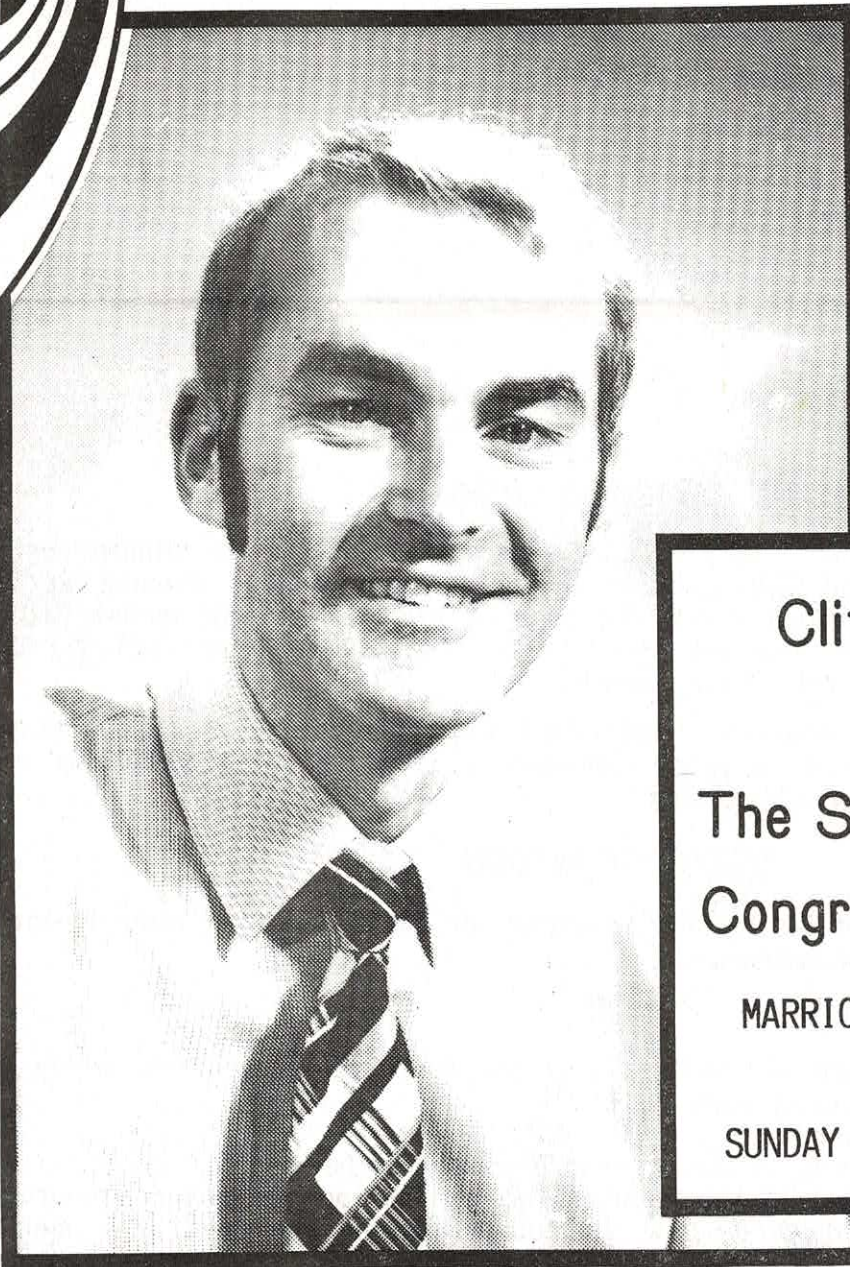


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T.O.S.A. NEWS.

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Cliff Bingham
plus
The Salvation Army
Congress Hall Band

MARRICKVILLE TOWN HALL
AT 2.00PM.
SUNDAY 21st OCTOBER 1984

DIRECTORY TOSA (N.S.W. Division)

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 VICE PRESIDENTS Frank Ellis (649 7011) Doug Smith (750 0917)
 SECRETARY Ernest Vale (570 4953 or 798 6816)
 TREASURER Edna Smith (529 7379)
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 Neil Palmer, Ron Smith
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 HOME PARTIES Ron Smith (529 7379)
 Address all correspondence to:-
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 Box A584 P.O. SYDNEY SOUTH. 2000.

EXCITING NEWS FOR TOSA NSW

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Following successful negotiations with Radio Station 2CBA FM a 30 minute segment of Theatre Pipe Organ Music will soon be broadcast each Monday evening at 9pm. Anticipated starting date is Monday 8th October and programmes will include excerpts from TOSA Master Tapes of live concerts at the Marrickville Town Hall WurliTzer plus selected tracks from Theatre Organ records.

Our grateful thanks to Vice-President Frank Ellis who did the necessary ground work for this exciting event as well as being Compere for the show. It's something we've all been looking forward to for a long time!

NOTICE OF MOTION

The following is a Notice Of Motion by Treasurer Mrs.Edna Smith to alter by-law 21 of the Constitution to read as follows:-

FINANCE

Each member shall pay to the Treasurer the following subscription, which shall be due and payable on 1st January each year.

\$12.00 Metropolitan members.

\$8.00 Country, Interstate, Pensioner and Overseas members.

Such amount shall be the total of the members obligations for the current membership year, and provision contained in By-Law 23 notwithstanding; provided that members present at the Annual Business Meeting, or at a Special Meeting called for that purpose, may authorise the imposition of special purpose levies, effective for the current membership year.

DATES FOR YOUR DIARY



October

TUESDAY 2nd at 4pm.

CLOSING DATE for nomination forms.

MONDAY 8th at 7.30pm.

COMMITTEE MEETING at 120 Dennis Street, Lakemba.
(Visitors welcome after 8.30pm)

SUNDAY 14th at 2.30pm.

HOME ORGAN PARTY at the SELWYN THEATRE for Capitol Organ Funds.
This event is COMPLETELY booked out....No more phone calls PLEASE!!!

SUNDAY 21st at 2pm.

PAID CONCERT at Marrickville Town Hall.

THE SALVATION ARMY CONGRESS HALL BAND and CLIFF BINGHAM at the
WurliTzer Organ. DONT MISS!! this exciting combination....a rare opportunity to
thrill to these great artists!!

Admission: ADULTS \$6...MEMBERS \$5...CONCESSION \$3...

(Booking form in this issue)

WEEK-END..Sat/Sun 27-28th October.

JENOLAN CAVES TRIP, just to remind all those who have booked in for this week-
end.

