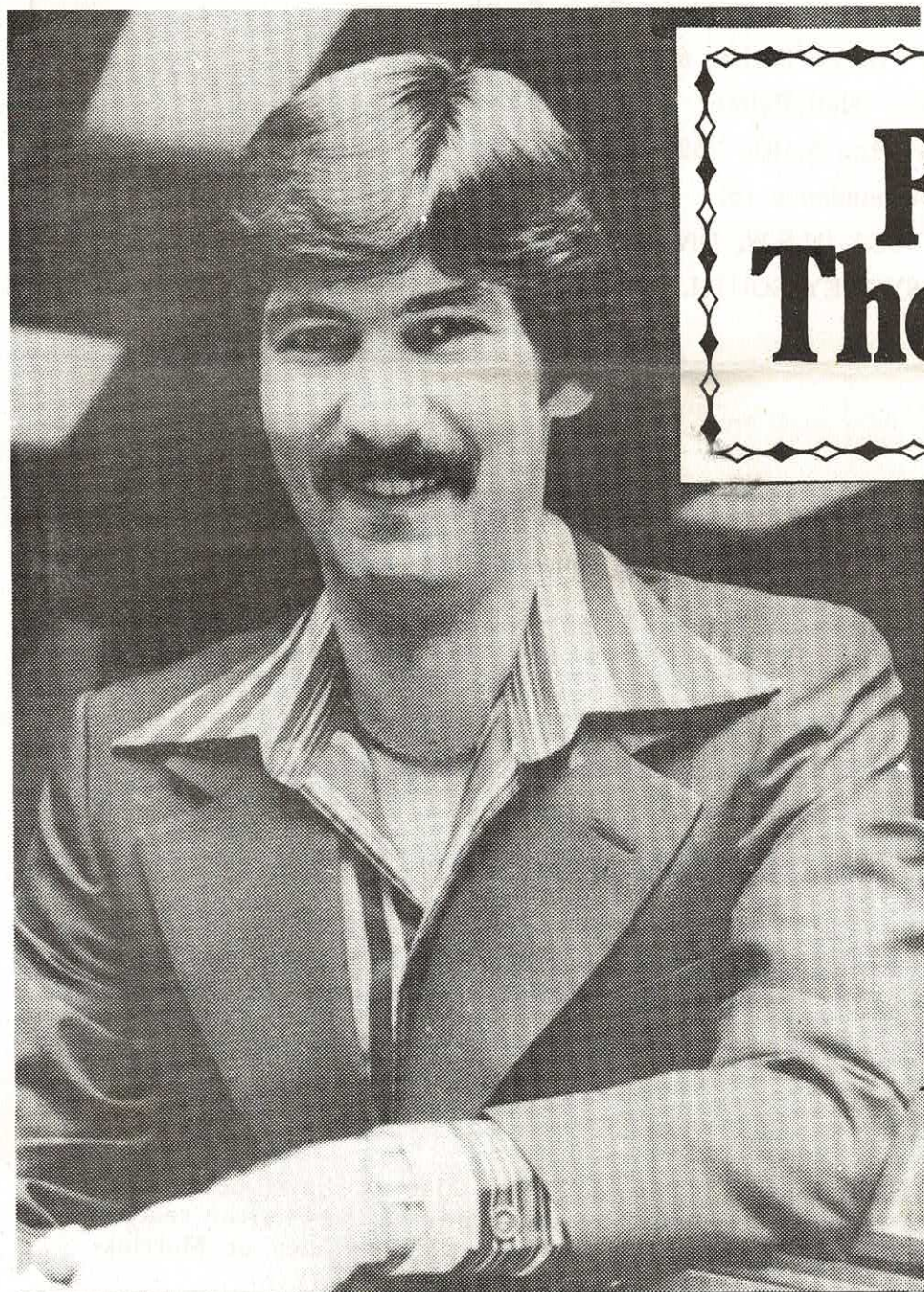
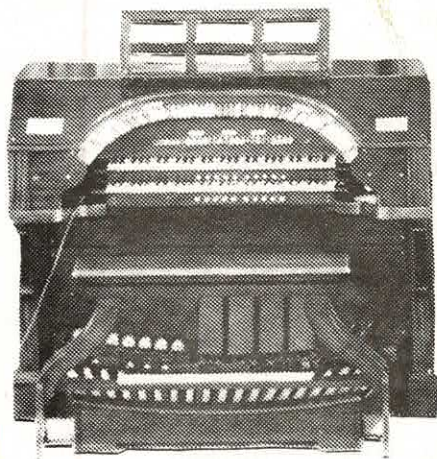


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T.O.S.A. NEWS.

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Ray Thornley

Hear him at
Marrickville
Town Hall
Sunday
29th. July
at 2.00pm.



DIRECTORY TOSA (N.S.W. Division)

PRESIDENT Alan Misdale (525 5554) PATRON Ian Davies
 VICE PRESIDENTS Frank Ellis (649 7011) Doug Smith (750 0917)
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 The Secretary, TOSA (N.S.W. Division),
 Box A584 P.O. SYDNEY SOUTH. 2000.

WELCOME TO NEW MEMBERS.

A most cordial welcome is extended to the following new members:-

Alan & Joan Clark, Bettine Vallance, Brian Dowse, Violet Hagtharp, Josie
 Nickols, Ronald & Bettine Booker, Mr. & Mrs. R. Hinde, Mr. K. Stone,
 & Mrs. & Mrs. D. Rhodes.

FOUND PROPERTY DEPARTMENT.

Found at the Maennl Residence after the last Home Organ Party ... Ladies'
 White Cardigan ... may be claimed by phoning Phyl Wilson on 759-6050.

GET WELL SOON!

Sorry to hear that both Ruby Findlay and Mal Mackay have both spent
 some time in Hospital recently, we trust by the time this Newsletter reaches
 you, both will be feeling much better and will be regular faces at Marrick-
 ville soon.

DATES FOR YOUR DIARY



....3

July

MONDAY 2nd at 7.30pm

COMMITTEE MEETING at 120 Dennis Street, Lakemba.

WEDNESDAY 11th at 7.30pm.

CLUB NIGHT at Marrickville Town Hall. Bring your music and have a play on the WurliTzer. Your friends are most welcome to attend also.

SUNDAY 15th at 2pm.

GARDEN PARTY at the home of Jack and Marie Stronach of 19 St.Elmo Parade, Kingsgrove. Boasting a large garden setting of Camelias, this is a perfect time to enjoy a relaxing afternoon with some organ music and floral appreciation. Afternoon Tea will be served in the garden and Ladies..a plate please to help our Hosts. Being a Capitol Organ fund raising project, Admission is \$3 per person. Please ring immediately on 50 4171 for bookings.

SUNDAY 29th at 2pm.

PAID CONCERT featuring **RAY THORNLEY** in concert at the Marrickville WurliTzer. All Booking Details are inside this issue.

August

FRIDAY 3rd at 8pm.

