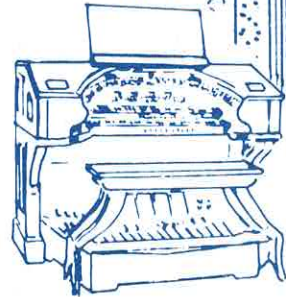




TOSA NEWS

HEAR
 TONY FENELON
 AND
 JOHN ATWELL
 AT
 MARRICKVILLE TOWN HALL



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

PRICE 40c

DATES FOR YOUR DIARY

SUNDAY 2nd NOVEMBER LYCEUM THEATRE 3.00 P.M.

The usual pleasant Sunday afternoon held in the Lyceum theatre will on this date will be in the form of Musical programme in which member David Parsons will be featured, On this Christie Theatre Organ, presenting a programme of music by the famous composer Richard Rodgers.
 Admission to this afternoon which is run by the Uniting Church is free.

WEDNESDAY 19th NOVEMBER ANNUAL GENERAL MEETING 8.00 P.M.

The Annual General Meeting of the N.S.W. Division will be held in Marrickville Town Hall on 19th November. At this meeting the Declaration of the poll will be announced naming officers for 1981. All financial members are invited to attend this most important meeting of the year. So roll up and take an active part in the running of your Society.

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FRIDAY 28th NOVEMBER MARRICKVILLE TOWN HALL 6.45 P.M.

CHRISTMAS CABARET

On this night you are invited to attend the Christmas Cabaret and dance to the Wurlitzer organ.

Our usual organist and patron Mr Ian Davies will not be featured.

On this occasion you will dance to the music of Bill Schumacher, assisted by Bob Powell on drums.

Crouton savouries will be served to guests on arrival.

The main meal will consist of:-

Entree:- Beef Mexicaine served with Savoury Rice or
Curried Steak served with Savoury Rice

Main Course:- Specially selected summer salad

Sweets:- Baci (Continental hand decorated Gelato ice cream)

Coffee & Tea.

Bring your own liquid refreshments.

Bookings to be made on form at back of this issue.

SUNDAY 30th NOVEMBER MARRICKVILLE TOWN HALL 2.30 P.M.

The final concert for 1980 with Tony Fenelon and John Atwell.

Reprinted below are some details about these two brilliant musicians which appeared in November '79 issue of T.O.S.A. News, to enlighten those who have not had the pleasure of hearing Tony and John.

The Photo below is of Tony Fenelon, left and John Atwell, right.



TONY FENELON

Tony Fenelon, B.Sc., L. Mus.A., is acknowledged by connoisseurs as one of Australia's finest organists. His superb musical ability and originality are built on classical training, having commenced musical studies on piano at the age of seven. In the 1961 Canberra Eisteddfod he won the open solo section, and at the age of 22 he won the Victorian State Finals of the A.B.C. Concerto Competition. Later he appeared as soloist with the Victorian Symphony Orchestra.

Tony's first public performance on the Theatre Organ was at Hoyt's Regent Theatre, Melbourne, on Christmas Eve 1964, so successful was this appearance that he was appointed Resident Organist thereafter. Tony has played the Melbourne Regent Wurlitzer for numerous A.B.C. broadcasts.

In more recent times Tony has played both Theatre Pipe and Electronic Organ Concerts throughout Australia, and has completed four highly successful tours of the Concert circuit in the U.S.A. Tony has been featured at numerous T.O.S.A. Conventions in Victoria, South Australia and New South Wales, and is currently under a recording contract to Festival Records.

Living in Melbourne in the outer suburb of Ringwood, Tony is married and has two children, one daughter and one son. To Tony, however, music is not a career, as his full time employment is as an Electronics Engineer at the Royal Melbourne Hospital. His writings in the field of Medical Electronics have been published all over the world and translated into several different languages.

Editors P.S. Since this article Tony has just completed another successful tour of the United States (His fifth).

