

TOSA NEWS

JONAS NORDWALL
IN
CONCERT AT MARRICKVILLE
SEPT & OCT 1980

BOOK NOW



THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA, N.S.W. DIVISION

ADDRESS BOX A584 P.O. SYDNEY SOUTH, 2000

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Price 40¢

DATES FOR YOUR DIARY

FRIDAY 8TH AUGUST LATE NIGHT MOVIES 11.30.P.M.

Our member Eric Smith advises that a special screening will take place at the Lyceum Theatre on this date with Eric at the console of the Christie Theatre Organ.

Organ music commences at 11.30.p.m.

The evening is in aid of the Spring Fair Candidates.

The programme consists of 1920's Newsreel and Funnies then intermission with the organ, followed by the main feature film Phantom of the Opera with Lon Chaney, accompanied on the Christie by Eric Smith.

This is a rare opportunity to hear the Theatre Organ used in the role for which it was designed, So come along and capture a little of yesteryears nostalgia.

Eric asks those attending to if possible dress in apparel of the twenties era to add atmosphere to the occasion.

SUNDAY 17TH AUGUST ORGAN INSPECTION 2.00.P.M.

As advertised in previous issues there will be an inspection of the grand organ located in the Sydney Town Hall on the above date, this inspection has been arranged with the co-operation

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of the City Council and the organ builder who has the task of restoring this magnificent instrument the type of which there are only two in the world and Sydney is fortunate enough to own one of them.

The organ builder Mr Roger Pogson along with the assistant City organist (Theatre) member Mr David Parsons will be in attendance to demonstrate the organ. As this is a rare chance to inspect this organ don't miss out.

Those wishing to go please write and give your names to the Secretary at post office box A584 P.O. Sydney South 2000.

The June T.O.S.A. News contained a list of those attending and the times they were asked to be at the Town Hall. This has been arranged to avoid persons having to wait around as space inside the organ is limited.

SUNDAY 21.ST. SEPTEMBER JONAS NORDWALL at MARRICKVILLE 2.30.P.M.

The N.S.W. Div'n of T.O.S.A. are proud to present the talented organist Jonas Nordwall direct from the U.S.A. on this date in the first concert of his 1980 Australian tour. Full details about this fine "Master of the Manuals" were published in the brochure attached to June issue of the News, those who heard Jonas on his last visit will not forget his superb performance, and to those who did not get to hear him I can thoroughly recomend that you do not miss either of his concerts during this tour.

SUNDAY 19.th OCTOBER JONAS NORDWALL at MARRICKVILLE 2.30.P.M.

This is Jonas' second concert in Sydney and the final one for this tour. As tickets are already on sale for both these functions you are advised toget your application form for bookings away as soon as possible so as not to miss out on what promises to be two afternoons of very enjoyable organ entertainment.

Admission Prices:-
Adult Ticket.....each..\$4.00
T.O.S.A. Member.....each..\$3.00
Concession Ticket.....each..\$2.00

Prefferential booking can be obtained by completing the booking form to be found at the back of this issue.

FRIDAY 24th to SUNDAY 26th OCTOBER HUNTER VALLEY COACH TOUR

The details of this weekend in the Hunter Valley and Newcastle district have been fully itemised in previous issues, and Mrs Phyl Wilson assures me that there are only a few seats left on the coach, so any one interested should contact her immediatly at 120 Dennis St, Lakemba 2195 or phone on 759.6050. This should be a relaxing fun trip so hurry and get those last few seats. There will be inspections of wineries,wine tasting,and visits to other points of interest in the area.

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

The annual General meeting of the N.S.W. Div'n will be held in Marrickville Town Hall on 19th Nov, At this meeting the declaration of the poll will be announced naming the officers for 1981.

All financial members are invited to attend this the most important meeting of the year. So roll up and take an active part in your society.

FRIDAY 28th NOVEMBER CHRISTMAS CABARET MARRICKVILLE TOWN HALL

Mark this date down in your diary so as to keep it free, it is too early yet to give details, but watch these columns.