PAID CONCERT at the Paddington RSL Club, Oxford Street, Paddington.
(Opposite the Paddington Town Hall)
Special Guest Artist: **WALT STRONGY** direct from the USA.
Admission: **ADULTS \$6...MEMBERS \$5...CONCESSION \$3...**
(Ticketing Details inside this issue)

MONDAY 6th at 7.30pm.

COMMITTEE MEETING at 120 Dennis Street, Lakemba.

SUNDAY 26th at 2pm.

PAID CONCERT at the Marrickville WurliTzer.
Special Guest Artist: **WALT STRONGY** direct from the USA.
Admission: **ADULTS \$6...MEMBERS \$5...CONCESSION \$3...**
(All booking details inside this issue)

TOP NIGHT AT BONDI-WAVERLEY RSL

The Capitol fund-raising night at the Bondi-Waverley RSL Rodgers organ was a great night of exciting music and entertainment. It was presented by three very generous artists. Ian Davies, Bill Schumacher and Cliff Bingham who had given their time and hours of practice for this well thought out programme of all types of music. Unfortunately, only about 50 people came along and although the crowd was disappointing, the music certainly was not and we all enjoyed ourselves with a huge range of tunes presented by our artists.

Bill Schumacher was excellent as always and commenced with Porter's "From This Moment On", a good start for his programme which included many popular theatre organ greats amongst which was a segment depicting New York, the haunting "Memory" from 'Cats', "This is My Beloved" and finally the toe tapping "Begin the Beguine". TOSA Patron Ian Davies then commenced with "When the Caissons Come Rolling Along" and his dexterity and feeling for the Rodgers organ showed out with such numbers as "The Breeze and I", "On a Clear Day", "La Paloma", Purcell's "Trumpet Tune" and a fascinating Hoagy Carmichael bracket with "Heart and Soul", "Stardust", and "O'l Butter-milk Sky". Ian was in his element with his usual jokes to keep the audience going and he was well received.

Our next artist was the well known Cliff Bingham, a very popular artist with TOSA fans and a Rodgers expert, and Cliff opened with "On a Wonderful Day Like To-day" followed by a roaring twenties "That's You". We then heard "Midnight Blue" then a number we don't hear very often "Married I Can Always Get", very enjoyable indeed and something for the boys to ponder over! After a short classical piece Cliff's segment ended with "Let's Face the Music and Dance".

The evening rounded off with Bill Schumacher again at the console with several well known numbers "Tonight", "Send in the Clowns", "What I Did For Love" and the Jolson favourite "Swanee". Ian Davies then gave us a soulful "Swing Low Sweet Chariot" plus the old War-time song "How Ya Gonna Keep 'Em Down on the Farm" followed by a top Fats Waller medley which proved very popular indeed. We then had a few organ-piano duets with all three artists squeezed in somewhere and Ian Davies ended the night with "Wish Me Luck as You Wave Me Goodbye", a fine ending for the night.

President Alan Misdale thanked the artists for their excellent performances and our Patron Ian Davies for acting in the capacity of Host and chief organiser for the evening. The sum of \$191.00 was raised towards the vital Capitol organ fund which needs every help it can get.

NOTE: Bondi-Waverley RSL is just a short walk from the Bondi-Junction Railway station and is easy to find with a good train service accessible from all lines.

A further Capitol fund-raising night will be held at the Bondi-Waverley RSL Club during September and I sincerely hope you won't be missing this one ... I won't!



TOSA Patron, Ian Davies, playing piano along with Cliff Bingham on the Rodgers organ.



**BONDI-JUNCTION
WAVERLEY RSL**
Capitol fund-raising
night.

Ian Davies playing piano with Bill Schumacher on organ



President Alan Misdale congratulating
Ian Davies on a wonderful night.



Bill Schumacher on left with Ian Davies
and Cliff Bingham on the right.

Concert Review

by Clinton White.

Fenelon and Atwell Wow Audience

900 people plus packed into Marrickville Town Hall on Sunday May 27 to witness a concert that was, at least for this reviewer, one of the best heard for a long time.

The dynamic duo from the South, Tony Fenelon and John Atwell really turned in a fine performance of the World Class Music that has put them in high demand around this country for many years. Their long, interesting and well paced programme of material that I have not previously heard played by them showed that much preparation went into the performance and this was more than enthusiastically acknowledged by the audience.

The Wurlitzer 2/11 Theatre Pipe Organ was in absolutely top condition and this was complemented by a magnificent Yamaha CF 9' Concert Grand Piano (at \$20,000+) generously loaned by Rose Music.

The Rhythm of Things to Come

Frank Ellis, in his usual professional style, got the show off to a good start by quickly introducing Tony and John to an audience hushed in eager anticipation.

A bright "Rhythm of Life" opened the concert and this set the mood for a bright and breezy programme that was full of surprises.

Without reciting the whole list of tunes played, we had a good mix of solo items from both artists including things like the theme from the movie "Tootsie", the march "On the Quarter Deck" with a smattering of "Cosi Cosa" thrown in, Strauss' "Pizzicato Polka" and Sinatra's "Come Fly with Me" from Tony and Lionel Ritchie's "Hello", "My Canary's Got Circles Under His Eyes", a song from Richard Rodgers' "Cinderella" and Irving Berlin's "What'll I Do" from John.

In the duet department we heard a marvellous new piece written by John called "Scaromouche" when, for the first time, we saw a role reversal with John on piano and Tony on organ. The piece was almost reminiscent of "Midnight in Mayfair" in composition but had a freshness of style and wit all of its own. I hope we get to hear more Atwell compositions in the future.

Other duets included Winifred Atwell's "Black and White Rag", an excellent version of "Chariots of Fire" and a fast and furious "Fiddle Faddle" that I thought could have done with a little more practice. The finale was the final movement from Rachmaninoff's Piano Concerto No. 2 in C minor. Their performance of this piece showed their true forte - John on organ playing orchestral transcriptions and Tony on piano playing his beloved classics.

An Excellent Concert

Tony and John really showed in this concert what hard work and thought can do. They both played at World Class Standard and gave the audience a fine example of concert excellence. It would still be good value at twice the admission price.

Tony played in his usual superb style displaying his marvellous artistry, performance ability and technical brilliance.

John played the best I've heard him play for ages. He seemed to overcome his nerves problem and put his concentration to work. I found his playing

FENELON / ATWELL CONCERT ... cont.

to be fresh and, as I've said many times before, his style his own.

It was an excellent concert, a credit to Tony and John and a mark on the wall for TOSA (N.S.W.) in that they seem to have the knack of marketing their concerts in such a way as to draw larger and larger crowds each time.

Congratulations. This reviewer will certainly be back for more!



Mrs Crowle, wife of the late W.A.Crowle who was the original Wurlitzer Pipe Organ agent in Australia, being presented a bouquet by Tony Fenelon.



Noted Sydney organist, Miss Jean Penhall, being presented a bouquet by Tony Fenelon.