November

MONDAY 5th at 7.30pm.

COMMITTEE MEETING at 120 Dennis Street, Lakemba.

(Visitors welcome after 8.30pm.)

WEDNESDAY 14th at 7.30pm.

ANNUAL GENERAL MEETING at 7.30pm. at Marrickville Town Hall.

ALL TOSA members should make every effort to attend our most important meeting.
As well as being the night for the election of Office Bearers for the coming year
members are given summary of this year's happenings and how we have progressed
since 1983. It is your big chance to help your Society by speaking-up on any subject
no matter how small it may be.

SEE YOU THERE!!

NEW MEMBERS

Welcome to the following new members,

Peter Reddan, Mr.R.Noonan, Marie Duggan, Russ & Madge Bongers, R & J Cook,
M & F Bell, Iris Paris, Mr.& Mrs. M. Brown.

WALTER STRONY THE BEST

a review by Ian Mclean



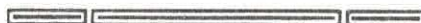
I was first attracted to theatre organ music by the "living legend", George Wright, though the records he made during his career peak of innovation in the 60's, and although I have heard a number of fine organists since then achieve almost similar results (in styling originality) on recordings, for example Billy Nalle, Jonas Nordwall and Lyn Larsen, I had not heard any create for me in concert that consistent consummate creation of "style" that was usually in every track of those George Wright recordings. Obviously it has been a tall order to expect that at a concert such a consistent spontaneous combination of programming and styling originality could all come together. Well, the envisaged experience has finally happened for me and it was not George Wright who achieved it. It was not even a George Wright styling clone - it was Walter Strony.

I never thought that the day would come when I could use the word "best" with regard to a single theatre organist but I believe that the Walter Strony of today represents the closest manifestation of the best in theatre organ music so far. When I read overseas reviews of Mr Strony's performances I wondered whether he had paid to have them written they were so complimentary! But, these reviews were written by critics of integrity, not by people who irresponsibly write glowing reports of unworthy performances as is so often the case with theatre organ magazines and newsletters. Still, I was not convinced that all reports were true until I heard Walter Strony play.

So what is "style"? The simplest way that I can describe this to draw a comparison with a jazz improvisation where the melody and chords of the

original piece inspires the artist to create a special item of musical originality. It is this creation which is the genius of jazz and, it is this creation of a "style", of which an arrangement is the integral part, that is the real genius of theatre organ playing. Most important, though, is the execution of the arrangement come alive and this is usually related to the sensitivity capacity of the musician. Nearly always it is only the originator of the arrangement who can make this happen, with rare exception (one of those being Tom Hazleton). It is uncommon these days to find an organist who does not simply use someone else's musical "cliches" in sometimes still clever arrangements. Even those who have a totally original approach with occasional flashes of genius are usually not consistent. Walter Strony is consistently original, consistently a superb stylist, consistently a technical giant with consistently awe inspiring sensitivity and control.

Both on the Rodgers Century and the Marrickville Wurlitzer, Walt showed an incredible ability to delve into the treasure trove of tonal and orchestral subtleties that only a theatre organ can provide to give his audience a rivetting and dramatic insight into what defines the theatre organ artform. If this was the Olympics he would have had a Torvil and Dean score perfect! We may not understand the musical niceties and complexities that make up such a complete musical experience in concert but I am sure, as so many people were at both concerts that I attended, that understand it or not, Walt's supreme effort was appreciated by all as a remarkable performance that it is unlikely that we will hear repeated until Mr Strony returns for another tour. It is hoped on that fortuitous day that he will be presented everywhere with organs working as well as the Capri (S.A.) and Reservoir (VIC) instruments. The Rodgers Trio given to him to play in Sydney was a musical disgrace as was the tuning of the Marrickville instrument which was simply inexcusable and at times excruciating to listen to.



Thanks to Walter Strony a benchmark is now established in Australia for the theatre organ artform by which all performances can be measured. We will have others play excellent concerts whether they be copyists, semi-stylists, flashy technicians or good entertainers or some combination of these, but never has a statement of ultimate musicianship, technical virtuosity, sensitivity and entertainment been made more convincingly before in the world of theatre organ in Australia.

FOOTNOTE.

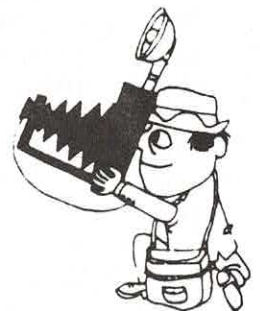
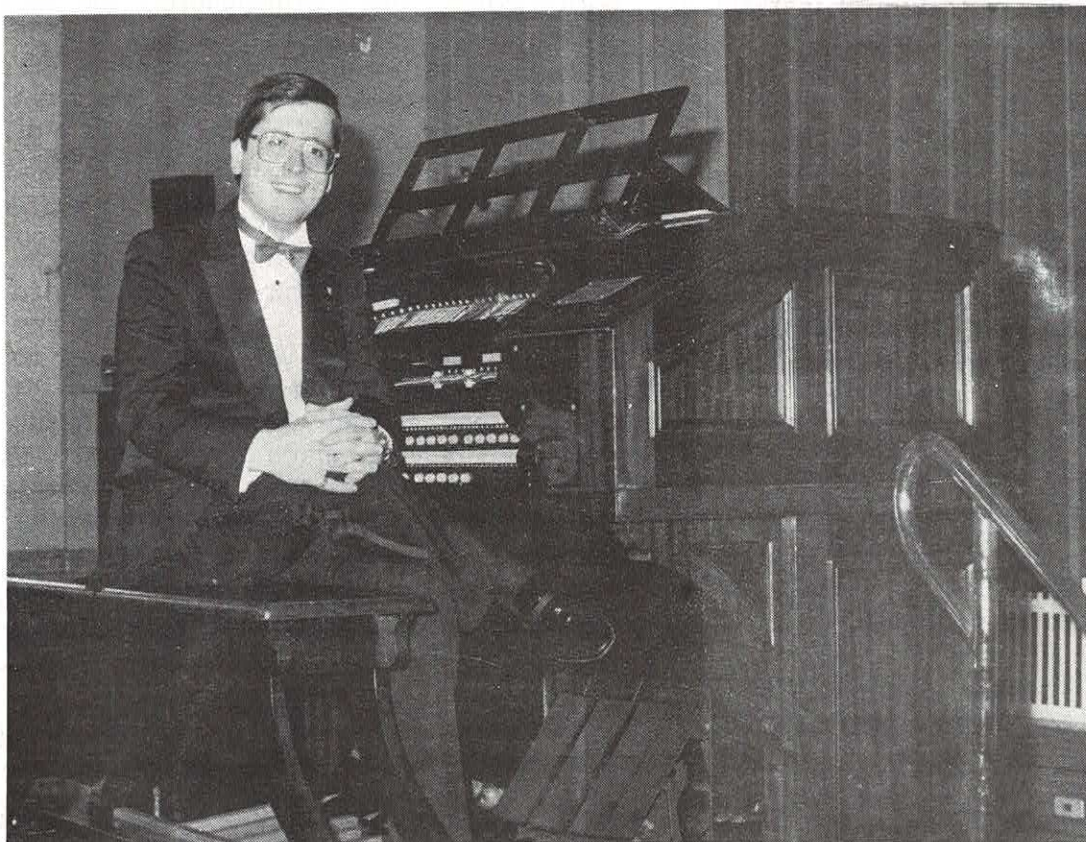
1. It was great to see the effort made by young attendees of the Y.O.A. music camp to hear Walter Strony at Marrickville. Its about time that a theatre pipe organ concert was included in the Y.O.A. programme. Last year Tony Fenelon was presented at Marrickville during the time the music camp was held and now similarly Walt Strony this year. What about getting your heads together TOSA (N.S.W.) and Y.O.A. and making the best of this complementary situation? Audience numbers were down at the Marrickville concert (340) due to the school holidays and the train strike - a combined effort would have helped TOSA this year however, normally it would have increased TOSA (NSW)'s awareness of the music camp and hence the YOA would have benefitted.