JOHN ATWELL

John Atwell, Phd., was born at Murray Bridge, South Australia, and commenced learning classical piano at six years of age. This classical piano training was put to good use when John commenced learning classical organ in 1965 at the age 16.

John first came to the attention of theatre organ enthusiasts Australia wide, when he played a solo spot at a T.O.S.A. Easter Convention in 1968 at the Dendy Theatre, Brighton, Melbourne. He was, however, well known to local enthusiasts in his home town of Adelaide. The following year John commenced playing full length theatre organ Concerts.

During 1971 John was married, and two months afterwards the Atwells moved from Adelaide to Melbourne, where John was to continue his scientific studies at the Walter and Eliza Hall Institute.

Not unknown to Sydney audiences, John has appeared in a Cameo performance at the T.O.S.A. Convention, 1973, and has also played one Concert for the N.S.W. Division of T.O.S.A. at the Marrickville Wurlitzer in 1974. He has also concertized in Western Australia, Tasmania and the A.C.T., for the respective divisions of T.O.S.A. Lately John has commenced writing a column in the music magazine JAMM (Journal of Australian Music and Musicians.)

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John lives with his wife Joy and one son in the Melbourne suburb of Glen Waverley. Currently John holds the position of Research Scientist with the C.S.I.R.O.

Admission: Adults \$5.00, T.O.S.A. Members \$4.00, Concession \$2.50.
For preferential booking, use form at rear of this issue.

DIRECTORY

PATRON: Ian Davies PRESIDENT: Alan Misdale (5255554)
Vice Presidents: Frank Ellis, (649.7011) Doug Smith (750.0917),
Secretary: Ernie Vale (798.6816) Treasurer: Edna Smith (529.7379)
Membership Secretary: Ron Smith (529.7379) Practise Convenor: C. Palmer
Research & Archives: Ian Cameron Recording Engineer: R. Garrett (869.7247)
 Editor: Jack Lawson (569.3775).

This organisation acknowledges financial assistance from the N.S.W. Government through the Premier's Department - Division of Cultural Activities.

NEW MEMBERS: The following new members names were submitted at the last committee meeting and we are pleased to welcome them and trust their membership will be a long and happy one.
Hilda Cox of Burwood, Ron & Marge Solomon of Northbridge,
Barrie & Ruth Walters of Five Dock.

RETURNING OFFICER'S REPORT ELECTION OF OFFICERS FOR 1981.

The following nominations for office have been received.

President: Alan MISDALE

Vice Presidents (2): Frank ELLIS. Doug SMITH

Secretary: Ernest VALE

Minute Secretary: (No nomination received)

Treasurer: Edna SMITH

Committee (6): Chris PALMER Ron WILSON Bill SCHUMACHER

 Peter HELD Jack LAWSON Cliff BINGHAM

 Robert GLIDDON John WEISMANTEL

A ballot will be necessary only to select six Committee members.

R.D. Blackmore
Returning Officer
8th October, 1980

Included in this issue is a ballot paper which you must bring to A.G.M. or post as per instructions on paper.

PERSONAL COLUMN

Our valued member and organ tuner Jim Waters has been unfortunate enough to have had a spell in hospital and to have had to have an eye operation. But I am pleased to report that Jim is now up and about again and it is hoped that by the time this goes to press he will be once again 100% fit.

THE BELLS ARE RINGING

On Sunday 5th October at the Wayside Chapel at Potts Point, Wedding Bells rang out loud and clear for Janice Wilson and Bob Powell.

The service was conducted by the Reverend Ted Noffs and the organists for this great occasion were Miss Kay Edwards and Jonas Nordwall. Janice looked positively breath taking in her lovely wedding gown and veil, and Bob in a cream coloured suit completed the picture of a very happy couple.

Janice's ready smile and engaging personality is well known to all TOSA and Family Organ Club members and indeed, right throughout the organ world. Janice has partaken in concerts on our Wurlitzer Pipe Organ- at home parties and in many other instances too numerous to mention. Janice and Bob were on stage for the opening night of the Theatre Organ Convention this year and together helped to weave a little magic for us all.