SUNDAY 30th NOVEMBER FINAL CONCERT OF THE YEAR at MARRICKVILLE

What a grand finale to 1980 you are offered on this date! At 2.30.pm you will be entertained by that talented duo from Victoria, none other than Tony Fenelon and John Atwell, they will delight you on both the pipe organ and grand piano.

I am quite sure that those of you who heard them last November will need no introduction to the musical genius of these two gentlemen, and if any of you haven't had the pleasure of hearing Tony & John previously let this be your big chance.

DIRECTORY

PATRON: Ian Davies President: Alan Misdale (525.5554)
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 Editor: Jack Lawson (5693775)

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

From the Editor's desk:-

You saw in the last issue that I was away on holidays, and I can assure you that it was very pleasant basking in the beautiful sunshine in Queensland. Whilst up there Pearl and myself were fortunate enough to be able to visit the Queensland Div'n's Christie organ installed in Kelvin Grove High School and hear a five artist concert, as this is the first time we have heard this instrument I suggest that you all start saving up so as to go to Brisbane in 1981 for the National Convention, as they certainly have an impressive installation up there.

I would like to thank those responsible for the preparation of the last issue of the News during my absence.

MAC'S Spot

The warm late spring weather here seems to have brought out good news from the theatre organ scene, like some timid animal emerging from hibernation. Firstly, the Playhouse, Edinburgh, home of the largest organ in any British cinema, is to reopen on 1st June. Its history in recent years has been one of ups and downs, as the forces of preservation and demolition battled it out. Lothian Regional Council, who purchased the building last year, have spent £½ million in renovating and equipping it for all entertainment. The Hilsdon organ, a 3/28 non-unit job, has been maintained by the Scottish Theatre Organ Preservation Society (STOPS) for years, long before the theatre closed in 1973, and it is featured at all performances. STOPS was responsible for launching efforts to save the theatre, and the result of their seven-year battle must be very gratifying to them.

Other good news came in a letter from TOSA in Tasmania, saying that their 3/8 Wurlitzer is now nearing completion, and is now playing. We can look forward now to the announcement of the opening date. According to my records, live theatre organ music was last heard in Tasmania in 1935, when Manny Aarons played the Wurlitzer at the Strand, Hobart, for the last time. I am sure all British theatre organ lovers will join me in wishing you in Hobart all the best and sending our congratulations to you.

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Mac's spot cont.

The organ was originally installed in 1927 as a 2/8 in Madame Tussaud's cinema, London, and will be well known to collectors of vintage records through Edward O'Henry's 78s.

Further good news is that the Rank Organisation has announced that the 3c/6 Compton at the Odeon, Weston-Super-Mare is to be reopened on 6th July after a complete professional overhaul and rebuild. For many years this organ sounded rather strange, to say the least. I have been told that during the rebuild it was discovered that at some stage on the Tibia regulator had blown. Instead of replacing it, someone nailed down part of it to close the wind leak. Need I say more? Prior to this amazing discovery, it had been muttered that the best thing to do with the organ was to take it to the end of Weston pier and quietly tip it into the sea. Weston, by the way, is a seaside resort in the literal sense only at high tide. At low tide, prospective bathers would be advised to take a packed lunch, as the sea retreats something between one and two miles from the promenade. The thoughtful Council provides binoculars on the prom so the less energetic can glimpse the water.

We don't get much news from the north of Scotland, so it was refreshing to read that the Capitol, Aberdeen's fine 3/8 Compton is being played again. Bob Leys did a grand job there until some years ago, when he moved to Edinburgh. Michael Thompson can now be heard at the console from time to time, and there are plans to start a local organ society based on the Compton.