John Atwell watches as Tony presents the bouquets to the ladies.

ADDITIONS TO THE MARRICKVILLE WURLITZER.

In preparation for the upgrading of the Marrickville Wurlitzer, your Committee, after much discussion has decided to purchase some additional pipework to enlarge our instrument by four more ranks, bringing the complement to 15 ranks in all. With all this in mind, during the TOSATOUR of the U.S.A. during 1983, discussions were held between the members of the Committee who were present with our longtime T.O.S.A. member and Seattle resident Russ Evans. Russ agreed to keep his ear to the ground to locate the extra ranks we had in mind.

Just recently, a telephone call was received from Russ to advise that he had found, amongst other things, the extra ranks we required. Your Committee has purchased these ranks and they are presently awaiting shipment from Seattle, which should happen within the next few weeks. The ranks are as follows:- Tibia Clausa 8' - 2' with leathered lips; a Viol d'Orchestra and matching Celeste rank; and a Vox Humana, all these ranks will tonally add to our organ. The Tibia, unlike the Marrickville one has leathered lips and will have a different sound to our own, the two strings are different in tonal character to those of Marrickville and the Vox too should be somewhat different to that we have now, but at the same time will complement our own. We are very excited at the new tonal possibilities these new ranks will create and even better all the pipework we have purchased is **GENUINE WURLITZER**. We are most grateful to Russ Evans for keeping us in mind when this pipework became available for a most reasonable cost, and also for his work in packing and shipping of same as a volunteer effort on the Society's behalf.

JENOLAN CAVES EXCURSION.

..... And now for a T.O.S.A. Function with a difference.

It's a week-end excursion to Jenolan Caves for October 27th & 28th.

Total cost is \$65.00 per person (on a two people sharing basis) and includes Dinner and accomodation on Saturday night plus Breakfast and Lunch on Sunday. Time will be available for Caves inspections. While transport to and from is not included in the package to save on vehicle numbers and increased "togetherness" we will try to arrange a suitable convoy for those interested. The number is limited to 30 people, so should you be interested please contact Edna Smith (529-7379) or Phyl Wilson (759-6050) to make your reservations. A deposit of \$35.00 per person will be due at time of booking with the balance being payable by 27th September.

WALT STRONGY in Sydney Concerts.

TOSA NSW Division has taken the opportunity to present this fine American artist at two separate venues.

The first concert will be held in the beautiful auditorium at the **PADDINGTON RSL CLUB** which has seating for at least 800 persons.

The white and gold Rodgers Theatre Organ is projected on a raised dias and virtually becomes part of the seated audience, giving patrons an excellent view of the artist at work and enabling a clear sound to be appreciated.

Parking is available on two levels of the club premises with plenty of overflow near at hand in the adjoining streets.

Tickets for this concert will be sold at TOSA functions as well as being available at the door.

The second concert, **SUNDAY 26th August**, will be presented on our own Wurlitzer Theatre Organ at **MARRICKVILLE TOWN HALL**.

Booking details are inside this issue of TOSA NEWS.

DOWN MEMORY LANE

NUMBER 5 OF A MONTHLY SERIES BY FRANK ELLIS

In January 1939 it was said that 1938 had been a most eventful year for Australian theatre organ, with no less than six new installations taking place in New South Wales during this year. There had been one new installation in Newcastle and five in Sydney theatres. Four were Hammond electronic organs and a Wurlitzer and a Christie comprised the other two.

It was also an eventful year for broadcasting the theatre organ sound. The A.B.C. series "Voice of the Organ" featuring Stan Cummins was still "on-air" and in March 1938 the A.B.C. had bought a Hammond organ and Des Tanner was frequently heard playing this instrument. Several stations were broadcasting sessions of gramophone recordings of theatre organs, but the A.B.C. and 2GB were the only stations featuring flesh and blood "live" broadcasts until 2CH blazed a new trail with their "Masters of the Organ" series "live" four nights per week, Monday to Thursday, as already outlined in number 4 of this series last month.

I guess that sums up the major events of 1938. At the start of 1939 the half-yearly change-over of organists in the Western Suburbs Cinemas circuit took place and resulted in the following residencies. Knight Barnett to the Hurstville Savoy for a second season, Paul Cullen returning to the Civic at Auburn, Ruby Coulson to Parramatta's Roxy, Norman Robbins and Denis Palmistra swapping consoles with Norman at Enfield Savoy and Denis at the Burwood Palatial Cinema, Ray Chaffer replaced Charles Tuckwell at the Strathfield Cinema whilst Charles Tuckwell went to the Parramatta Astra.

In Melbourne, Horace Weber returned to the Capitol Theatre for his third season in this plushy super-cinema. Reubert Hayes was, at that time, resident at the Victory Theatre, Kogarah where it was said that he was getting the best out of the Christie organ there - not an easy task on that rather small instrument.

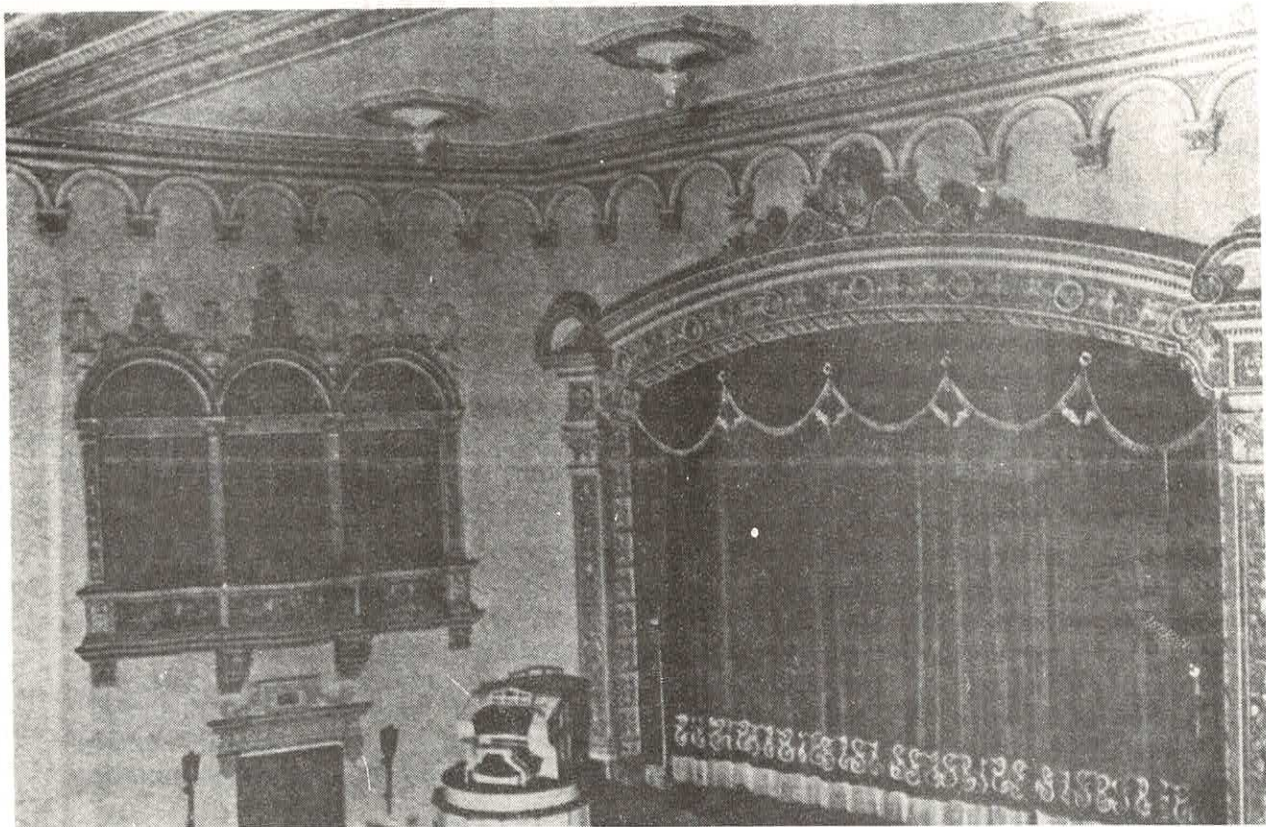
Aubrey Whelan, late of Adelaide, deputised for Manny Aarons at the Sydney State Theatre whilst Manny was on holidays. Valda Kersey was at the console of the Kings Theatre at Gordon, and a critic of the times praising Valda, said that although some organists never improve, Valda had been good when he first heard her five years earlier, and she was now even better.