2. And for those who decry what pizza palaces can do to music and organists, Walter Strony was a very positive result of many years of 5 hours per day 5 days a week at a good pizza parlour instrument. Maybe Ballarat will book him next time?



Above.
Walt Strony with members of the Y.O.A who had special leave from the music camp to attend the concert at Marrickville.

Below.
Walt Strony seated at the 2/11 WurliTzer at Marrickville Town Hall.



DOWN MEMORY LANE

Number 8 of a monthly series by
Frank Ellis

This month Memory Lane goes back to May 1939 in which we find there was a deal of activity in the theatre organ world.

During Easter, Roy Freeman had been out at the Royal Easter Show demonstrating Hammond and Everett organs, and had done great work in promoting these instruments. Roy was a fine musician equally at home on pipes or electronic organs, and so was well equipped to get the best from these new style organs. He also had a deal of broadcasting experience behind him. He drew large and appreciative audiences to the Hammond stand.

Quite a number of transfers occurred during that month, although Western Suburbs Cinemas did not shuffle every organist in the circuit around, as was the usual custom, at six monthly intervals. However, there were three major changes in the circuit plus a couple of others with other Companies.

Ray Chaffer went to the Civic Theatre Auburn from the Strathfield Cinema, Paul Cullen from the Auburn Civic to the Roxy Parramatta, and Jim Williams opened at the Strathfield Cinema taking Ray Chaffer's place. Jim Williams made quite a hit at Strathfield, where his style of rhythmical jazz, quite to everyone's surprise, delighted the rather conservative and staid audiences there, who were more than accustomed to a straight down the middle organ style. In fact, there were so many who predicted that Jim's jazz wouldn't work on the Strathfield's little Christie, but Jim managed brilliantly and didn't seem to miss the more versatile specification of the Chatswood Arcadia's larger WurliTzer, where he had previously been in residence.

His approach to jazz on the organ leaned a little toward the style

of Sydney Torch, and in 1939 no one would have disputed that Torch was the acknowledged world master of his craft. He was also a difficult organist for any lesser being to imitate successfully, but Jim managed very nicely by developing his own style yet throwing in a few Torch-like touches from time to time.

Miss Ruby Coulson dropped out of the theatre organ scene for a while, although it was said that she planned to return to the game at a later date.

Aubrey Whelan came from the Adelaide Regent Theatre to the Astra at Drummoyne where he was reported as having had a very successful opening. Unfortunately, I never had the chance to hear him at the Drummoyne console. Years later, I had the chance to hear him at the Melbourne State Theatre and was not greatly impressed - perhaps he had an "off" day on the night I heard him at the State.

Stanfield Holliday was at that time, in residence at Hoyt's Century on the Hammond console located in a niche on the left side of the proscenium. Not content, as most other organists were, with the use of colored slides on the screen as an aid to his presentation, Stanfield had a technicolored film to add both color and atmosphere to his presentation titled "Mediterranean Cruise". His choice of numbers excellently blended with the spectacle on the screen to the delight of his audience and the financial pleasure of the management.

Later, Stanfield developed the technique of accompanying a record played over the theatre's sound system, and this enabled him to lift both hands from the keyboards for a few seconds, whilst the music continued playing, much to the amazement of the audience.

It was especially successful in novelty numbers such as "Neath The Spreading Chestnut Tree" so that Stan could perform the hand actions required in this dance number.

Also that month saw the withdrawal from the 2CH "Masters Of The Organ" series, of Paul Cullen, Knight

(Cont.....)

Barnett and Denis Palmistra. This left only Stan Cummins at the Arcadia Chatswood as the remaining organist on the programme.

Iris Mason was on the air waves every Sunday from 2UE playing a Hammond.

Charles Tuckwell had settled in nicely at the Civic Theatre Auckland, was very popular with the patrons and had managed to avoid any falls from the world's highest rising organ console. The Auckland Civic was Charles's fourteenth theatre organ position, the others having been Melbourne's Majestic, Melba, De-lux, Capitol and Paramount, Hobart's Strand, and Adelaide's Regent where he went for three months and stayed four years.

Coming to Sydney in 1937, he was at the Victory Kogarah, Burwood Palatial, Strathfield Cinema, Parramatta Astra, Regent Wentworthville, Astra Drummoyne before going on to Auckland. Quite an imposing career and one which is still vitally alive, for at the age of 82, Charles still plays three times each week at the Roseville cinema on Sydney's North shore.

More memories for you next month.

Acknowledgements to Ronald Roberts.

ON THE SICK LIST

To Roy Madill, The Theatre Organ Society and its members are thinking of you at this time and wish to convey their sincere wishes for a speedy and complete recovery after time spent recently in hospital.

Sorry to hear that Ruby Findlay is once again on the sick list and has been hospitalised. Get well soon Ruby, we are all thinking of you at this time.