The Society as a whole would like to convey to Janice and Bob their very best wishes for the future, and every success as they now team together in their commercial organ business.

Congratulations ... Janice and Bob!

Doug Smith
Hon. Vice President.

Appearing below are brief sketches of some of the candidates standing for office in 1981.

ERNIE VALE Ernie has been an active committee member for several years and has held the position of Secretary for the last two years. He has arranged storage for the ex-Capitol Theatre Organ with the co-operation of several members. Numerous working bees have been conducted at his place in the restoration of the Capitol organ and this year in the restoration of Marrickville organ. He gives up a considerable amount of time for the Society.

JACK LAWSON Nominated for Committee:-

Has been a member of T.O.S.A. since the end of 1968, has served on Committee for two terms. Has been Editor of T.O.S.A. News for 1980 and in conjunction with my family was responsible for running eleven successful Cabarets for this division, and for some years worked on the restoration of the 'State Wurlitzer' and was very heavily involved in the removal of the 'Capitol Wurlitzer'.

6...

JOHN WEISMANTEL Service Manager for high precision electronic instruments firm, professional lighting design and technician for Touring Theatre Co. of Sydney Ltd., donates lighting equipment for T.O.S.A. functions when required, plays organ and piano, previously served on Committee for many years, and is active in maintenance on the Marrickville Organ and restoration of the Capitol Organ.

PETER HELD Nominated for COMMITTEE member, or, alternatively, VICE PRESIDENT, makes the following points regarding his eligibility.

1. Freedom from family commitments; making him more available than most other members to attend committee meetings etc.
2. Possesses ability to view current, and, anticipated developments in a balanced, and, dispassionate way, wearing the "hat" of an overseas trained 'PRO' musician, plus the "hat" of one with twelve years on-the -job experience of Australian tastes, simultaneously.
3. Possesses years of full-time practical experience in the field of applied electricity, serving to give him a keener insight than most 'pro' organists into the interior mechanics of the king of instruments, with special regard to their overall effect on player, and listener alike.

The next meeting of the N.S.W. Division will be held in St. Anne's Church Hall, Strathfield on 3.11.80 commencing at 7.30 p.m.

The article below is the final chapter in the series of an interview with organist Sidney Torch.

The initials on the interview stand for:

K: Frank Killinger

W: Judd Walton

T: Sidney Torch

It all seems to me peculiarly enough that most cinema organists are unprepared for the next move - you know what I mean? They use a certain stop, they come to the end of a phrase and then there is a wild search and "what do I do next." This is also in turning over. I mean they play sometimes with four beats and they come to the turnover and it may be five beats or six beats first, so they could turn over. Well, this is unforgiveable. If you can't turn over within the required space of time, you should have two copies so that you don't have to turn over. This is an example of why. I think people are so bad. Not because I was good, but when I couldn't turn over I used to buy another copy and open them both so that I wouldn't have to turn over. This is elementary.

(W) Mr. Torch, may I say you are one of the most modest individuals I have met.

(T) Nonsense, I'm a realist. It isn't a question of being modest. I don't think myself or anyone has achieved the high standard of performance that can be achieved on that instrument. I don't think there has been enough time, effort or money devoted to it. The State Kilburn had more service time and more practice time devoted to it than any other organ in the country. The turner, the service man lived with that organ 24 hours a day - lived around the corner. You could always get a thing put right or improved, the balance, the weight on the tremolos, which were always being remounted. We were always searching for the ultimate. Should we shift this reed an eighth of an inch or not? I think it would go much further than that, but it takes time and money and patience.

(K) Which of the theatre organs did you like best of those you played?

(T) The Wurlitzer, Gaumont State Kilburn. I had more say in that organ than any. This was the best achievement I think, that Wurlitzer had over here. It was the keenest-cleanest sounding organ in this country.