The best broadcast of the month was said to be Paul Cullen's. In particular, his rendition of "Moon at Sea" was an example of how this type of romantic ballad should be registered and arranged.

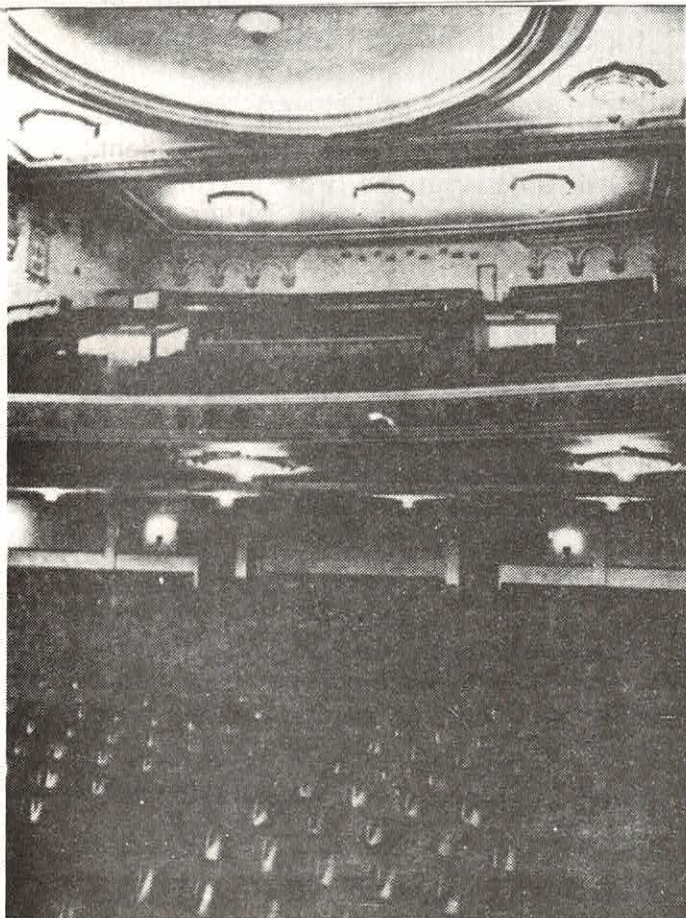
In regard to organ records released that month, Ronald Roberts, record reviewer and critic had this to say. "I'm afraid I cannot recommend any of this month's organ discs. The only title which looked promising was Donald Thorne's 'Satan Takes a Holiday'. Frankly I wish Mr. Thorne would take a holiday, and a real long one." Obviously Mr. Roberts was not at all impressed with Donald Thorne's playing.

Some more interesting, and I hope fascinating, snippets for you again next month.

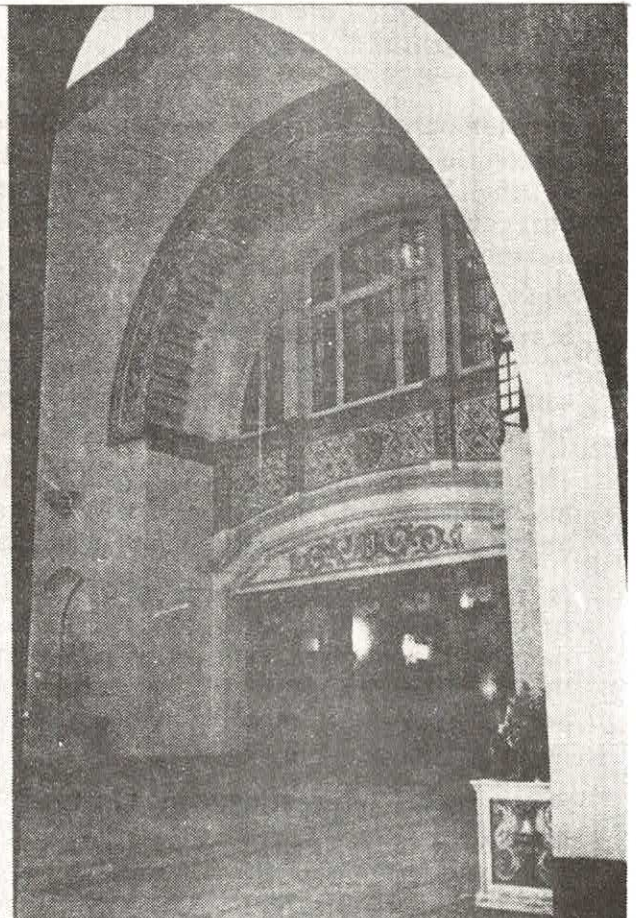
Australian Theatres



AN AUSSIE ORIGINAL? Well, perhaps not quite entirely an Australian creation. The Roxy Theatre at Parramatta, New South Wales, could be a dead ringer for the now demolished Alhambra Theatre that was located in California's Calitot City, Sacramento. One great difference is the make of organ installed, in Sacramento it was a Robert-Morton organ. The instrument in Parramatta was a 3/10 Christie. Other than the organ, however, the theatre could easily have been a transplant from Sacramento.



ENTRY into the theatre was through this open court portal, which is also similar in architectural design to the Sacramento Alhambra Theatre.



AUDITORIUM VIEW taken from the stage of the Parramatta Roxy. Theatre is what one might term 'reserved Spanish' decor.

Great British Theatre Organs

FREE TRADE HALL, MANCHESTER.