HOME ORGAN PARTY AND BARB-B-Q

Sunday 25th November at 3.30pm.
Pat and Mal MacKay's "Penshurst Plaza"

21 Inverness Ave. Penshurst.

Phone bookings 57 1303

Meat - salad - wine provided

Just bring your music

Gents \$5.00 - Ladies \$4.00 plus plate

PENSHURST PLAZA is different

Come and see why

HOME ORGAN DINNER PARTY

Friday 23rd. November at 7.00pm.

For an evening with a difference, our long standing member Col Tringham invites a small group of TOSA members to his home for a sumptuous dinner and musical enjoyment thereafter on his unique one only Gulbransen Realto Theatre console organ.

The cost for this special evening is \$15.00 per head, but numbers are limited to 15 people only.

It will be held in his home at:
6 Tunks Street, Waverton.
(Right near the railway station)

All those interested should ring Col on 926 408 to book in.

ST STEPHEN'S UNITING CHURCH

Macquarie Street

Presents a series of

FREE LUNCH HOUR ORGAN RECITALS

Every Wednesday during October
from 12.40 to 1.10pm.
(before the mid-week service at 1.15pm)

3rd October: Norman Johnston
10th October: Peter Jewkes
17th October: Heather Moen-Boyd
24th October: Peter Kneeshaw
31st October: David Osborne

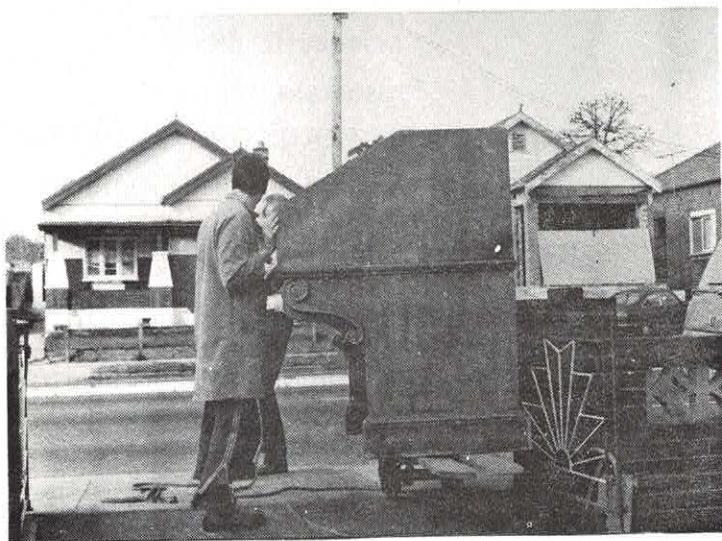
Come and join us for a relaxing and inspiring half-hour of fine organ music. Bring your lunch if you wish. Donations to St Stephen's Music Foundation are invited.



The lower section of the Capitol console being moved up the drive-way with Alan Misdale pulling on the rope as Ian Palmer helps by pushing.



The lower section of the console comes to rest on the walk-way as Alan and Ian check out the traffic movements.



An end view of the console with the top section in place.

CAPITOL HAPPENINGS

In the last issue of TOSA NEWS it was reported how the large diaphone pipes were moved into the new Orion complex at Campsie.

To keep members up to date on the progress, we are pleased to announce that after many exhausting hours of scraping and sanding, more scraping and final sanding, the console is now in the hands of a professional painter.

The stoprail has also been modified and all new tabs and switches have been fitted ready for the new system of solid state.

As can be seen from the photos, it was no mean feat moving the console up the drive-way of Neil Palmer's Asfield home and across Parramatta Road, (one of the busiest roads in Sydney), much to the amazement of the people and traffic going pass.

Photos by Neil Palmer.



Above.
Alan Misdale waiting for the traffic to stop so he can get to the other side of Parramatta Road with the music stand and organ bench.


INTERSTATE NEWS
ANOTHER TOUR FOR TONY

The Moorabbin Town Hall concert with Ray Thornley will be Tony Fenelon's last appearance in Australia before he leaves for another concert tour of the United States, this time presenting joint piano and organ concerts with Lyn Larsen.

Lyn has been trying for some years to induce Tony to undertake such a tour. The talking became serious after their joint musical triumph at Lyn's one off concert at the Dendy in March 1983.

Tony will arrive in Los Angeles on 29th September, and return home on the 4th of November. In their five weeks tour, Tony and Lyn will play 14 concerts. That was the last count; offers of engagements are still being received. The first will be at the Pasadena Civic Auditorium, which houses the giant 5 manual Moller once owned by Reginald Foort. After two further concerts in California, the tour will take them to Phoenix and Sun City, Arizona, the Detroit Theatre Organ Club's Senate Theatre, Chicago, Macungie Pennsylvania, Wichita Kansas, Rosewell and Albuquerque, New Mexico and Oakland, California.

**EXECUTIVE UNCHANGED
NEW COMMITTEE MEMBER
NEW AUDITORS**

Kent Wilson was elected President of TOSA Victorian Division for the fourth successive year by the Annual General Meeting held on Sunday afternoon, 26th August. He defeated his challenger, Bruce Hester by 48 votes to 29.

Kent Wilson had also nominated for the vice-presidency, along with Ray Gregory, holder of the office for the past year. Kent's return as president resulted in Ray being declared elected unopposed by the presiding officer, John McKillen.

Secretary Betty McKillen and treasurer Don Bladier were both re-elected without opposition.

From the 10 candidates for the eight Executive Committee vacancies, serving members from last year Julien Arnold, Stan Coath, Peter Hurley, David Johnson, John McLennan, Eric Wicks and Jack Williams were re-elected. Unsuccessful candidates for re-election were Neil Jensen and Clem Noble, while Bruce Hester was re-elected to the committee after an absence of three years.

The constitution also requires the annual meeting to elect two auditors. These positions have been filled by Warwick and Marie Kittson, of Ballarat, since February 1980. Prior to the meeting, member Neil Grimwood, of Gardenvale, had advised secretary Betty McKillen he was available. Mr Grimwood is a qualified company auditor and a senior officer at the Australian Taxation Office. After he had been introduced to the meeting, his nomination was moved by Gordon Hartney and Jack Williams.

Bruce Hester and John Wilson then moved the nominations of Warwick and Marie Kittson. John McKillen, seconded by Don Bladier, moved the nomination of Jim Dix, of Doncaster, a taxation accountant who has prepared the tax returns for recent overseas artists managed by TOSA Victorian Division. At that stage, Warwick Kittson said Marie and he wished to withdraw their nominations, so Neil Grimwood and Jim Dix were declared elected.