Yet more good news, especially for lovers of those grand concert organs, for it has been announced finally after close on forty years of "Yes, it will...No, it won't", that the great 'Father' Willis organ in London's Alexandra Palace, or "Ally Pally", as it is affectionately known, is to be restored. The chequered history of this masterpiece could, and no doubt one day will, fill a book, but it's been out of action since it suffered damage (slight) and neglect (plenty) during the war and afterwards. It is fashionable in classical organ circles these days to sneer at any instrument which would not have seemed antiquated 200 years ago, especially if it does not have tracker action, reeds which sound either like a comb and paper or a cat being sick, and the upper work which only a bat can hear. The Ally Pally organ has none of apparently desirable features, but lots of solid, gutsy tone, grand and impressive diapason and reed sounds, as well as silky strings, colour reeds and, worst of all, orchestral tones. Should you be depraved enough to wish to contribute to the cost of restoring this instrument which is totally out of line with the classical organ of today, the Alexandra Palace Organ Appeal Fund, at Alexandra Palace, London N22, England, would be pleased to receive any donations towards the £300.000 (A\$600.000) cost of the work, which will take three years to complete. Carlo Curley gave a classical organ recital in the Ally Pally some time back on an electronic organ to an audience, not of a few dozen score-followers, but to several thousand members of the public, who, horror of horrors, actually showed every sign of enjoying the type of music for which a concert organ is the ideal vehicle; A black day for the 'spit and squeak' brigade. *

Hill, Norman & Beard, builders of Christie theatre organs, have now revived the name for their new electronic control system for church organs, incorporating two-wire connection between console and chamber, with digital recording facility, etc. It's good to know that the Christie name is still alive, once again in the forefront organ technology.

Mac's spot cont.

A pleasant surprise a couple of weekends ago was a phone call from Jean Penhall, who was passing through our village. A few minutes later she was in our home with her husband, and it was not long before she was finding her way around our Thomas electronic organ. Unfortunately, they were only able to make a brief stop, but I certainly hope it won't be long before we can hear her again in concert. She had recently made a visit to Sydney, and again, I am happy to pass on her regards to her friends in Australia.

Record collectors will be familiar with the "Deroy" series of theatre organ recordings, which include close on 100 LP's of interesting historical and out-of-the-ordinary material. These were produced by A D Marsh, who left Britain to tour warmer climes in his yacht last year. He produced not only theatre organ records, but a wide variety of "pop" records as well, some of which have attracted the attention of the record industry, as according to the press, they were illegally produced. Court actions are, apparently, pending, at which British Phonographic Industries Ltd., will be demanding "tens of thousands of pounds" in damages. Under the headlines 'Pop pirates sunk as stars put the boot in', Mr Marsh is described by the 'Daily Star' as "Mr BIG" of Britains pop pirates', and it is suggested that his decision to sail abroad in his yacht was not unconnected with a desire to be elsewhere when these developments occurred. The press reports make no mention of the organ records, but presumably these are no longer available, which is a great pity as, although they were of variable quality, they included much otherwise completely unobtainable material, such as extracts from a pre-war broadcast by Stuart Barrie. It would, of course be improper to suggest that anything untoward was involved in the production of these organ records, and I must stress that the press reports make no mention of this aspect of Mr Marsh's activities, nor have I seen any allegations that such organ LP material as was reissued by him was used without proper authorisation from the record companies in question.

Postscript: Was just about to post the "Spot" when the April 'Vox' arrived. Must point out that Jeff Jones is mistaken in his article on the TOSA (Tas) Wurlitzer (see above) when he states that it was a ten-rank organ. It never had ten ranks. It was installed as a standard 'Style F' 2/8 in Madame Tussaud's. After removal, Wurlitzer used it as a demonstrator in their factory as a 3/8. When sold to the Palace Ballroom, Blackpool, it was fitted with chests etc., for two extra pipe ranks, and on one of these an English Horn was installed. It was thus a 3/9. The chest for the tenth rank was never used. The English Horn did not accompany the instrument to Yeovil, and there it was again a 3/8. The third manual, although not fully unified, was more than a coupler manual in the normally accepted view, as it did have four ranks available at 8ft pitch, plus percussion, as well as 16,8 & 4 couplers from the solo manual. The manual probably does not have a separate key relay, however as the stops available could be accommodated in the key contacts on the the manual. A true coupler manual has only couplers from the other manuals and the odd percussion stop available on it. The organ featured in "Yanks" is the 3/7 Compton in the Davenport Theatre, Stockport, near Manchester. Organist is Ron Curtis. I had forgotten to mention this news item, and am grateful to the folks in Ballarat for the reminder.