- Ian R. McIver



As the twenties drew to a close a new term enriched the English language - "super-cinema" - describing the magnificent picture palaces which were beginning to appear in London. They were soon built in the provinces also, one of the first being the 3,000-seat Paramount Theatre in Manchester, which opened on 6th October 1930, with a Gala Presentation, comprising a full stage show, orchestra, organ and feature film, "The Love Parade", starring Maurice Chevalier and Jeanette McDonald. Sadly, the glitter of this occasion was marred by the day's news - the airship R101 had crashed in France, with the loss of 48 lives, on an ill-fated attempt to fly to India.

At the console of the Wurlitzer was Charles Smart, later to become known to millions as "Mr. Drewett" of "Chapel in the Valley", who, "performed some amazing feats of wizardry", in the words of the local press.

Subsequent "resident" organists included Rex O'Grady, Hubert Selby, Frank Gordon, Gerald Shaw, Gordon Banner, Charles Saxby, Eric Lord, Charles Smitton, Ronald Wood and Henry Croudson, who made 21 fine records between 1936 and 1938, putting the organ well and truly on the map.

FREE TRADE HALL, MANCHESTER - WURLITZER ... cont.

There were also numerous "guest" organists, the most renowned of whom was 'Poet of the Organ', Jesse Crawford, who was so successful that the General Manager wrote to him "...I would never have believed you could have held an audience with the organ so enthralled for 45 minutes and then they clamour for more".

Although the organ console suffered the indignity of being tarred and feathered - supposedly by a disgruntled member of the orchestra, in the late 1940's, the instrument never fell into disuse, as Ronnie Wood continued to play it in the Odeon, as it was then known, for the last 21 years of its life in the theatre.

By the late 1960's, it was the largest Wurlitzer organ remaining in any theatre in Britain, and its future was becoming somewhat uncertain. Private fears were confirmed in July 1968, when the Rank Organisation announced plans to redevelop its Manchester theatres. In September 1968, the first public organ concert was staged at the Odeon, with Charles Smitton at the console, and shortly afterwards the Lancastrian Theatre Organ Trust (LTOT) was formed. The LTOT arranged concerts at the Odeon and elsewhere, produced LP records of both the Odeon and Gaumont organs and carried out various fund-raising activities. Its technical team maintained both these organs in top shape. Thus the LTOT prepared itself financially and technically for the day when the Odeon organ would have to be rehoused, and even had the Free Trade Hall lined up and ready to receive it when its removal became due.

The crunch came in July 1973, with the last of the five-year series of Odeon organ concerts, immediately prior to the theatre's closure for twinning. Some days later, after much uncertainty and speculation, it was announced that the organ had been given to the Trust, who in turn donated it to the City of Manchester.

Three hectic weeks' activity then followed, as the LTOT technical team removed the organ from the theatre into temporary storage. They had been preparing for this for some years, and not only had a precise plan of campaign been mapped out in advance, but each of the multitude of the organ's component parts had been individually labelled. Major work then followed at the Free Trade Hall, as chambers were constructed to provide the best possible acoustic setting for the instrument. The large structural components were installed, windlines and wiring connected, and the console was fitted in place using a fork-lift truck; when the "heavy" work was completed, the fragile pipework was fitted in place. The soul of the organ was back, and like proud parents hearing baby's first words, the excited team enjoyed the first notes from their reinstalled organ. There was still much to be done, but now the end was in sight. All was finally regulated, adjusted and allowed to settle for the reopening concert on 11 September 1977, before a capacity crowd of 2,500, the culmination of 8000 devoted man-hours' work, and one of the main events of that year's musical calendar; the star organists were William Davies, Nigel Ogden and Robin Richmond.

The organ has since been played by many top national and international organists, at LTOT-sponsored concerts, and really came into its own in September 1978, when for nine days during the International Organ Festival, sixteen theatre organ concerts were held at the Free Trade Hall, with eighteen top organists, each exploiting particular aspects of it to the full. That the organ withstood this extremely arduous schedule with only minor ciphers was proof of the high quality of the reinstallation work.

FREE TRADE HALL, MANCHESTER - WURLITZER ... cont.

The Wurlitzer is not only used for concerts, but is played for all manner of functions, at the skilled hands and feet of its resident organist, Nigel Ogden, one of the young organists "discovered" by the LTOT in its search for new organists to continue into the future the traditions of the theatre organ and to bring fresh ideas to theatre organ playing. He was final resident organist at the Gaumont, Manchester, and is Musical Advisor to the LTOT, a remarkable achievement, as he is still only in his twenties. He has made frequent concert appearances throughout Britain, been heard on radio, seen and heard on television and made the first LP record on the Free Trade Hall organ. He recently became the joint proprietor of an organ store in Manchester. Add to these achievements a likeable, effervescent personality, and a tremendous sense of humour, and there are all the ingredients for a very exciting future.

The organ has four manuals and twenty ranks of pipes, an upright piano and the usual traps and percussions and effects, including a Master Xylophone. It was built to a design, reputedly by Jesse Crawford, for the American Paramount-Publix circuit. Several of these "Publix 1" instruments were installed in Paramount theatres in the States, many with elaborately decorative consoles, but Manchester's was the only one exported, and the only Wurlitzer outside America with a full "French" style console with extensive ormolu mouldings and floral motif. The design was for a budget, rather than a luxury, organ, and Crawford is said specifically to have excluded an English Horn rank, "to protect audiences from organists", as misuse of this fiery rank in the States by less than musicianly organists had brought it into some disrepute. In the Manchester Paramount the pipes were installed in two chambers, on either side of the proscenium, with the console on a lift at the left of the orchestra pit. The organ had a rich, sensuous, sound and was generally considered to be one of the best of the "Publix 1" installations; many of the American examples were not highly regarded and had a distinctly thick and "soggy" sound. When the instrument was overhauled in 1947, following the tar and feathers episode, the large Vox Humana was replaced by a British-made English Horn, giving it rather more "bite". Its glorious ensemble tone caused it to be christened "The Queen Wurlitzer" in later years by Robin Richmond, and its lush sound made it a favourite organ of many. Its tonal spectrum, though, was to a certain extent akin to a badly-rolled cigarette, full in the middle but thin at both ends, and this led some to compare it unfavourably with the smaller, but far brighter and snappier Wurlitzer in the Gaumont, across the road. The lack of harmonic brilliance was due mainly to the acoustics of the theatre and has been largely eliminated in the Free Trade Hall. The shortfall in the pedal division, however, is a consequence of the organ's budget design; if more funds had been available, I feel sure there would have been at least one more 16ft. extension, probably a Solo String, and a 32ft. extension of the Diaphone. The cost of including these extra 24 pipes, however, would have been considerable: not only are the pipes themselves expensive, but the blower and wind system capacities would have required considerable expansion, as would space allotted to the organ. As it stands, it lacks intermediate 16ft. tone between the "woof" of the stopped wood basses and the "roar" of the Diaphone and Tuba.