LARSEN HERE IN JANUARY

American organist Lyn Larsen will be in Australia again in January 1985, when he and other musicians will join a cruise ship for its Pacific run, starting from Adelaide. TOSA S.A. has given notice it hopes to present Lyn with Tony Fenelon at The Capri Theatre on Monday 28th January. Lyn Larsen was recently honoured by being named Organist of the Year. Lyn succeeded Ashley Miller.

News source..September issue of VOX

CAPITOL ORGAN FUND RAISING

NIGHT

(By Ron Smith)

It was a pity that only 50 people attended the evening hosted by Ian Davies at Bondi Junction Waverly R.S.L. Club on Friday 14th September. Ian on behalf of the Club always makes TOSA most welcome at these functions and he delighted us with his music on the Rodgers Trio theatre organ.

His guest organists for the evening were Bill Schumacher and David Parsons and each artist performed for us in their own characteristic style for around forty minutes.

The small audience there certainly enjoyed the variety, music and relaxed atmosphere of the evening and I must say that I don't believe I've ever heard that Rodgers sounding so good. The tibias were lush and the brass and reed voices bright and sassy.

Again our thanks go to Ian for his efforts and hospitality which resulted in \$217.00 towards the retoration and re-installation of the Capitol WurliTzer in Campsie. We would hope that next time three organists are prepared to give their talents free of charge to support what they regard as a worthy project, that a few more members might be prepared to support them in their efforts by at least attending the functions.

I feel that further comment is justified by saying that of the 50 people in attendance approximately half were TOSA members.

Editor.



Top.
Ian Davies at the microphone
welcoming friends and TOSA
members.

Above.
David Parsons.

Left.
Bill Schumacher.

A NOBLE ORGAN COMES BACK INTO ITS OWN

By Werner Baer

At a recent reception in the Town Hall, Sydney's Lord Mayor, Alderman Doug Sutherland, announced completion of restoration of the hall's magnificent organ.

It was an impressive gathering and music played left no doubt that this most romantic of organs - one of the world's biggest - now shines as much as ever in tone and appearance.

It seems that some of its stridencies have been removed. Perhaps wind pressure has been altered or, simpler still, the city organist, North Sydney's Robert Ampt, played it judiciously so as not to frighten the many admirers and connoisseurs of organ music.

Befitting an organ almost 100 years old, the music presented was in the same age group: a typical late 19th century set of variations by Joseph Bonnet, an old favorite of organ lovers of the early 20th century when it was also fashionable to present organ music in concert halls, not only in churches.

The amount of organ music from that era is enormous. Alas, it is now totally ignored, simply because there is no longer an outlet for its performance.

It appears superseded, not necessarily by music of this century but by works of the baroque and even pre-baroque, which have found favor especially with younger audiences.

The Town Hall organ, quite different from the modern instrument at the Sydney Opera House and the one in the Great Hall of Sydney University, is unashamedly 19th century.

The Lord Mayor produced an oddity, in the form of a quaint apparatus resembling a lottery draw drum. This "thing" produced noises supposedly resembling storm and rain effects, which were needed when pre-cinema organs entertained spellbound audiences with various and most "unorganic" effects.

Gone are the times when The Ride of the Valkyries and triumphal marches were the order of the day. It is now back to more austere music which, at the Sydney Town Hall, is in the hands of our own very capable Robert Ampt, who brings a scholarly approach to his superb technical command of the instrument.

Again we have a number of fine organs in Sydney, and we must not only restore them but also the audiences.

Too long has organ music been equated with pompous and often boring playing in churches, with a soporific effect on congregations, particularly during collections.

News source
North Shore Advocate Weekender.

FOR SALE

For sale..... Thomas Monticello organ. Model 372 as new condition. Organ has synthesizer, built in rythm and 25 note pedal board. Price....\$2,800 o.n.o. For enquiries please phone 579 1162.

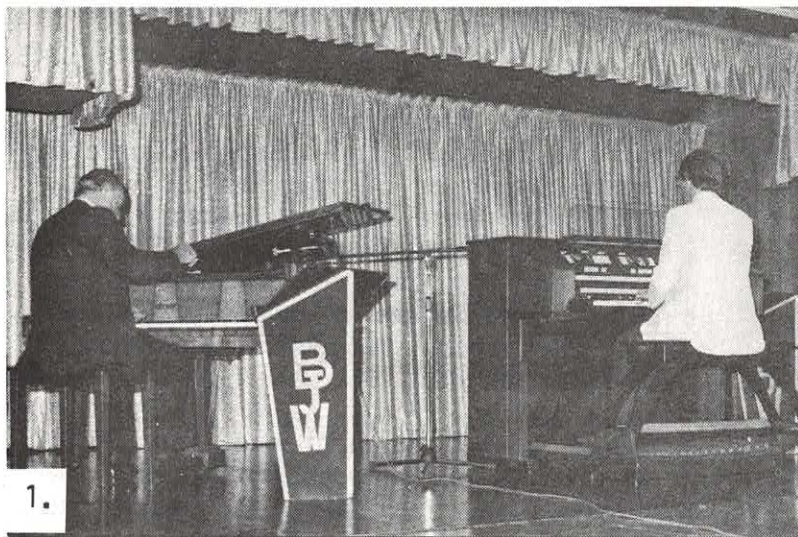
For sale..... Farfisa Super Bravo organ in new condition. Price: \$320 o.n.o. Please contact Mr.C.F.Davidson on 55 3169.

Hammond organ Model L111 with Leslie Speaker Model 147. The lot for \$950. O.N.O.

Antique pump organ, good condition. \$450. O.N.O

Antique pump organ with artificial pipes, looks great. One for the enthusiasts! \$500. O.N.O.

Please ring 042 287 447 (after hours) for any enquiries of the above instruments.



BONDI JUNCTION WAVERLY
R.S.L. CLUB

Friday 14th September.

1. Ian Davies playing piano with Bill Schumacher on the Rodgers Trio organ.

2. Ron Smith, Andrea Harrison with her mother enjoying the music.

3. Friends of Ian Davies.

4. (From L to R).Neil Palmer Ernie Vale and Doug Smith.

5. David Parsons at the console of the Rodgers Trio.

6. Bill Schumacher at the console of the Rodgers Trio.

Great British Theatre Organs

THE GRANADA, HARROW.

by Ian R. McIver.

When unit theatre organs were first installed in British cinemas their main function was to accompany silent films. This was basically for two reasons. Firstly, one musician could produce sounds comparable with those of an orchestra and could closely fit the music to the changing scenes and action on the screen. Secondly, and perhaps of greater relevance to cinema operators, only one musician (plus a deputy) need be employed instead of a small orchestra.