That's it for now. watch this space for further news.

All best wishes

Ian R McIver

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Following is a copy of a letter received from the Sydney City Council:-

Dear Organ Music Lover,

The Sydney City Council is pleased to announce another series of first-class organ recitals on the magnificent Grand Organ of the Sydney Town Hall. This series, the third for 1980, will continue the tradition of fine music and glorious organ tone established during previous recitals. The nine recitals of this series will feature all three of the Council organists - Robert Aamt, the City Organist; Mark Bensted, the Assistant City Organist; and David Parsons, the Assistant City Organist, Theatre. Special variety and colour will be added when special guests make their appearance on the stage of the Town Hall for three of the concerts. The first of these will be the brilliant English organist, Arthur Wills (organist of Ely Cathedral). He will be followed by the Alice Springs High School choir under the baton of Maurice Connell, and then by two of Sydney's top trumpeters, Daniel Mendelow and Peter Walmsley in a programme of music for 2 trumpets and organ.

July 24th - Organist : David Parsons - begins the series gaily with " Well-known music from the great ballets ". Who can resist the magic of Tchaikovsky's " Sleeping Beauty " and Luigini's " Egyptian Ballet Suite " ?

July 31st - Organist : David Parsons - will take you back to some of the great films and musicals in selections of music by Richard Rogers. You'll hear the " March of the Siamese Children ", " Slaughter on 10th Avenue ", and of course selections from the unforgettable "Sound of Music."

August 7th - Guest Organist : Arthur Wills (England) - has firmly established his reputation as an outstanding, exciting and colourful organist. He is accustomed to playing large instruments like that in the Town Hall and will certainly be a treat to hear.

August 14th - No Twilight Organ Recital

August 21st - Organist : Robert Aamt - just back from a European concert tour, will be joined by the wonderful children's choir from Alice Springs High School. Old favourites will include Psalm 23 (Crimond) and Kumbaya. The exciting 1st Movement of Widor's 6th Organ Symphony will climax the Programme.

August 28th - Organist : Robert Aamt - This promises to be an evening of truly festive music, a night when the " King of Instruments " will receive its crown. Trumpeters Daniel Mendelow and Peter Walmsley will combine with the organ to play Purcell, Stanley and Viviani.

September 4th - Organist : Robert Aamt - has planned a varied and interesting programme of contrasting pieces. Certainly the highlight of the evening will be the ravishing fugue from Julius Reubke's 94th Psalm Sonata.

September 11th - Organist : Robert Aamt - plays glorious music by Bach (two Schubler Chorales) and Reger (Chorale Fantasy, " Hallelujah ! Gott zu loben"). The evening will wind up with the unique tension of an improvisation.

September 18th - Organist : Mark Bensted - will present the last two concerts of this series. For this programme he has chosen colourful music which will include Roger Ducasse's very beautiful " Pastorale ".

September 25th - Organist : Mark Bensted will close the series with suitable dash, playing selections from Langlais Symphony No.1. The music is modern, easy to listen to, and splendidly exciting to experience. The series will end well.

You are invited to attend any, or all of these concerts; admission is always free. All performances commence at 6.15.p.m. and are of 45 minutes duration.

For any further information regarding the series of recitals, please contact Council's Entertainment Officer, David Clark, on telephone 20263, extension 9284.

Yours faithfully
signed L.P. Carter.
Town Clerk.

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.

Bryan and Pamela Thomas of Earlwood : Florence Taylor of Cronulla :
Robert Huthnance of Peakhurst : Len and Lil Dawson of Springwood ;

Personal Column :

Obituary :

We are sorry to announce the passing of member David Parsons father on 8th of July 1980. The late Reverend Parsons was for 32 years Rector of All Souls Church in Leichhardt until his retirement after which he assisted on occasions at the church at Eastwood for some time and in latter years attended St.Albans Church at Epping and it was from this church that his funeral took place on 10th July. To David and family we extend our deepest sympathy in his loss.