(W) What was the date of finality of your work on cinema organs?

(T) 1939-40. It was the first six months of the war.

(K) Then you went in the air force?

(T) Right. I could see when I was in there that there was no possibility of cinema organs ever being revived again. It was obvious.

(W) What do you think of the resurgence of interest in the instruments? You know, we have nearly 5,000 members in the American Theatre Organ Society.

(T) The BBC, broadcast, The Organ Entertains, every week, and they seem to have a big following too.

(W) So I'm told. And growing.

(T) You see, it depends on what you are interested in. Are you interested in art or are you interested in the cinema organ or are you interested in money. Now, I am only interested in money. I qualify this by saying that in return for money I will give the greatest artistic and mechanical return that I possibly can. But, without money I am not interested. I don't believe anybody is interested unless, of course, you happen to be a rich man with a Wurlitzer at home in your own house and you can afford to play with it.

You see, now, if you are talking about money I don't believe that in this country, anyway, there is a commensurate return in money for the effort. Whether there is in the rest of the world, I don't know. I often get letters from Australia, from Canada, from the States, people who say to me, "Will you come and make some records, we can sell them." I say "Where's the proof of this?" I say to them "look, give me \$5,000 advance royalty," they all disappear. So there's no proof, you see. Nobody's prepared to back this thing with their money, and I see no point of any of these things unless they are. They must be equated with something.

(W) To prove my point, I build my chamber myself.

(T) You're balmy, you know - you must be! I wouldn't go to all this trouble. Why did you do this?

(W) Because I love the theatre organ.

(T) I can't understand why someone that has such a good talent has such a bad mind.

(W) Well, sir, I should tell you that as an avocation I design concert and church organs.

(T) Do you do your own tuning and servicing?

(W) Oh yes sir. Remember, I sell, install and service, as an avocation, classic organs. Baroque, what have you.

(K) Judd lives, eats and breathes and smells organs. He's compiled the complete Wurlitzer list of every Wurlitzer made by the factory. Where it has gone, where it was resold and whether it's in the -

(T) Really. A splendid avocation. It's taken you a few thousand hours, has it?

(W) Twenty years.

(T) Is there still this snobbish attitude on the part of classical organists?

(W) Rapidly disappearing. Every convention of the American Guild of Organists, since about five years ago, has a session at the cinema organ with a very capable organist playing. And I think this is a fine reintroduction to the art form the cinema organ is. It was abused, it was misused, everything that was wrong happened to it, as you have already said. But I think it is finally coming into its own field as an art form where true musicianship is performed. I hope I 'm right.

(T) Yes, your statement is very beautifully said, but there is a contradiction in terms. You said cinema organ and musicianship. And I don't think the two things are synonymous. I don't believe there are very many, if any, good musicians who play the cinema organ. You see, it depends on what standards you're setting. I am sorry to be so abrasive on the subject. It would be very easy for me to say how right you are, all things aside.

(W) Please don't.

(T) I still think, you know.

(W) May I interject, sir. What is your definition of good musicianship? - Artistry in music?

(T) I don't think it can be defined!

(W) May I ask a very personal question? Do you feel you have musicianship in your work with the orchestra and -

(T) Not enough.

(W) I'm glad you said that.

(T) Not by any means enough. Ah, I'm not, I hope, as vulgar as most of the people who delve in music. And that is especially what it is for. I've yet to hear someone who wasn't vulgar. See, they play wrong harmonies, wrong tempos, wrong rhythms, wrong melodies. Organists seem to have a fixed idea in their head that anything can be juggled because they are playing the cinema organ. You don't have to play four beats in a bar because the composer said so. You can play five because it's cinema organ. You don't have to play a chord of C major. You don't have to play the right pedal note, you can play any pedal note you like because it's a cinema organ. You couldn't do any of these things if you were playing some cathedral? I'm forever damned in my opinion of other cinema organists, aren't I?