The advent of sound films changed this, and by the early 1930's organs were no longer required to provide orchestral-style music for hours on end. Organists would rise from the orchestra pit seated at elaborately decorated consoles, often surrounded with coloured lights, to play interludes of about 20 minutes - in most cases including a substantial percentage of hit songs of the time.

Punchy

The requirement now was for a very different type of organ, and British builders were not slow to realize that punchy, snappy instruments were more suitable for the organ's changed role than the sweet-toned and subtly-voiced orchestral instruments they had previously been building. Cost was another and very important factor, and financial constraints meant that whereas previously the average suburban or provincial theatre organ had eight to ten ranks, it now had six to eight ranks - yet the average volume had increased.

Wurlitzer was somewhat slower off the mark in responding to this changed musical climate. Even by the end of 1935 all but a handful of the organs it had installed in Britain were standard models or variants of these, with perhaps additional couplers, English Horns instead of Trumpets, and so on. Such instruments as the Gaumont, Manchester, and second Tower Ballroom, Blackpool, organs were notable exceptions.

Things changed in 1936 when Union Theatres, under their musical director Harold Ramsay, installed a series of seven and eight-rank Wurlitzers of their own designs. For Granada's expanding circuit, six instruments were ordered which were little changed in design from those Wurlitzer had been building 20 years before. They were fine sounding organs of eight ranks but, in the main, were underpowered for large auditoria by the standards of 1936. Thus, when a further six organs were to be ordered for further expansion of the circuit, Granada asked its organists to draw up plans for a standard design of organ for those six projected theatres.

The result was a meeting attended by the Granada circuit's organist, together with Reginald Dixon - who toured the circuit during the winter season - plus Major Wright of Wurlitzer and the Granada management. Prior to the meeting, Harry Farmer, one of the circuit's organists, had spent many hours working on a draft design put forward not by an organist but by a teenager, Ernest Houlden - who was later to become one of Britain's most revered theatre organ experts.

Plan

Harry and Ernest prepared detailed specifications and even a coloured plan of the stopkey layout for a 10-rank organ controlled from a fully-unified three-manual console. Cost meant that the final design had to be trimmed to eight ranks of pipes, and the top manual controlled only a handful of stops, but the result was very close to the original conception. I last met Ernest at the Granada, Clapham Junction, shortly before he died. He said to me with a wry smile: "Whatever anyone says about these organs, they certainly broke away with a vengeance from what had gone before!"

The first organ constructed to this design - which has become known as the "Granada Wurlitzer" - was opened in September 1937 at the Granada Theatre, North Cheam.

THE GRANADA, HARROW ... cont.

This was followed later that year by the organ which is the subject of this month's article at the Granada, Harrow, then by those at the Granadas at Clapham Junction, Greenford, Welling and Slough - six in all.

Harry Farmer opened on the Harrow organ, and before long the whole Granada team of organists had visited it. Farmer himself played it for several weeks on different occasions. The organ's specification does not include a Vox Humana, and Harry Farmer conceived the idea of creating this tone colour for a spot of variety one week by dropping graduated paper cones into the brass resonators of the Saxophone pipes, fixing muslin over the pipes with rubber bands to prevent the cones being blown out by the 10" wind pressure! The result was quite convincing, but the modification made the tuning of that rank unstable, even though the Wurlitzer service man found it highly amusing, so the story goes.

Harrow's organ, in common with many on this and other circuits, was bought on the instalment system - until the final payment was completed the console bore a small plate stating that the organ was the property of the Rudolf Wurlitzer company.

The Granada circuit's team of touring organists was finally disbanded in 1957. Lloyd Thomas was the last of them to visit Harrow. His choice of music - a selection from "Snow White" - was somewhat surprising, as the film being screened that week was "Rock Around the Clock", or something of that nature! The audience, perhaps understandably, was not very appreciative.

The organ remained partly in use, as it was played for children's Saturday morning shows, enthusiasts' concerts and occasionally during film shows, by Jack Wicks, Len Rawle and others. However, it became increasingly unreliable, and things did not always work when they should - or worked when they should not have done.

Many, many hours of dedicated work by Ted Beckerleg and Dennis Hunt

rectified this. No sooner had they finished that task than water struck again, this time rainwater which poured through the Solo chamber ceiling, soaking everything inside. More work, taking many more hours, was needed to clear up the mess and put all back to rights.

It was not long before the organ was being broadcast by Vic Hammett, who made some of his very best BBC recordings at Harrow. In more recent times, Frank Fowler has played the instrument for public film shows as have several others including Jack Wicks, Nelson Elms, Alan Cornell and Len Rawle, and it has been heard in a number of concerts.

The eight ranks of pipes are located in two chambers behind the right-hand proscenium wall. A grand piano attachment used to be on stage, but was removed in the 1950's. There can be no doubt that these six organs were an instant success, and they helped considerably to project Granada's organ policy image. The circuit had some of the very best organists in the country, and these organs enabled them to put across lively and exciting performances, creating lasting impressions on audiences - causing Granada's organ interludes to stand apart from the rest.

Merits

Although the six "Granada Wurlitzers" had identical chamber contents, each had an instantly recognisable sound; the North Cheam and Slough organs were rich and mellow, Clapham fiery and snappy, and Harrow and Welling rather more stringy (Greenford, to my regret, I never heard prior to its removal in 1966). Each has, or had, its merits, and they were an exciting set of organs to play or hear - no wonder the circuit's organists loved them!!

Main Chamber (Lower)

Diaphonic Diapason 16 - 4, Gamba 16TC - 4, Gamba Celeste 8TC - 4, Flute 16TC - 2, Chrysoglott.

Solo Chamber (Upper)

English Horn 8, Tuba Horn 16 - 4, Tibia Clausa 16 - 2, Saxophone 16TC - 8, Cathedral Chimes, Glockenspiel, Xylophone, Non tonal percussions/Effects



HOME ORGAN PARTY

at

OYSTER BAY

23rd. September 1984

(By Doug Smith)

A most enjoyable and entertaining afternoon was had by the 64 people who attended and our hosts, Joseph and Mercedes Maennl, are to be congratulated on some fine organisation.

Many of Joseph's pupils played on both organ and piano and we also heard a violin presentation by Sharon Maennl accompanied by Cheryl Candy on piano, very rewarding for all of us.