This aside, the Free Trade Hall installation must rank as one of the finest of its size in the world, and it sounds with a distinctness and clarity it formerly lacked. Regulation of the ranks has been adjusted to a nicety. It shares the distinction, with Manchester's other operating Wurlitzer, the BBC Theatre organ, of having its console installed at mezzanine level, in each case necessitated by other uses of the building. The organ is a great credit to the LTOT, their technical team, led by Eric Penney, and the City of Manchester.

FREE TRADE HALL - WURLITZER - Specification Summary.Main Chamber.

Diaphonic Diapason	16	8				
Tibia Clausa I	16*	8	4			
Clarinet	16*	8				
Solo String I	16*	8				
Tuba Horn	16	8	4			
Viol d'Orchestre		8	4		2	
Viol Celeste		8	4			
Concert Flute	16	8	4	2 2/3	2	1 3/5
Dulciana		8				
Vox Humana	16*	8	4			
Chrysoglott/Vibraphone						

Solo Chamber.

English Horn	16*	8	4			
Tuba Mirabilis	16*	8	4			
Brass Trumpet		8				
Tibia Clausa II	16	8	4	2 2/3	2	
Orchestral Oboe		8				
Kinura		8				
Brass Saxophone	16*	8				
Solo String II	16*	8				
Oboe Horn		8				
Quintadena		8				

Percussion Chamber.

Cathedral Chimes
 Glockenspiel
 Xylophone
 Sleigh Bells (tuned)
 Non-tonal percussions and silent film effects.

Open Chamber.

Marimba Harp
 Master Xylophone

Platform over Baffle.

Upright Piano

* Available at this pitch from 'Tenor C' only.



L.A.T.O.S. GIVEN HOME FOR TWO THEATRE ORGANS.

Los Angeles Theatre Organ Society Vice President Ross Reed has made available a 65 by 200-foot area of his vast Standard Industries plant in LaMirada, California where the recently purchased 3/27 Wurlitzer organ will be installed. He has also provided another area of the huge building for storage of the Wiltern Kimball organ that was donated to the Los Angeles Theatre Organ Society by Pacific Theatres late last month.

The warehouse home for the L.A.T.O.S. Wurlitzer is reminiscent of another earlier organ venue enjoyed for several years by L.A.T.O.S. membership - the late Chuck Baker's 'Tubes, Inc.', 2/10 Wurlitzer. This instrument was erected in Baker's steel warehouse located in the East Los Angeles industrial district and was the scene of many concert programmes. The warehouse also served as classroom for a well attended weekly club organ school.

In addition to the organ, Baker and L.A.T.O.S. member Tom B'hend secured a master Brenograph machine from the East Los Angeles United Artists Theatre and restored it at the warehouse. It was used to project slides and various effects during concert presentations. The Society was recently given another Brenograph by Richard Loderhose. It possibly will be put to good use in conjunction with the Club Wurlitzer.

LIBERACE AT MUSIC HALL.

Liberace is breaking a tradition this year at Radio City Music Hall, New York, during his appearance there April 18 through 29. "This is the first time the Music Hall will not have the traditional Easter Pageant Show," 'Lee' said. Instead he will be the supporting act to the Rockettes. He'll play while they kick. He also added that the Wurlitzer will be used.

AND IN SOUTH AFRICA.

Installation of the Wurlitzer formerly owned by the late Dean Herrick, internationally known theatre organist of Johannesburg, is progressing on schedule at the new Witbank Town Hall, South Africa. Pieter Delen is acting as consultant to the Witbank Town Council on the installation. The organ was purchased by the town council from the Herrick estate.

Members of Johannesburg Theatre Organ Society are planning a meeting at the Pretoria City Hall to hear City Organist Pieter Delen perform on the 4/128 Kimball concert organ installed there. The organ is reportedly second or third largest in the Southern Hemisphere. (Both Sydney Opera House organ and also the Hill masterpiece in the Sydney Town Hall are larger -Ed.)

PARAMOUNT LIST SERIES FOR 84/85.

Oakland's Art Deco "Paramount", home of an excellent Wurlitzer theatre pipe organ installation, has announced artist selection for its 1984-85 Paramount Organ Pops Series. "It's the Year of the Pipe Organ," stated Peter Botto, general manager. "In the music world, classical organs like the San Francisco Symphony's new Ruffatti cater to a more classical, serious audience while the theatre organ serves the light 'pops' oriented taste. Our Wurlitzer is a fabulous instrument, the largest and finest theatre organ installation in Northern California."

OVERSEAS NEWS ... cont.

First on the series is George Wright, November 3, Lee Erwin will be next, playing March 2, 1985. Closing the series will be Jim Roseveare, the Paramount's own house organist, in a programme with San Francisco's renowned Peter Mintun on the concert grand piano.

PLAN PREVUE EBELL CONCERT.

Initial presentation of the L.A.T.O.S. owned 3/12 Barton pipe organ, now being installed in Wilshire Ebell Theatre, will take place June 3rd. It was announced 400 tickets will be made available to L.A.T.O.S. members without charge. A prevue concert - the organ will not be completely erected, will feature Gaylord Carter at the console.

Decision to have the prevue event was made at a meeting between L.A.T.O.S. President Ralph Sargent and Wilshire Ebell Club board members. A formal dedication and special party event will be held at a later date after the instrument is fully installed. A committee was appointed by the L.A.T.O.S. Board at its meeting April 4 to make preliminary plans for the formal programme in conjunction with the Ebell Club.

It is not known at the present time how many ranks will be in playing condition for the prevue concert; whatever can be installed prior to June 3 will be heard.

NORDWALL PLAYS AT SAN FRANCISCO'S AVENUE. by Clare Inet.

On Sunday afternoon, April 8 San Francisco Bay Area organ buffs had a rare opportunity to hear the Avenue Theatre's Wurlitzer in a full concert presentation. The instrument is regularly used on Friday nights only with pre-show mini concerts before the silent movie presentation.

This afternoon, we were presented with a programme by Jonas Nordwall from Portland, Oregon. Jonas had been senior staff organist at the Organ Grinder restaurant in Portland until very recently. Having been associated with Rodgers Organ Company for some time, he is now full time with that manufacturer. Fortunately, he will still have time to concertize on pipe organs.

As many of us have known for a good while, Jonas is a very fine player with a certain flair for adapting classical themes to theatre pipe organ. His programme in this instance certainly exhibited that fact with great abundance. In fact if I had one negative comment about the show, it would be that there were a few too many classical offerings. His programme certainly did offer a variety of musical moods but did lean toward the classical adaptations and transcription. I heard quite a few comments on this at intermission as well as after the concert. Mind you, they were all played with the typical Nordwall flair and we enjoyed them.

The Avenue's 3/15 Wurlitzer was in exceptionally fine form for this concert. It had been actually completely tuned and sounded much better than during the recent ATOS conclave in San Francisco.

