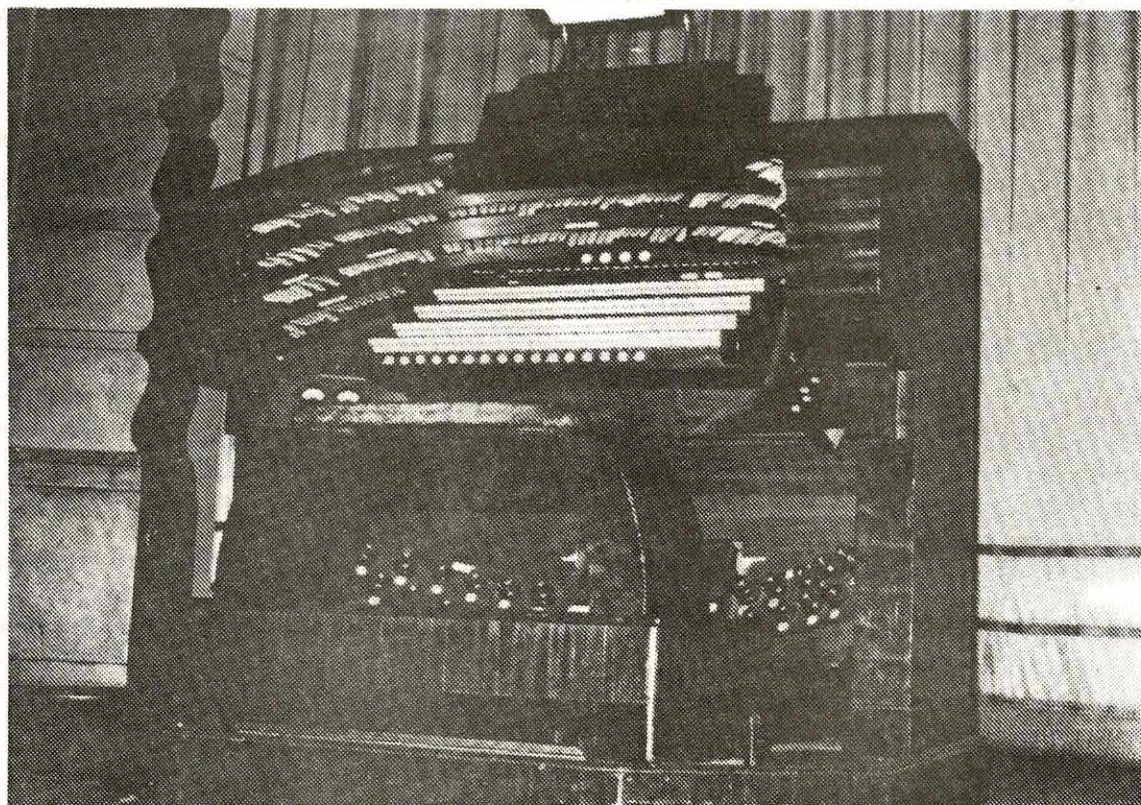
RESIDENT ORGANIST: Amongst the organists who have played it, including Dr. Abdey, Ernest Broadbent, Robin Richmond, Bobby Pagan, the late Terance Casey and many others, one name stands out above the rest, as well it should, for in 1981 Douglas Reeve completed 40 years as its resident organist, an achievement equalled by very few, such as Reginald Dixon (Tower Ballroom, Blackpool) and Dick Leibert (Radio City Music Hall, New York).

This really is a case of "local boy makes good" for Douglas was born in Brighton, in the famous Lanes, and here received his first theatre organ tuition from Terance Casey at the Regent Theatre. This prepared him for a career as a "Wonder Boy Organist", when, dressed in Eton suit and collar, he played in various theatres throughout the country. At the age of 16 he dropped the appellation, and, with somewhat more relief, the stiff collar, to become resident organist at the Regal, Golders Green, London, with occasional forays to other nearby theatres. His first broadcast, at the BBC Compton, came in April 1937, shared with another young 'hopeful', Harold Smart, who sadly passed away in 1980.

He joined the Army in 1940, meeting his future wife Joyce at Aldershot, but was invalided out in 1941. He returned to Brighton to find the Dome in use as a dance hall, and was soon appointed as organist to relieve the orchestra for "Dome Dancing". He tells the tale of how, when air raid sirens sounded, the manager would invite the dancers to take shelter "but Mr. Reeve will continue to play for those who wish to remain!" It was only natural that, when things returned to normal after the war, he should be appointed municipal organist, and in this capacity he has played for the 1001 varieties of events staged in the Dome, including the ever-popular 'Tuesday at the Dome' series of variety shows he inaugurated. In the 1970's he was appointed also manager of the Dome and has made hundreds of broadcasts and a number of L.P. records.

THE DOME PAVILION ... cont.List of Units.