Space here does not permit a detail of all numbers played, but to suffice to say we had everything from classical to pop, both old and new, and very well received by all present. Included in the artists who played were Olli Strum, Giancarlo Giacchi, Tine Vandergraaf, Andrew Green, Lisa Agget, Sharon and Brigitte Maennl, Cheryl Candy, Amanda Green, Edith and Eric Tomek, David and Kathleen Zids, Belinda Green, Bill Schumacher and Neil Palmer.

All of the young ones had practised hard to present their items which ranged from difficult classics by Bach to Sweet Georgia Brown and some surprising up and coming talent was revealed. We all enjoyed it immensely. Our thanks to our hosts for their efforts and the sum of \$154.00 was raised toward TOSA funds. We should take note of the fact that out of the 64 people present, only 29 were TOSA members which to me was rather disappointing for such an afternoon we always get at the Maennl's residence.

Thanks must also go to Bill Morrel and his quintet, which consisted of piano, organ, double bass, flute and clarinet. Bill and his group entertained the people with a sing-a-long consisting of three popular songs which put a smile on many faces. To appreciate the intentions of Bill and his quintet, **you had to be there.**

Joe Maennl must also be congratulated on the results some of his pupils achieved at the City of Sydney Estedford held in the Music Room at the Opera House on Tuesday 25th September.

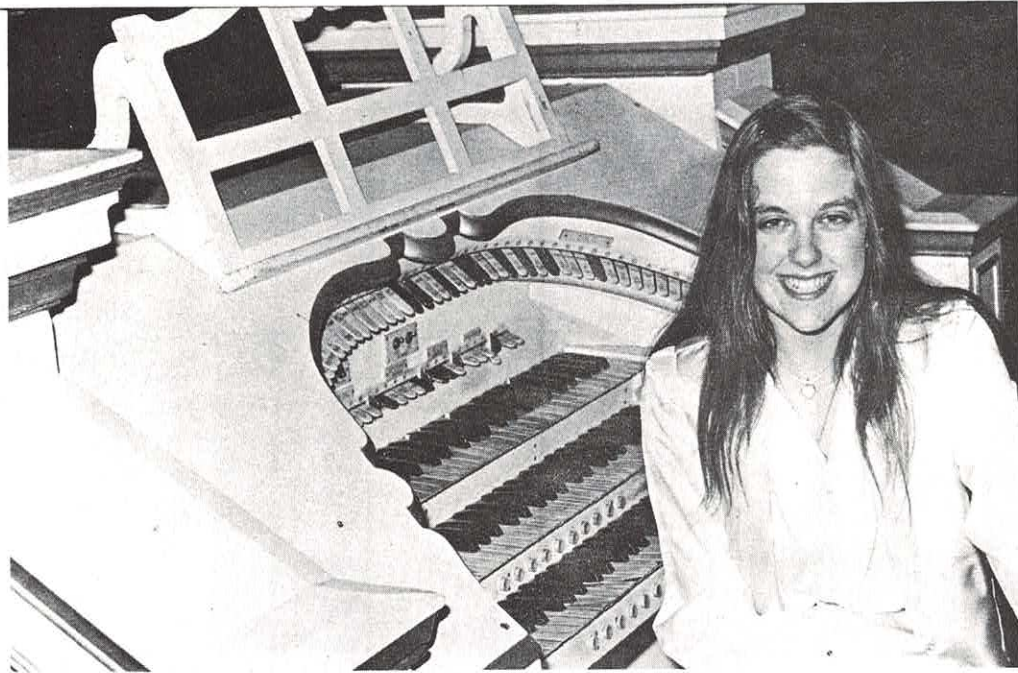
Giancarlo Giacchi won 1st prize in the classical section 14 years and under. Giancarlo played "Senato No.1 by Bach". He also won 2nd. place in the popular section playing "The Watermelon Man".

David Zids won 1st. prize in the 10 years and under playing "Senata in G Major" by Beethoven.

Popular young TOSA member Andrea Harrison was also successful in winning 1st prize in the light and popular section, open age group, by playing "Michelle".

Photos by Ron Wilson





Pauline Dixon at the console following her privately produced concert at the Granada Harrow.
(Arthur Aldridge photo)

TOSA CHRISTMAS PARTY

DANCING
and Entertainment



8th. DECEMBER

MAKE A NOTE OF THIS DATE
IN YOUR DIARY NOW!



FULL DETAILS WILL BE PUBLISHED IN NEXT ISSUE OF
TOSA NEWS.



Dancing to the disco music played by Bill Schumacher



Brigitte Maennl about to turn the page for her sister Sharon



Norm Weismantel and Mal MacKay



Cheryl Candy (on left) with Sharon Maennl and her father Joe Maennl



Bill Morrel playing the organ during the sing-along



THEATRE ORGAN RADIO PROGRAMME.

What may be the longest running radio show of organ music is the "Organ Loft" on WZOW-FM, Utica, New York. Writer-producer-announcer is theatre organ enthusiast, Donald P. Robinson. The show debuted in 1962 and is still going as strong as ever. Straight organ music is alternated with theatre organ, which makes for good rapport with AGOers as well as ATOS members. Don says that his 22nd season recently began "with lots of new material. In September, for example, we did a tribute to George and Ira Gershwin." Constantly on the look-out for interviews with organists and acquisition of new recordings, the Organ Loft's future looks very bright.

LEAKING ROOF DAMAGES ORGAN.

Just when the organ programmes were going well at the Elmira, New York, Clemens Center for the Performing Arts, disaster struck last December. The place had a new roof installed in the fall, and the roofers failed to leave some flush roof drains clear. A heavy rainstorm caused accumulation of several feet of water, the manager cleaned the drains, allowing the water to rush through at once. Coming down inside the building, the right chamber got the full force. The reeds were rusted and the chests split.

According to Dave Teeter, Lauren Peckham, wife Joyce, and son David, worked much of the hot summer to repair damage. The chamber was emptied, new paint applied and new lighting installed. New chests have arrived, pipework has been cleaned and revoiced. Rochester Theatre Organ Society gave the Center a set of Pedal Diaphones which have been refinished by Joyce Peckham. "They are beautiful, and it's too bad they can't be out in the open for everyone to see," says Dave Teeter. "When we will restart our organ series is unknown and though we've taken it on the chin, we are definitely not out of business." Knowing the spirit of the Elmirans, they will be off and running soon.

RICHMOND'S FAMOUS WURLITZERS.