(W) Only yesterday I heard a man play a cinema organ who used 16' stops with a 16' subcoupler and playing in a tenor C octave - chords. Now this is abominable. But whatever the medium is it must be done in good taste. Now I think that perhaps 5% of the organists we know today play in this mode. But you are right! The great majority use it as a means of expressing their power over the listener. You know, I recall that Jesse Crawford told me that the only organ he designed was the Publix No. 1. And I said to him, "Well Jesse," "why did you leave off the English Horn?" He said, "To protect the audience from the organist." A very astute statement.

(T) You see, it's a terrible omission though, isn't it?

(W) It is a terrible omission, but he recognized -

(T) You see, here is the ultimate proof of what I have been saying. Right! You have to take the uppermost out of the orchestra purely and simply to protect the listener. This is the wrong way to protect the listener. You should protect the listener by insuring that the person who uses the instrument has sufficient savvy, good taste, whatever it is to be able to have these things but not to use them all the time.

(K) It's like giving a brain surgeon's kit to a boy.

(T) It's maddening! Your words are final proof of what I have tried to say. This instrument has been badly performed by people who shouldn't be given the opportunity to use it. This doesn't apply to everybody. Of course, there are good performers. I don't even know their names today. There always will be good performers but they are the very tiniest minority. This applies to painting or anything else.

(K) You might have heard that we are arranging to release, re-release your records in the United States.

(T) Are you? Really! From EMI?

(K) From the EMI. We're bringing them out on LPs, double LP's and the deluxe package, It's a complete story on the organs, records, and some of your ballads and so forth.

(T) What arrangement did you cometo with EMI? Have you bought them outright or are you paying the royalties?

(K) No, they're just on lease basis - Just on a royalty basis. So you'll be getting royalties from it.

(T) Surely hope so - I 'm all in favor, as I told you, I am all in favor of money. The point is what do you give in return for this. So many people want the money and don't want to give anything. I say you should make good records but you should also make money.

(K) You're right.

(T) This is what, your company, Doric, isn't it?

(K) Yes.

(T) What are you going to do, LP's?

(K) Two.

(T) Two double sided LPs. In other words, you'll sell them as a package. You can't buy one, you've got to buy the two?

(K) You've got to buy the two. They're in one package.

(T) And what will you have per side, 6 titles?

(K) Six titles per side, so there will be 24 titles.

(T) Have they got 24 titles of mine? I forget what I made.

(K) Yes - as a matter of fact, I have 30 titles to choose from and we picked 24 of those.

(T) This is very interesting. I don't think, myself, that you'll do any good with this, If you see why I got a very poor opinion of it in the first instance. When I've got a poor opinion of the commodity, I've also got a poor opinion of the person who buys the commodity. So, really, I am biased. I sincerely hope you sell them, not only for your sake but for mine. Nevertheless, I cannot envisage. There's a vast difference between the person who says, "Gee, that was nice," and the person who says, "Gee, that was nice, I'll give you ten dollars for the privilege." There's a large gap there. There are always plenty of people in the world who will listen to nothing.

(K) Of course we're taking a calculated risk;

(T) Do you sell all over the states or only locally?

(K) We sell all over the states. Because we are doing a specialty sale, we are selling by direct mail and we advertise through the organ journals and other journals, of course.

(T) Well, that is more hopeful, that type of approach. I think then you are, in other words, going directly to the prospective buyer instead of going to everybody hopingthat the right buyer will fall out.

(K) That's right. Because we've built up a mailing list or organphiles, if you can call them that, and the ATOS journal is very good in this regard. It goes all over the world. We send records to Australia, also Canada.

(T) Australia is a very big market for me.

(K) Yes, very good. And we send some here to England. Now, I can't sell these in England, I can only sell them in the United States.

(T) You see, they've got so many successful things to sell in England, of course, they can't be bothered with anything for under \$3.00.

They've got the Beatles at one end and the Philharmonic at the other end and they can't be bothered with it. What is the actual sound like on the tapes?