Having been used to regularly playing the 4/44 Organ Grinder Wurlitzer, we particularly commend Jonas for adapting his arrangements to the 3/15 so well.

Small Turnout. We were also upset at the lack of support shown for this concert. The 900-seat "Avenue" should have been full for this show. As it was, there were at best 150-175 people in attendance. It may be that the widely publicized Davies Hall organ dedication, and the minimal promotion given Jonas' concert were possible reasons for lack of proper attendance. This did not cause Jonas to give any less than his best, however.

Kimball Stays Home —

But is in another house now!

In these pages when we talk of theatre organs it usually is of a **Wurlitzer** or occasionally a **Christie** or perhaps of a **Compton** which represent the three different brands now installed and operating in Australia. But what of the other makes some of which we hear little or nothing:- **Robert Morton, Moller**, and numerous others in the U.S.A.; **Jardine, Conacher**, and others from the U.K. Reprinted from "The Console" Magazine, April 1984, is an interesting article about one large **Kimball** theatre pipe organ. As most of you know the Kimball Company still manufacture electronic organs and pianos.

In this day and age of movie palace destruction and theatre organ removals it is somewhat heartening to find a large pipe organ being installed in a vintage theatre in a major city.

The instrument, Opus 6946, a 3/28 Kimball from the former Warner Theatre in Milwaukee, Wisconsin was opened May 1, 1931 by one Stephen Beauclaire. It was one of the largest Kimball Unit organs built - its twin was installed in the Stanley Theatre in Baltimore - and was rumored to have been one half of the instrument originally intended for Radio City Music Hall. The organ saw considerable - if somewhat irregular - use into the early 1970's and was patched up several times due to water damage from a leaky roof.

A single longplay recording was cut on the Kimball in its final year or so in the Warner, but although there had been some frantic restoration done, the instrument was much less than its full self. Water had damaged relay switch stacks causing many dead stop keys. The bass Tuba and Trumpet chest was badly watered as were Pedal Bourdons and 16' Tibias, and there were major portions of the instrument blocked off due to excessive wind leakage. Indeed, the last professional organists to play it reported barely better than fifty percent of the Kimball playable.

At this point in 1973 the Marcus Corporation, owners of the Warner - then the Centre, now the Grand - Theatre, made the decision which was to seal the fate of the organ - the auditorium would be twinned into upper and lower units, making organ playing impossible.

The Kimball was put on the open market and quickly attracted national attention. Several bids were in when interested faculty members from Milwaukee Trade and Technical High School approached theatre management and asked for a possible donation of the instrument with hope of installing it in the school auditorium. After much discussion and to the everlasting credit of Ben Marcus, President of Marcus Corporation, the Kimball was given on October 3rd, 1973 to the School, thereby keeping it in its own hometown.

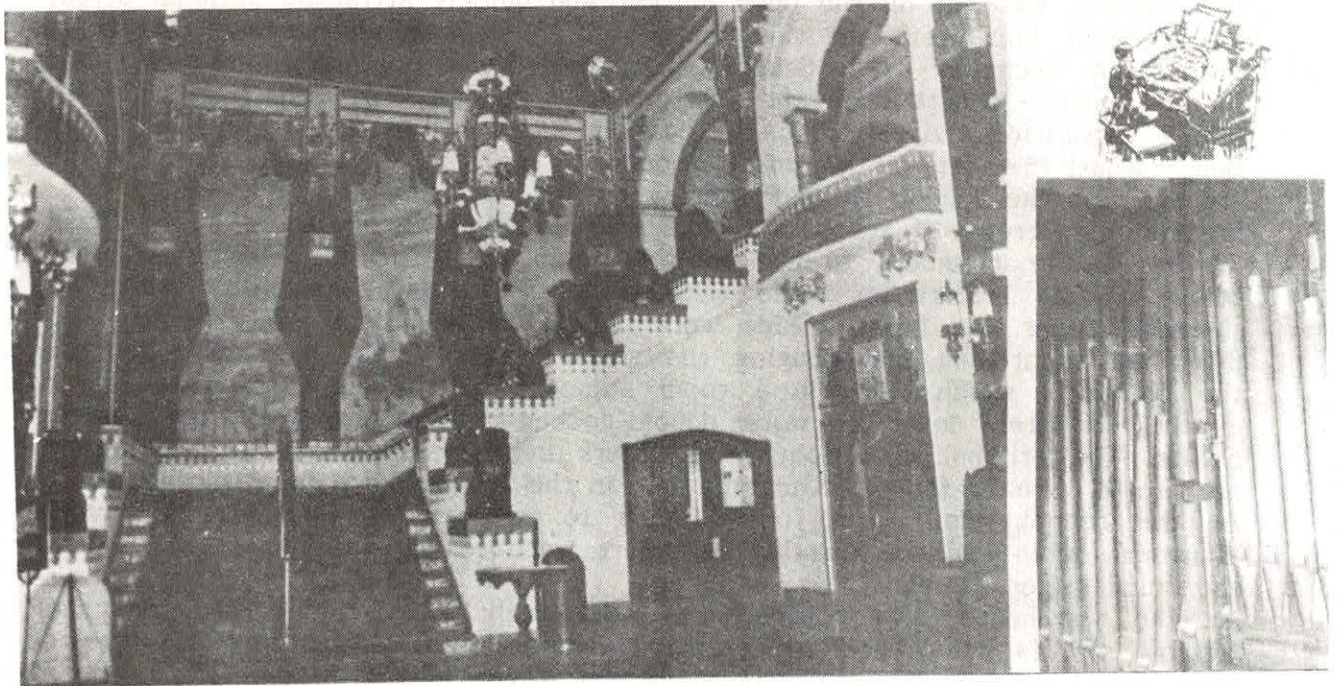
Immediately, crews of school students and alumni were organized under direction of faculty members to remove the organ to a special storage warehouse where a full restoration could take place. Pipes were carefully packed in shredded paper and boxed. Skids were placed on all chests to alleviate possibility of scratching and gouging the sides. Heavy parts, such as relays and the blower - which were in a room adjacent to the right chamber - were carefully hoisted down as were double-decked percussions, traps and manual chests. The original eight-foot Peter Clark console lift was also disassembled and stored with 22 tons of Kimball organ in the 4,000-square foot warehouse.

At the school, plans were being made to remove the auditorium's straight Wangerin organ and the existing chambers were to be enlarged to accommodate the much larger Kimball.

At the warehouse, the console was completely disassembled and the shell stripped of its heavy coat of cream paint. Malcolm Creighton, an interested auto shop teacher at Tech, invested over 350 hours in carefully spraying a new porcelain-smooth white finish on the wood parts accented with black stop-rails and gold trim. The 15 horsepower blower and console lift were completely overhauled in preparation for their new home and work was started on chest releathering.



PROSCENIUM VIEW of the Oriental Theatre in Milwaukee where the Kimbal Theatre Organ Society is installing the former Warner Centre Theatre Kimbal organ. The big console will be located on a lift at the right of the orchestra pit.