Open Diapason I	Open Diapason II	Open Diapason III
Violin Diapason	Octave	Twelfth
Fifteenth (Gt).	Fifteenth (Sw).	Mixture IV
Mixture IV	Dulciana	Open Wood
Bourdon	Viola	Gamba
Voix Celeste	Contra Viola	Violes d'Orchestre 2 ranks.
Voix Celeste 2 ranks.	Violette	Cornet de Violes IV
Tibia Clausa	Harmonic Claribel	Lieblich Gedeckt
Stopped Diapason	Wald Flute	Quintaton
Tuba Mirabilis	Orchestral Trumpet	Trumpet
Horn	Tuba Horn	Tromba
Trombone	Oboe	Orchestral Oboe
Saxophone	Clarinet	Vox Humana
Musette		



Dome - Brighton.... Christie 4/40


 INTERSTATE NEWS

BUILDING FUND ESTABLISHED. - - - from T.O.S.A. Victorian Divn. Oct. "Vox".

TOSAVIC's executive committee has decided to establish a Building Fund, into which money specifically donated for the purchase of a building will be paid. The building account is in the names of the Trustees for the time being, and has started off with the transfer of \$100 from general funds. So anyone who wishes to change his or her promise of a donation into a reality, can mail it to the Secretary right now, safe in the knowledge it won't be used for any other purpose, or get lost in some future confusion.

FORMER OWNER VISITS CAPRI WURLITZER. - - - from "T.O.S.A. News" S.A. Divn. Oct.

In the long history of our Capri organ the last owner was Mike Pfitzner when he lived in Darwin. Remember we 'saved' it only weeks before Cyclone Tracey? For the last few years Mike and his wife Valerie have been living in Gympie in Queensland and haven't really known much of our development. This month we were delighted to have a phone call from him in Adelaide. Hasty arrangements were made for them to come to the theatre and see the films and 'experience' interval. And 'experience' it he did. We made him sit down for the last few minutes of Jeff Synnett's interval music. He said afterwards that he thought: "I suppose the console is on a hoist, that's no big deal." Then all the curtains went back - Mike ran his hands through his hair as friends of his will remember when he gets excited - gave out with an involuntary expletive deleted and just was beside himself in excitement. Of course all that ruined the next film for him, and in minutes he was out in the foyer for the next two hours raving, questioning, exclaiming. Makes it all worthwhile when that happens doesn't it? Mike said: "I hoped it might get put into a hall or something simple, but your theatre and installation is fantastic and a credit to all and something beyond my wildest dreams." P.S. Mike on his way to Adelaide called in at Pomona, about twenty minutes from his home in Gympie, and found the rumour true that someone is installing a theatre organ in the local flea pit - he promises to find out more and let us all know later.

ROYAL SOUTH STREET OPENS - Compton Theatre Organ used for first time.
- - - from Oct. Newsletter, Western Victorian Divn. TOSA.

The final solo of the electronic organ section was the first time a Compton theatre organ had been used in an eisteddfod, the Mayor, (of Ballarat) Cr. Melton Foo, said on Saturday night. He was officially opening the Royal South Street competitions for 1983.

Cr. Foo said using the organ showed that the Royal South Street Society was innovative as well as traditional. He said there was even talk of having a Country and Western section in the competitions. He hoped this would happen. He said that the many competitors who do not win prizes still followed in famous footsteps. Many years ago he was in Covent Garden, England, and many of the performers there were Australians who had previously competed in South Street.

The adjudicator for the organ section, Mr. John Atwell, of Melbourne, said the standard of entries was improving each year. "The students who showed promise in the younger sections are now appearing in the older sections and demonstrating their maturity as musicians," said Mr. Atwell.

The South Street competitions gave the students something to aim for and gave them a critique from someone other than their teacher.

"I feel the adjudicator's role is to give an honest assessment of a

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performer's ability, pointing out where there is room for improvement." Mr. Atwell said.

He praised the performances on the theatre's Compton organ. He said many of the performers had done a "mighty job" in their first performance at the theatre organ.

A.C.T. TO HEAR PIPES AT A.G.M. - - - from "Theatre Organ News" - Keyboard World" Sept. '83 edition.

Yes it's true! T.O.S.A. A.C.T. members should get to hear several ranks of the Compton in the workshop area, but not in the Albert Hall and not played by the console - a test keyboard is mooted to be the noise triggerer. This society has recruited George Stephens' partner Richard Larritt to spend a week with Restoration Convenor, Dave Dunnett, in preparing the Compton's pipework for what seems set to be an historic A.G.M. Richard Larritt has been extremely impressed with the work done by the society's members (or more correctly as everywhere else - very few of them) on the pipework. It is hoped that this attraction will make A.C.T. members flock to the A.G.M. and not repeat last year's problem of a lack of a quorum which caused the cancellation of that A.G.M! Let's hope that the interest is strong enough this year!

HOBART - GREAT ACHIEVEMENT BUT HELP NEEDED. - - - from "Theatre Organ News" "Keyboard World" - Sept. '83 edition.

On a recent trip down to Tasmania's beautiful Capital City, I had the pleasure of meeting some of the active members of T.O.S.A. Tasmania and they really went out of their way to explain their not so unique situation with their instrument, members, concerts and restoration.