(K) Some of it is gorgeous and some of it, of course -

(T) Do you get any needle hiss?

(K) On some a little bit, on others you can't detect it.

(W) Mr. Torch, I can tell that Frank has actually been able to bring a xylophone out of one side and the tuba out of the other.

(T) Frank, I appreciate this. I have the greatest regard for the scientific side of it. I think the scientific side of recording has progressed much. I mean, you have been in it all your life. I've been in the business of recording all my life, making gramophone records and I've lived with all these engineers. The actual advance, that side, is far greater than the advance in the performance side of the personality of the performance. I think, myself, performances are retrograde, they're going backwards as opposed to the mechanical side going forward.

(K) What we've done is taken these tapes and re-copied them and put them through what is called a synthesizer. Now what this does is not a true stereo in the sense of the word, but it does give you a chance to spread the organ out and make it sound larger so that some of it comes on this side and some of it comes on the other side.

(T) This is what we've always needed, isn't it?

(K) Right.

(T) This was the factor that would have been the really deciding thing in organ records. If people have got stereo there is no instrument in the world which is more suitable to stereo.

(W) Right.

(T) Are you taking the train, the "Flying Scotsman?" What is it like on your imitation stereo?

(K) Oh, it's great.

(T) Tremendous.

(K) That's the best track in the book. That thing is fantastic. How you managed to do that I'll never know, because I know you had to do it from the top each time.

(W) How did you get the air pump sound?

(T) The surf effects - opening the shutters and closing them.

(W) Did you use the cymbal somehow to get that?

(T) Yes, the cymbal roll on the organ. One foot on the shutters, the other on the cymbal roll. This is not clever, I cannot understand why anyone thinks this is clever. The difference between doing that and not doing that is the other person who doesn't do it is so satisfied with the bangedy-bang trying to rack louder and faster. More muddy than anybody else. He doesn't try for anything else. I cannot understand why you are impressed by this. I can understand you being unimpressed by the fact that somebody else didn't achieve it.

(W) Mr. Torch, may I presume that you played with an imagination that no one else has ever possessed on the cinema organ. Believe me.

(T) This is possible. But it's not that I am good, it's that others are so bad.

(W) Again I must say, sir, you are being very modest.

(T) No, I don't think so. You take the great prophets out of the Bible. What was so great about them? It was the fact they were surrounded by such a lot of bloody fools. What do you think about that; isn't it true?

(K) Well, we've gone through and taken these tapes, retransferred them and we're deticking. Wherever there are any ticks, we cut the ticks out. We are trying to get as smooth a sound as possible.

(T) I would love to hear it.

(K) Well, I'll send you copies.

(T) I wish you would. I'll tell you why. Because my wife, who is a musician too, but was a BBC producer and was in commercial radio before the war- we worked in the same form of entertainment for many years. She worked for radio Luxemburg and radio Normandy, they called it the radio Luxemburg, then she worked for the BBC and I worked for the BBC and for many, many years, although we worked in the same sort of field we never met. She has always said to me "If I had known you when you were an organist I'd never have married you." Yes she really means this. So I would like once to be able to prove to her that she is making a mistake.

(K) Right.

(T) I think I could only do this, not with my ability, but with your mechanical tricks. I think you might achieve it where I couldn't.

(K) I hope so, I hope you'll enjoy these. We are doing our best to get everything out of them we can. Some of the titles they didn't have and I had to take them out of my collection. The trick is copying from 78s, shellacs, is to get the right size stylus diameter where it will hit the groove where it has not been touched before. When they do this in the States, they get a series of about 15 styli all of different diameters and they'll keep trying them all until they find the quietest take where this needle going down in the groove. In the first place, they use a truncated needle, when this needle goes down in the groove, they'll finally spot it where it has not been touched and where it is smooth, that's where they'll tape. Then from that, they will do their other electronic equalization and that sort of thing. However, I had to do very little equalization. All I had to do was cut off the top end, because nowadays our frequencies go way out. On your records there was nothing, because of the microphones of those days there was nothing over 4,000 cycles. Of course, the organ fundamental goes out to 5,000 and then your harmonics out beyond that. So they don't have quite the lifelike sound that you get from today's recording, but by golly, they're soft sell. We are getting the bass response you put in there, but you never got it off of those records originally. It's there, and we got that good hard bass like "Teddy Bear's Picnic" as a prime example of this and there are others the same way, with that good solid bass response. It comes out beautifully. As I say, I hope you enjoy them and I hope you'll forgive us if we haven't done the job they deserve.