Organ lovers throughout the country will be sorry to hear of the passing of that well known organist Reginald Foort. Unfortunately at this time further details as to when he passed on are not available but I felt sure that you would be interested to hear of his death.

Obituary :

Last Thursday 17th July the funeral of the late Peter Rowe took place at Eastern Suburbs Crematorium. Peter retired to bed on Saturday night 12th and when his landlady called him Sunday morning she discovered he had passed away during the night. Although not well known to a lot of society members Peter was the organ builder who for over 40 years was in charge of the Wurlitzer in the State Theatre. Peter used to tune it when the society had concerts down there and always came down to the Capitol Theatre and tuned that organ for us for concerts before the society purchased it and removed it. Peter was also an organ player and it was he who played the State Wurlitzer for the Methodist Church when it transferred its services to the State after the fire which destroyed the Lyceum Theatre. The funeral was attended by representatives of TOSA and also by staff of Greater Union for whom he worked for so long.

VALE. PETER ROWE.

I have been handed a list of new release organ records which members may be interested in so details are set out below. The organ records are available through the World Record Club, the address to order records is World Record Club. P.O. Box 76 Burwood Victoria 3125.

No30. Broadbent at the Wurlitzer.

R/C 06036

Ernest Broadbent plays the Wurlitzer organ at the Tower Ballroom Blackpool. From E.M.I. -- Successor to Reginald Dixon at the huge Wurlitzer organ in Blackpool's Tower Ballroom, Ernest Broadbent presents a programme of popular

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favourites. Tracks include : The Whistling Turk; Tribute to Bing Crosby (Pennies from Heaven; An Apple For The Teacher; Love in Bloom; Where the Blue of The Night); Meet the Girlfriends (Marie; Sweet Sue, Just You; Miss Annabelle Lee); If I had Words; A Tear A Kiss, a Smile; Norwegian Rhapsody; Shadows on the Seine; Serenade; Elvira Madigan Theme; The Floral Dance; Tambourin; Popsie; Say it With Music; Music, Maestro, Please; Music! Music! Music!; etc. July release Price \$ 5.50.

No 56 Royal Albert Hall Organ Record only R 08035
Jennifer Bate plays the Organ of the Royal Albert Hall, London.-
Julius Reubke: Sonata on the 94th Psalm; J.S. Bach: Fantasia in G, BWV572; Prelude and Fugue in E flat ("St Anne") BWV552. From Unicorn. -Jennifer Bate, who has successfully toured Australia in the course of several world-wide tours, has been acclaimed as one of the leading international organists of our day. She is almost unique in devoting her time exclusively to a concert career. On this album, along with two well known Bach work, she presents a novelty in the form of the Reubke Sonata. Reubke was a pupil of Liszt, and his tragically premature death cut short a career of great promise as a composer. The Sonata recorded here is a work of considerable virtuosic demands. August release Price \$ 5.50.

No 204 Organ in Close - Up Record only R 06103
Leslie Pearson at the organ of All Souls, Langham Place, London, recorded by Decca's Phase-4 process.- Toccata & Fugue in D minor, BWV565 (Bach); Litanies (Alain); Carillon de Westminster (Vieme); Chorale Improvisation; Nun danket alle Gott. Marche Triomphale, Op.65 (Karg-Elert); Toccata from Symphony No 5 (Widor); Chorale Prelude Wachet auf (Sleepers awake), BWV645 (Bach); Concert Variations on the Star Spangled Banner, Op.23 (Buck). From Decca.- For this breathtaking record, Decca's engineers were asked to use the spectacular Phase-4 process "to achieve a clarity and presence of sound never before heard in organ recordings." This they have magnificently achieved in a programme of all-time favourites. Highly recommended-even to those music-lovers who don't normally buy organ albums.
December release Price \$ 5.50.

The following article has been reproduced from the May 1980 edition of "The Console" and throughout the article any reference to photos in certain positions applies to the original printing and as these photos are not suitable for reproduction, in this magazine. Ed.

A dream world for organ and train nuts--- and the repository for the most unusual animated collection is found at BARANGER STUDIOS.