Tommy Landrum, former ATOS President, but still premier organ maintenance man in the Richmond area, reports on the status of three of that city's installations. "The Byrd Theatre, which closed last spring is still idle. The house is under new ownership and the 4/17 Wurlitzer stands unused. The 3/17 Wurlitzer at the Mosque is slated for complete overhaul in the near future. The work of installing the Wurlitzer in the Virginia Center for the Performing Arts (ex Loew's, Richmond) is progressing in spite of a myriad of delays caused by rehearsals and programs. Bill Floyd, overseeing the project, says that the organ should be ready in 1984." So things are looking up for the theatre organ in Virginia's capital city.

SYMPHONY PLUS WURLITZER FEATURE

The 3/13 Wurlitzer which has been restored and maintained in Omaha's 2975-seat Orpheum Theatre by George Rice and his crew, was the center of a different sort of programme for two evenings in October. Far removed from the customary theatre organ concerts, the shows featured the artistry of Canadian concert organist, Hugh McLean, backed by the Omaha Symphony under guest conductor, Varujan Kojian. Reason for the two outings was that they symphony management felt that many would like to hear the organ played twice. Compositions by Berlioz, Poulenc, Ravel and Saint-Saens were featured. The theatre pipe organ indeed is capable of playing classics as these events attest.

... News source

"Theatre Organ Magazine. March/April 1984.

JUST TO PUT YOU IN THE PICTURE

How easy it is these days to send for your concert tickets, arrive at your leisure and sit back and enjoy an afternoon of top class entertainment from the theatre pipe organ. At interval you can have a cuppa, browse through a good collection of theatre organ records, perhaps arrange to hire a tape of some previous concert and once again greet all your theatre organ friends. Have you ever wondered how all this happens so smoothly or perhaps given a thought to what happens behind the scenes? Well, in case you haven't, I'm going to try to 'put you in the picture.'

Here's just a few things that have to be done before a concert can commence. Firstly, a concert date is decided upon then the council approached for booking purposes. An artist is selected to play and if both parties can fit in, a firm booking is made. Quite often, this can take about three months as our Secretary Ernie Vale has to forward contracts for signatures and these have to be returned before we can go ahead. Some people respond promptly and others don't. The next thing is to advise our members well in advance and the publicity information sent to us is used for this purpose. This all sounds easy, but it's not! Photos are blown up or reduced to fit in with our NEWS and the artist's profile is arranged and printed with it. This can take one whole night or occasionally one whole week!, depending upon the quality of material we have been given to use. Our Editor and Printer Ron Wilson, goes to great lengths in design work and this also applies for the usual hand-outs plus about 600 tickets which are printed en-masse then cut up to size. Arrangements have to be made to pick up our artists at airports or transport terminals. Accomodation is also arranged and the artist has to be given transport to and from Marrickville Town Hall for practise purposes. These days, we have to pay for the Town Hall whenever used and this applies to week-ends resulting in the Society having to book two days for a concert instead of one and costing twice the amount of course. We supply the Council with a detail of the seating arrangements we require but many times it does not comply with our requests necessitating a couple of hours work prior to the concert to straighten things out.

Our Ticket Secretary, Robert Gliddon, gets the tickets and he sends them out to those who apply for seating and this has to be watched very carefully. We endeavour to meet the requests for particular seats but sometimes it's not possible to please everyone but we always try to.

We consider that Interval time is very important to our patrons and we try to cater for their comforts. This provides a huge task for our Ladies Committee and our leader Mrs. Phyl Wilson sets about buying, arranging, asking people to help and the many items needed are bought at the best price after many hours of shopping around, then carting them home etc. If you can consider the effort required to cater for about 500 thirsty patrons all within about twenty minutes then you can imagine the team organisation required. After Interval, all the utensils have to be cleaned and later stored away for next time, and this takes a lot more than five minutes.

The instrument will start to get constant attention at least four weeks before a concert and the endless hours of fine tuning and adjusting, chasing faults and keeping the huge instrument up to concert condition takes hours of time and this is all carried out by our President, Alan Misdale and his band of volunteer maintenance men who all gladly give their days and often nights just so the instrument will be up to scratch for the concert. The Friday before the concert, tuning takes place and this can take anything from three to six hours depending upon the weather and many other conditions. Quite often on the morning of the concert a further 'run through' is needed, as some pipes can go out of tune in less than two days.

JUST TO PUT YOU IN THE PICTURE contd.

Our record bar requires constant attention with the purchase of more organ records from local and overseas distributors and the ones offering are given selective choice before a decision is made to invest any sum of money to purchase records. Robert Gliddon and Bill Schumacher are the men who keep their eyes on all the new releases and after consultation with the Committee they make arrangements to purchase. On the concert day, all the records are physically carried down from the store and the record bar is set up for display for our patrons, quite often taking at least two hours to complete.

Robert Gliddon and Neil Palmer handle the ticket sales at concerts and after working at the main entrance they have to rush in and prepare for the interval when they get invaded by customers.

Our tape hiring system is now working well but this is another facility that has taken many hours to prepare. There are now many copies of past concerts to choose from and if you multiply the length of a concert by about 50 then you will have some idea just how long this has taken to set up in the first place. Neil Palmer is the man we have to thank for this and he controls the hiring to the members. All this of course is the result of the painstaking care given by Ron Wilson and Bill Schumacher in setting up the recording equipment. Climbing up steep ladders to run very long leads in the ceiling, placing microphones and testing and balancing etc always takes at least an hour plus a change of clothes!

On concert day many incidentals have to be considered, uncovering the organ console, hooking up the public address system and testing, carting in all those spotlights and setting up in readiness. Re-arrange a few chairs, set up the coffee bar and then the arduous task of bending down and numbering all those rows of seats is carried out by our helper Frank Rohanek, just so people wont get lost. Our Membership Secretary Ron Smith is present for requests and quite often bookings are being taken for the next concert as well. You can imagine that the Town Hall is a hive of activity on the concert day and all this time and effort is given freely for the well being of our Society and its members by your Committee and many helpers. It only proves once again that what you the members are getting out of it, is the direct result of what all those dedicated people are putting in to it. It doesn't just happen! So if you are prepared to volunteer for the Committee, then be prepared to work!

I hope this has enlightened you in some degree as to what the Society is all about as far as concerts go and you can help too in your own way by just turning up at ALL of our activities and concerts. Good planning over the years plus some hard work has helped us reach the high level we have now achieved. Perhaps at the next concert you too could offer your services when we have an extra busy day, it's all great fun! Our sincere thanks to all those kind people who DO help us at our functions, without them we would be at least another hour before we got away after each concert day!