(T) But if you talk about "Bugle Call Rag", how can you re-issue this with Jesse Crawford's thing about taking the English Horn out of the Wurlitzer to safeguard the customer?

(W) Ah, he and you, sir, would not violate your artistry by the overuse of the English Horn, as do far too many organists today!

(T) Well, I agree the English Horn is placed in the wrong hands on occasion. I've come into the theatre full of people when the organs were alive and all the stops had been on the pedals and full on the pedals too. I'll tell you, it makes a lot of noise.

(W) Mr. Torch, let me ask you a way out question. Under the right circumstances, would you consider playing again and recording?

(T) I don't think I could, you know. I haven't played for what 30, 33 years. I don't think I could.

(W) I'd be willing to listen.

(T) You must be the only person that's in the world. I have an appointment in ten minutes and I must go. I am sorry, I'm enjoying this - it's 2.30 isn't it?

(W) Yes sir. May I ask one last question? May we have your permission to use selected comments on the jacket?

(T) Sure, I don't think that I have said anything that I shouldn't say. If I have said something that you think might be offensive to other players of the instrument, please cut it out entirely.

Why be controversial?

(W) Would you like us to send you a copy to review before we print?

(T) That would be rather nice.

(W) We can do that.

(T) I can't stop you. I've agreed to do this and it's in your hands.

(K) Well, we are certainly not going to use anything that would be offensive to anybody. We don't want to invite any criticism.

(T) The only name I've mentioned has been Jesse Crawford and then with great respect.

(W) May I say, realizing that you have to get on, that I deeply appreciate this opportunity to meet you, sir.

(T) It was very nice and I've enjoyed it very much.

ADDENDA

Since the above interview, a letter from Mr. Torch tells of his decision to retire from his post after conducting, arranging and playing for over 50 years. He states, "- the orchestra gave me a silver salver and two verses of 'For he's a jolly good fellow'", all of which was rather warming. He plans to retire to a place by the sea near the south coast of England.

The effect of Sidney Torch's music on the theatre organ has proven to be just as electric today as when it was first heard. Many, especially in this country, are hearing him for the first time. English organ enthusiasts have been unanimous in their pleasure and praise, even those who were fortunate enough to have been involved with his playing in the in-theatre days. A new wave of "Torchiana" is sweeping the British Isles as can scarcely be believed, as one recently wrote.

Enough has been written since last May when the memorable meeting with Mr Torch occurred, regarding his music and its recent re-issue. More important, is the man, his ideals, standards of performance, maintained throughout the years without compromise! His contribution to contemporary music and its performance may not be fully realized in our time.

Be that as it may, we who profess to know and who certainly endear the theatre organ, are fortunate to again have contact with Mr Torch - a musical giant of his time and a colossus of that wonderful art form - the theatre organ.

J. W. March, 1973.

This series came from "The Theatre Organ" concluding in April '73.

STOP PRESS

SUNDAY 7th DECEMBER MARRICKVILLE TOWN HALL 2.30 P.M.

WORLD OF SONG

The touring theatre co. of Sydney will present a musical programme accompanied by Eric Smith on the Wurlitzer organ. The Artists appearing are:-

VALERIE HANLON

Born and educated in Sydney, Valerie Hanlon became the first Australian to reach the finals of the Metropolitan Opera Auditions, New York in 1967. Studied in Sydney with Mde. Marianne Matay and in London under Mde. Eugenie Campbell-Triguez. who was a pupil of Luisa Tetrazzini.