In the year 1925 the building pictured at right was erected for Mr. and Mrs. A.E. Baranger at the corner of Mission Street and Orange Grove Blvd., in South Pasadena. It marked an epoch, so an article published at that time noted, in the history of one of the most interesting and unusual business achievements ever known in America. And, similarly today, the building is still an achievement for another interesting achievement.

But to return to the original intent for which the studio building was erected. Baranger Studios designed, and created and built window displays for the use of jewelery stores. By the use of intricate and clever mechanical devices, beautiful animated miniature settings were fabricated to present a more dramatic impact and attract attention. The article noted that " a jeweler's window is given all the dramatic interest of a superbly set stage in some gorgeous Broadway review ".

That description fits the " motions " as they are now called by Baranger

employees. The firm operated on a subscription idea-- new window displays were continually sent out and the ones that had been on view were returned for touch-up work and shipment to other jewelery stores. When the firm ceased operations, all the "motions" came home and were packed away.

The firm was purchased by Burton A. Burton, a local industrialist who wanted the building for a museum he had planned. The Motions, of course, were included since the museum will be the nostalgic collection of Americana that will be selected by its owner.

In the large room opening off the entrance foyer, where there is an attractive office for the owner, have been placed orchestrions, unusual mechanical pieces and the two-manual Welte pipe organ. It is set up temporarily without chamber enclosure pending restoration by David Junchen. The instrument was built and installed in the mansion of the Olds family; Olds was the builder of the Oldsmobile which became part of General Motors. The organ has a library of rolls that automatically register and shade each selection. It will be restored to its original condition.

On the west side of the Baranger Building is the organ shop and it is here that Junchen plans to erect the Barton organ. The instrument was originally installed in the National Theatre in Milwaukee, Wis. It has been in storage at the Junchen-Collins Organ Corp. until the business was purchased by Burton. It was moved here during the month and will be erected in the near future to become one of the museum pieces. Its console is the gaudy Barton style that resembles something akin to circus wagons in its gessoed red and gold finish. The museum undoubtedly will continue to grow as various pieces are located and added to the exhibit.

For the confirmed rail enthusiast, there is an adjunct to this museum. It is located approximately five miles from the South Pasadena Studio, on Raymond Avenue in Pasadena and is open during business hours. It is the Casablanca Fan Company offices housed in a building alongside the Sante Fe Railroad, just north of Pasadena station. The building has railroad exhibits and a stationary steam engine located on the south side of the building.

Southern California is noted for its unusual and unique tourist attractions-- from the hand and foot prints in the forecourt of the world-famous Chinese Theatre in Hollywood to the many other interesting places to visit. Baranger Studios will be one of these!

The following article also came from the May Issue of "THE CONSOLE".

Time supports saving movie palaces.

Some years late in giving support to saving the great movie palaces for future generations to marvel at and enjoy, Time News magazine, in its issue of May 5th, presented an interesting feature bearing the title-- "Lighting the Darkened Palaces"-- and coming out in support of saving the "Marbled Citadels of fantasy and opulence."

This article, which was illustrated with colour views of Loew's Valencia, New York City, Fox Theatre, Atlanta, Ohio Theatre, Columbus, Savoy (B.F. Keith Memorial), Boston and the Aurora Paramount, also mentioned the three-day national symposium on the "American Movie Palace" that was held the week previous week in Milwaukee at the University of Wisconsin.

The article noted that theatres "are worth infinitely more today, as many cities have begun to realize. Though only a few years ago they seemed doomed

by down-town decay and the decline of the movies, some of the great palazzos that survive have found born-again splendor as performing arts centres

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and magnets of revitalization.

" In Hollywood's heyday," the article opened, " the films were only celluloid, but the cinemas that showed them were marbled citadels of fantasy and opulence. From coast to coast, Paramounts, and Paradises, Orpheums and Roxys enfolded audiences in some of the most exuberantly romantic architecture ever conceived in the U.S. As Cinemogul Marcus Loew insisted, " We sell tickets to theatres, not movies." Indeed, from there razzle-dazzle marquees to their wonderous Wurlitzers, from soaring, Sistine ceilings to ankle-deep carpeting, the great old houses themselves were worth the price of admission."