HANDSOME LOBBY showing grand staircase which is "protected" by eight lions. One of the more exotic-designed movie palaces in Milwaukee, the house is well maintained. Note intricate detailing on chandelier.

WOOD DIAPHONE, Diapason and Waldhorn basses in left chamber.

KIMBALL STAYS HOME ... cont.

Then, in early 1974, an edict came down from the school board stating that the \$70,000 in funds needed to prepare the school's chambers for the Kimball were in excess of the budget and could not be approved; work on the organ lost headway and ground to a halt with little more than the console painting and manual recovering completed. The teacher at Tech who had been a mainstay in the entire project left the school system and it began to look as though the Kimball would be forgotten.

All was quiet until late 1978 when Tech's principal, feeling pressure from the school board, which was still paying warehouse rent, began to think of disposing of the organ. He approached Malcolm Creighton, who had been in charge of the organ for several years, with offers from various organ brokers and potential pizza parlor owners. All were declined as Creighton felt the Kimball deserved to be in a public auditorium and, if possible, that auditorium should be in Milwaukee.

Realizing the eleventh hour was at hand, he approached several local theatre organ enthusiasts and a meeting was scheduled in order to form an organization which would fully restore, install, and maintain the Kimball in a suitable location. Members incorporated as the Kimball Theatre Organ Society, a non-profit organization, and were granted tax-exempt status by Wisconsin and the Internal Revenue Service. (Taxation Department).

In February of 1979, members had their first look at the organ; the restoration job would be huge. Every inch of leather would need replacement along with all chest valves, leather nuts and felts. Several water-damaged pedal extensions were beyond repair; these could be duplicated in Tech's superb wood shops.

A four-rank manual chest had disappeared in the interim and a replacement would be needed. One misguided soul had begun to "Wurlitzer-ize" the console with non-matching stop-keys, pistons and tags. It was decided to discard all these items and use new Hesco materials engraved to original Kimball specifications by Gred Simanski of Chicago.

Although the organ was quite large, it lacked a Posthorn. A Kimball set on 15-inch wind was located and purchased as well as a solo-scale Vox Humana to replace the original which was missing. Further additions included a 16' Tibia Minor and 16' extension of the Clarinet, two-rank Vox Humana, 32' Diaphones, Spitz Flute and Celeste, Euphone and sharp and flat Viola Celestes as well as tuned Sleighbells and a Vibraphone to complement the tuned percussions.

It was then decided the original dual-outlet blower would be inadequate; this was sold and a larger 25 horsepower, 15 inch, single outlet Spencer was purchased to assure sufficient wind.

Whilst this work was progressing and many new people were volunteering their help, an intensive search was under way for an ultimate home for the instrument.

After several theatres were toured, such a home was found in the Oriental Theatre on Milwaukee's East Side, a city landmark since 1972 when the Pritchett family purchased it with an eye towards restoring its original grandeur. Leased by Landmark Theatres out of Los Angeles, the house was an architectural cream puff built in 1927 by Dick and Bauer with most of its equipment and appointments intact except for the 3/14 Barton which had been removed in the late 50's. Ironically, the Barton was offered back to the theatre soon after the Kimball installation began but was sold to hobbyists after management divulged the Kimball project.

After much discussion, an agreement was drafted by KTOS, Pritchett family and Landmark which opened the door to installation in the Oriental's large chambers. Employees of the theatre began to paint the chambers which were in immaculate condition and the Pritchetts had new wiring run for additional lights and outlets. The floors were sanded and varnished until they now resemble those of a ballroom.

Installation has begun in the house with all swell shades - 64 of them - and actions redone and mounted. Many offsets are in and the 16' Wood Diaphones are in place, a mighty impressive display.

KIMBALL STAYS HOME ... cont.

Manual chests and their regulators are being set up in the left chamber with the right chamber to follow suit upon completion of a seven-rank string chest. The entire instrument will be winded in metal, the club feeling this is the best and most acceptable way, and soldering has begun on the hundreds of joints.

There were seven regulators and tremms in the Kimball but seven more of each are being added to give further depth to the ensemble and allow for more random tremming. Most are reproductions being built at Tech.

The electro-pneumatic relay was judged insufficient to accomodate additions and changes so a new solid state Z-tronics relay was purchased with initial funding being provided by Marian Cook.

The effects department was relatively small due to the late vintage of the organ and has been expanded to make it more suitable for silent movie accompaniment. Thus far, all added parts except the Tibia Minor, 32' Diaphone and tuned Sleighbells are either genuine Kimball or reproductions and the club expects to replace the Tibia Minor with a Kimball set soon.

When completed, the Kimball will be used for concerts by top artists as well as for theatre intermissions, school field trips, senior citizen concerts, and private study and practice. The overall aim, of course, is to expose as many people as possible to the King of Instruments and to present it as a modern, complete musical instrument rather than a curiosity of the past. Possibilities are exciting and endless.

The entire project has been a monumental task - much work and money has been expended.

The Kimball is the largest unit organ ever installed in Wisconsin and one of the four comparable Kimball theatre organs known to be in existence. It promises to be a grand addition to the concert circuit and a formal dedication will be announced.

CHAMBER ANALYSIS

Right Chamber - 8' Post Horn (15"), 16' Tuba (15"), 8' Open Diapason, 16' Tibia Clausa (15"), 8' Echo Horn, 8' French Horn, 8' Vox Humanas (II ranks), 16' Violin, 8' Violin Sharp, 8' Violin Flat, 8' Cello I, 8' Cello Sharp, 8' Cello Flat, 8' Viola Sharp, 8' Viola Flat, 8' Spitz Flute, 8' Spitz Flute Celeste (T.C.), Chimes, Piano/Mandolin, Xylophone, Glockenspiel/Orchestral Bells, Vibraphone, Tuned Sleighbells, Bird Whistle II.

Left Chamber - 8' Trumpet (15"), 16' Diaphone/Diapason, 8' English Horn, 16' Bourdon/Flute, 8' Flute Celeste (T.C.), 16' Clarinet, 16' Orchestral Oboe, 8' Saxophone, 16' Tibia Minor, 8' Wald Horn, 4' Solo Flute, 8' Muted Violin, 8' Muted Violin Celeste (T.C.), 8' Kinura, 8' Musette, 8' Solo Vox Humana, 8' Euphone, Marimba/Harp, Celesta, Toy Counter.

Stage - 32' Diaphone, 2' Band Fife (25") prepared.

PADDINGTON RSL CLUB

(opposite Paddington Town Hall in Oxford Street)

DONT FORGET!....INAUGURAL CONCERT....by TOSA Patron: IAN DAVIES, playing the new White & Gold Rogers Theatre Organ.

It's on..FRIDAY NIGHT..20th July and commences at 7.30pm.

This promises to be an exciting evening and ALL members are invited to attend. Patrons can obtain Dinner from either the Bistro Bar or the Dining Room after 5.30pm.