In 1975 T.O.S.A. Tasmania acquired Wurlitzer theatre pipe organ Opus 1716, a 3-manual 8-rank instrument with a colourful past. It started out life as a Style F of 2-manuals and 8-ranks in 1927, one of 300 style F's to leave the factory that year and it became one of the 17 Style F's to make it to the U.K. The organ was ordered for the recently razed and rebuilt (with new cinema) Madame Tussaud's Waxworks in Marylebone Road, right near Baker Street Underground Station. It was opened in 1928 by Edward O'Henry who made many broadcasts and over 40 solo recordings plus about another 20 recordings with orchestras on this instrument. In December, 1983, O'Henry left Madame Tussaud's and he was replaced with Leslie James who, although no known recordings exist today of him the Cinema Organ Herald of May 1933, described him as "scoring great success". James moved on in 1935 and the next we hear of this instrument is that it's console suffered a bad battering during the War. Madame Tussaud's was damaged extensively by bombing but the pipe chambers escaped unharmed. Madame Tussaud's decided not to reopen the cinema after the War, and the organ returned to the U.K. agents for Wurlitzer, S.J. Wright & Son. Although Wurlitzer had ceased its pipe organ building business in 1942, S.J. Wright continued on until 1952/53. The little Style F now found itself turned into a demonstration unit at Wright's factory and a new 'French' style 3 manual console was constructed to enhance the instrument. In 1951 it was obvious that no new orders were to be forthcoming and the organ was sold to the Blackpool Tower Company and installed in the Palace Ballroom. To give the little girl a more pizzazz an English Horn was constructed by Bramley of Leeds and added to the instrument, also the provision for a tenth rank was made but never added. Installation was completed in May of 1952 and the resident organist was Watson Holmes! (Baker Street! Hmmm....) That musically tedious organist, Reginald Dixon, was heard on radio playing this instrument but Watson Holmes was the most broadcast artist during its stay here. A special radio show in

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1952 included Opus 1716 in a live broadcast of five pipe organs in Blackpool. These included Wurlitzer's at the Empress, Palace and Tower Ballrooms, the Opera House and the Conacher at the Odeon.

In 1960 the Palace Ballroom was closed for demolition and Allan Hickling rescued the organ at the eleventh hour while demolition work was actually being carried out! He had to carry the organ piece by piece down several flights of stairs, without any lights! Some dedication. Soon after the organ was installed in Frank Rook's residence at Yeovil, but without the Posthorn. Hmmm...? Hubert Selby recorded it in 1972 for a B.B.C. programme. "The Organist Entertains". In 1975 it was decided to install a larger 4-manual 16-rank Conacher at Yeovil and Opus 1716 was on her way again - to Tasmania after 48 years in England.

Arriving in Hobart in a somewhat poor state due to some very rough packing (throwing?) the organ when finally removed from its container was an intimidating sight to the members of the syndicate that had bought her.

However, perserverance with totally no technical knowledge whatsoever has seen the organ all put back together and installed at St. Michael's Collegiate School in Hobart and a Division of T.O.S.A. started because of her. Tasmanian T.O.S.A. purchased the instrument some years ago from the original syndicate, but most of the syndicate is the committee and installation force. The installation work was a tremendous achievement for a group of people with absolutely no previous expertise. However, now the organ crew is in need of some specialised expertise and assistance from the mainland to bring the organ up to concert standard, but, there is no system so that this can be organised amongst the mainland divisions.

T.O.S.A. Tasmania, based in Hobart, a City of around 170,000 people, is isolated in many ways but especially by distance of a quite different nature to the rest of the country - Bass Strait. Also because of the cost involved, many Tasmanian T.O.S.A. members don't get the opportunity to travel to the mainland and strike up the many necessary acquaintances that could help them in their endeavours. If a National Body was established with identifiable people and purposes to help in such instances such as this one then T.O.S.A. Tasmania would have had a concert ready instrument 5 years ago! It's about time something was done!

I must thank again the friendly T.O.S.A. people in Hobart (although some of the tourist centre and Casino staff weren't) and I hope something will be done very soon to assist them. The history of Opus 1716 was condensed from an article by English theatre organ historian, Ian R. McIver.

- - - Ian McLean.

A MESSAGE FOR THE YOUNG AT HEART. (by Jim Walker)

A group of six retired gents who find night driving not as pleasant as it used to be, and all of whom have electronic organs, have been meeting in the daytime on a fortnightly rostered system in each others homes for some considerable time past. They're all TOSA members and their only rules restrict membership to males with a limit of six (in deference to the hostess of the day). They have adopted a patroness and formed a fan club in her honour, in reply to which she has graciously invited them to share an occasional play along in her home.

This information is being published in the hope that similar groups will be formed in the Metropolitan area and it is felt that the TOSA Committee will offer no objection to an annual meeting of all groups at Marrickville for a session on the 'big one'. Interested parties can contact Alan Misdale on 525 5554, who will put them in contact with their nearest group member.