It was also noted in the story that under the 1978 Tax Reform Act, individuals and corporations who help renovate buildings on the National Register of Historic places can write off their contributions in only five years. So far only two theatres- the Strand in Shreveport, La, and the Paris in Portland, Ore.- have benefited from the tax incentive. However, dozens of theatres have been saved by communities and the article lists many of those that have been refurbished and are now serving as cultural arts centers. " It took Americans a long time to realise that their darkened palaces were not risible anachronisms but a priceless part of their urban heritage. Now these monuments to the halcyon days of the movies are not only being restored but are restoring in return the cities that gave them birth. They should be called the Phoenix.'

The feature may help save other theatres that would otherwise be marked for destruction.

From the Editor.

You will recall in a previous issue I reproduced an article from the South Australian magazine which made reference to the possibility of the Sydney State Theatre being restored. Whilst on the above subject of saving theatres I thought you may be interested to hear the reason the State Theatre is closed at the moment, all the seats are out of the stalls I am told and the ceiling is being cleaned, all the velvet drapes have been sent away to be cleaned and the seats are to be replaced with new ones.

So for all of us who care about the fate of Sydney's Marble and Crystal citadel, this should be heartening news. But as far as I can ascertain at this time Greater Union do not intend to do any restoration on the mighty 4/21 Wurlitzer Organ, but my information is that it is not going to be removed from the Theatre, this much is good news at least.

Review of Free Concert Sunday 29th June Marrickville Town Hall. by E.Vale
The concert proved to be an interesting contrast of styles of playing by Richard James and Simon Ellis. Both artists began with nervousness showing in their playing and settled down as they progressed. During the second half they both appeared much more relaxed and each of them played one classical piece. Apart from the fact that the concert ran over-time it was an enjoyable afternoon and gave the 250 plus patrons an introduction to two promising young artists who could develop into popular musicians in the future.

BRITISH BUFFS ACCLAIM HECTOR AT STATE ;

It's too late to cry for me Argentina!... We all felt like singing on Sunday, March 2nd, when a packed Gaumont-State, Kilburn, London gave a standing ovation to Hector Olivera. Standing ovations are extremely rare in the U.K., reserved only for the longhair events at venues such as the Royal Opera House,

Covent Garden, the Royal Festival Hall, etc.

We are not a demonstrative race and are somewhat stand-offish and perhaps hard to please. Londoners are noticeably 'hardboiled' but the diminutive Hector scored a triumph seldom heard on an organ that mostly has the best talent available.

Already the console was up and turned and equipped with Les Rawle's wooden English-style Wurlitzer bench - no Howard Seat for Hector! He bounced on stage, dressed in a light grey suit, and was dwarfed by the newly painted console woodwork. He said how he was travelling all over the world as well as playing a long line of concerts in the U.K. on electronics for Wurlitzer. He had recently been to Japan and added he would play some Japanese hits. The audience chuckled when he started with a rousing, unannounced show-starter that was not detailed in the programme and then went into the beautiful hit "Cavatina" by Stanley Myers from the movie "The Deer-hunter". Hector told us it was a smash hit in Britain, but strangely somehow you in the U.S. hadn't really latched on to this charming piece.

His next items were 'Nola', 'Stardust' with "oriental" plunks on the Celesta and vibraphone, carrying into 'El Cumbanchero. Ah! A Latin to play Latin. And how! It was a really extended version with both feet, too. He certainly isn't a left foot artist as they say he is.