Having won the Shell Aria and attained second placing in the Sydney Sun Aria, she departed for England early 1968. After studying with Mde. Campbell-Triguez for a period of months, meantime singing oratorio and a performance of Pergolasis Stabat Mater, she went to Germany where, in Bonn Am Rhein, she sang "Amelia", Masked Ball Verdi - "First Lady", The Magic Flute, Mozart - "Marianne", Der Rosen Kavalier, Strauss - "Marina", Die Vier Grobiane or school for Fathers, Wolf-Ferrari.

It was in Stuttgart that she commenced with her husband Leonard Lee, a tour of Amerika Hauses, singing a programme of American Musical Comedy, for the German-American Association to very appreciative audiences. Since her arrival in Australia she has sung "Leonore" in Verdi's "Il Trovatore" and a Viennese Operetta Concert.

LEONARD LEE studied singing at the Sydney Conservatorium of Music and acting and production at the Independent Theatre. Leonard has appeared with all major professional managements including J.C. Williamson Theatres, Tivoli, the Elizabethan Trust Opera Company and ABC television.

In 1968 Leonard and his wife, Valerie Hanlon, studied in London then toured throughout Germany. In the 1969-70 season he joined the production staff of the Stadts der Oper, Stuttgart. He also appeared extensively with Sudd-Deutsche Rundfunk and Fernsehkanal (Radio and Television) as singer and actor in opera and light music.

On returning to Australia he appeared in MAN of SORROWS as Herod; IL TROVATORE as Count di Luna and Viennese Operetta. Concert roles include Figaro - BARBER OF SEVILLE, Monterone - RIGOLETTO, Scarpia - TOSCA, Tchelkalov - BORIS GODUNOV, Schunard - LA BOHEME and many more.

In 1975 he founded the Touring Theatre Company of Sydney to produce musical comedy and operetta for touring, and has to date

produced the Australian musical, THE GIRL FROM THE SNOWY, A NIGHT WITH SIGMUND ROMBERG, PAINT YOUR WAGON and A TRIBUTE TO BROADWAY.

YUSEF KAYROOZ was born in Sydney of second generation Lebanese parents. His grandfather, Yusef, migrated to Australia in 1886 and was a famous tenor in Lebanon. Yusef had a distinct musical background, and he began his musical career at the age of five, studying violin.

He commenced singing lessons with Madame A. Prowse, and then with Harold Williams at the N.S.W. Conservatorium of Music. He toured New Zealand with The Australian Opera in 1954. During this tour Yusef became involved in a poker game with Ronald Dowd, Alan Light, Geoffrey Chard, and won £400, with which he paid his fare to England and began his studies there with Dino Borgioli and Madame Triguez. Toured with Carl Rosa, then studied with Maestro Jacopetti for one year in Milano. Was heard by Professor Herman Reutter, director of "Staatliche Hochschule fuer Musik" in Stuttgart, Germany, who awarded him a three year scholarship to study under Kammersaenger Franz Voelker, director of vocal arts.

Yusef made his European debut in 1958 in Ulm with PAGLIACCI. Since then, until his recent return to Australia, he has been under full contracts in Switzerland, Austria, France and Germany. Yusef has performed as Canio in PAGLIACCI about 120 times! His most recent performance as Canio was for the Queensland Opera Company's production of PAGLIACCI in July of this year, and in September Manrico in Anthony Besch's production of Il TROVATORE for the same company.

Admission: Adults \$3.00, Concession: \$1.00

Your attention is again drawn to the notice of motion which appeared in October issue of the News.

FROM THE EDITOR

As this is the last issue I will be producing this year due to my being out of the state on long service leave, I wish to thank those who have contributed articles for the "News" and trust in the future these will continue. And on behalf of Pearl and myself I wish all a very Merry Christmas and a Happy New Year.