A very thoughtful rendering of 'Over The Rainbow' had him seeking out strings and that big Vox, all panting away making out it was a larger organ! Then to change he went headlong into the Bach A Minor. Again a great display of controlled and proper registration, not over-heavy, the way most theatre organists ruin classical music, correct tempo and super use of the pedals. We all craned our necks to see the unworn, unloved end of the pedal board get a look in. After a sustained applause he said he loved Jerome Kern and after a humorous intro with bumps and crashes, we found out why-quickly- as he went into "Pick Yourself Up" using lightning changes of key and registration, but not breaking the flow of the piece which all too soon brought us to the interval. It was the 'Showboat' hit 'Ol' Man River' Hector mustered all 16 ranks of the mostly large scale pipework for a whopping Kilburn roar. The audience cheered back. As normal, pound notes were exchanged for the latest Lps - naturally including a supply of Mr Olivera's. Fans waited for him after the show for autographing the albums. Hot gossip ensued, tea was served, stronger grown-up drinks were swigged and the plumbing tested before the interval bell sounded and we groped our way back to our seats.

His opener this time was Bach's D minor, in a stunning display of virtuosity, "Look Ma, No Hands" before he served up his ace Bach Partita - dollops of crisply knocked off by JBS, no wonder he didn't want a Howard seat. Well they don't give an organist much to hold on to. Then it was a burst of applause as he broke into his famous version of Noel Coward's "I'll Follow My Secret Heart". a ballad that we all love here. The tibias and that big vox purred and cooed and reminded us that it was a Wurlitzer. They do this sort of thing in the colonial territories rather well and without the aid of Tierce and Quints and larigot's on their Tibias!

The merry 'Flapperette' gave a work-out to those excellent reeds on this organ as Hector darted up and down the four manuals. The 'Skirl of pipes' imitating the Scots bagpipes brought soaring heights to the old Scots hymn tune "Amazing Grace". It was different, an audience-pleasing piece, if ever there was one. It still mystifies me why, and other Scots who think it all amusing that this long forgotten tune should be 'discovered' once again.

This item was reproduced from the March 1980 issue of "THE CONSOLE".

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COLONIAL ENTERPRISE IN SOUTH AUSTRALIAN ORGAN BUILDING

The theme of the Third Annual Conference of the Organ Historical Trust of Australia is " Colonial Enterprise in South Australian Organbuilding ". The Conference is to be held on Saturday 30, Sunday 31 August and Monday 1 September, 1980 in Adelaide.

South Australia is unique among the Australian states in having an organ-building tradition originating in early 19th century Germany. This is in addition to the Australian and English tradition also found in the other Australian states. There are some notable pipe organs in South Australia and their preservation will be discussed at the Conference.

Many of the historic instruments in South Australia have been documented by two of the Conference speakers, David Forward and John Stiller. The recent work carried out by John Stiller has been done using a \$4,000 Fellowship Grant from the Australian Council Music Board. He will discuss preservation work on historic pipe organs in South Australia; while David Forward will give a paper on Fincham and Hobday who were the first professional firm of organbuilders in South Australia.

The Rev. Bruce Naylor will give a paper on J.E. Dodd, the leading Australian romantic organbuilder.

Another part of the Conference will be visits to significant pipe organs. The Conference will begin by examining one of the most important 19th century romantic instruments by an Australian organbuilder. This is the instrument built by J.E. Dodd for Clayton Congregational Church, Norwood. This will be followed by a visit to the Barossa Valley to inspect instruments, two of them built by Daniel Lemke in the German tradition of the early 19th century.

During the Conference other instruments to be inspected will include those built by Kruger, J.W. Wolff, Gebruder Walter, Fincham and Hobday, W.G. Rendall, J.C. Bishop and Conacher. Two of the notable modern instruments to which visits are being arranged are the recently installed Rieger organ in the Festival Centre, Adelaide and the Casavant in Elder Hall, University of Adelaide.

The fee for the three day Conference is \$15.00 per person (excluding meals) with lower rates for husband and wife, pensioners and students.

For further information write to the Secretary, OHTA, P.O. BOX 200 Camberwell, Victoria, 3124. Applications are now being accepted.

The final date for applications is Friday, 22 August, 1980.

Issued by John Henwood:- Secretary, Organ Historical Trust of Australia*
P.O. Box 200 Camberwell, Vic. 3124.

* A national organization with the aim of preserving historic pipe organs. Incorporated 6 June 1978.

News has just come to me that one of our members Barry Thomas was married on the 14th June last. Our congratulations to both Mr and Mrs Barry Thomas.