



JONAS NORDWALL
 PLAYS"
 GRAND ORGAN
 AND
 THEATRE ORGAN
 16TH & 19TH OCT.

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

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PRICE 40c

DATES FOR YOUR DIARY

THURSDAY 16th OCTOBER OPERA HOUSE RECITAL 1.15 p.m.

The free lunchtime recital on this date will be given by our member Cliff Bingham. This will be a wonderful chance to hear the Opera House organ played by one of our theatre organists.

THURSDAY 16th OCTOBER SYDNEY TOWN HALL 6.15 p.m.

Jonas Nordwell will play the Twilight recital on the Sydney Town Hall Grand organ and as I was one of the lucky people who heard him play this organ during the 1976 National Convention I can assure you the people of Sydney are in for a thrilling experience. A grand organ in the hands of a grand organist and all for free.

SATURDAY 18th OCTOBER SELWYN THEATRE 8.00 p.m.

Home organ party at Selwyn Theatre Mortdale. Our member Eric Smith will be the organist and proceeds go to T.O.S.A. Admission: Gents \$2.00, Ladies \$1.50 plus a plate. Please phone 573581 for bookings.

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TUESDAY 7th OCTOBER MARRICKVILLE TOWN HALL 7.45 p.m.

THEATRE ORGAN SEMINAR by JONAS NORDWALL

The celebrated organist Jonas Nordwall has agreed to conduct a seminar for the benefit of our playing members. This seminar will embrace many aspects which would assist to improve your playing technique, ranging from registration to phrasing, and offering genuine help to any players from beginners to advanced organists. The seminar is open to T.O.S.A. members only. The cost is \$5.00 per person. Any member wishing to participate please register with the Secretary Mr E. Vale 49 Boomerang ST, Haberfield. The registration application must be accompanied by the fee, please make all cheques payable to T.O.S.A. not the Secretary, All registrations must reach the Secretary by Tuesday 31st September.

THIS OPPORTUNITY IS OPEN TO T.O.S.A. MEMBERS ONLY.

SUNDAY 19th OCTOBER MARRICKVILLE TOWN HALL 2.30 p.m.

Your last chance to hear the brilliant American organist Jonas Nordwall. If you heard him in September or at the Sydney Town Hall you will not want to miss his final performance.

Admission: Adults \$4.00
T.O.S.A. members \$3.00
Concession \$2.00

TUESDAY 28th OCTOBER BONDI JUNCTION/WAVERLEY R.S.L. 7.30 p.m.

Our patron Ian Davies invites members to the R.S.L. Club, Grey ST, Bondi Junction, on this night to enjoy a musical evening around the Rodgers Trio organ. You will be entertained by a great variety of players such as Eric Smith, David Parsons, Bill Schumacher and Ian himself. These evenings are always a great success. So roll up and its free. The Bar will be open for the benefit of those who should desire a drink.

THURSDAY 30th OCTOBER OPERA HOUSE 1.15 p.m.

Member Eric Smith will be heard on the Sydney Opera House organ during the lunch hour recital from 1.15 p.m. to 1.45 p.m. on this date.

Eric will play a full Gershwin programme and as this is your first chance to hear Eric on this instrument I suggest you keep it in mind.

THURSDAY 30th OCTOBER "MUSICAL MEMORIES OF THE 20TH CENTURY" 8.00 p.m.

The touring theatre company present the above programme at Wesley Chapel, 139 Castlereagh Street, Sydney in conjunction with Eric Smith on the organ. The company consists of international singers Leonard Lee and Valerie Hanlon with Kenneth Plant, Harond Jones, Mary Eaton, Valda Gardiner, Rex Corrigan. Hear musical highlights from Camelot, My Fair Lady, Student Prince, Showboat, West Side Story and many others.

Admission: Adults \$6.00, Pensioners & Students & Tosa Members \$3.00

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 the 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 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.

FRIDAY 28th NOVEMBER CHRISTMAS CABARET MARRICKVILLE TOWN HALL

The committee have decided to change the format of the function and the Lawson-Tooker family will not be running it this time and at the time of going to press the person or persons who are organising the Cabaret have not given me any details so I am at a loss as to how much it will cost or any other details about it.

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 p.m. 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 and John previously let this be your big chance.

DIRECTORY

PATRON: Ian Davies President: Alan Misdale (5255554)
 Vice Presidents: Frank Ellis, (-49.7011) Doug Smith (750.0917)
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 Practise Convenor: C. Palmer Research & Archives: Ian Cameron
 Recording Engineer: R. Garrett (869.7247) Editor: Jack Lawson (569.3775)

ORGAN CONCERT

Ian Davies will play a concert of Theatre organ music on the Wurlitzer pipe organ at the Clancy residence, 10 Caloola Road, Wentworthville, on Saturday afternoon, 18th October, at 2.00 p.m. sharp. Reserved seats only, due to limited seating.
 Admission: \$4.00 includes afternoon tea. (Bookings - Ring 631.6189, evenings, after 7.00 p.m.).

RECORD REVIEW by Ron RobertsGRAND ORGAN RECITAL - SYDNEY TOWN HALL

Allegro (1st movement) 6th Symphony, Widor Pièce Héroïque, Franck; Reger, Two Chorale Preludes from Opus 79, Mit Fried und Freud ich fahr dahin; Prelude & Fugue on B.A.C.H., Liszt Robert Ampt, Organ.

This is the first recording of the Hill organ of the Sydney Town Hall, recently restored by Roger Pogson. The recording was made by the ABC and the records pressed by EMI. The album is available through the Organ Society.

Robert Ampt has tried to let us hear as much as possible of the organ's tonal resources, while attempting to avoid organ music that is already well represented on record. Thankfully there is no sign of BWV 565, and although the Widor does get some exposure and the Franck a lot, the Reger Chorales and the revised version of the Liszt are seldom heard on disc. Maybe he could have recorded the Reger Fantasia and Fugue on B.A.C.H. Op. 46 instead of the Liszt, it would have been a welcome change. But from the view that the first Sydney Town Hall organ record needs a modicum of popular appeal, the right choice has been made.

Within the limits imposed upon him by record length and programme demands dictated by playing time, Robert Ampt has succeeded in displaying a fair amount of the Hill organ characteristics and giving us an indentifiable image of the organ as we know it. It is so often possible to lose tonal values in recording an organ, such as CocherEAU's Frescobaldi Improvisations on the San Francisco Raffatti. Here, however, everybody has seen to it that the authentic sound has been captured as closely as possible.

Ampt gives us a singularly impressive beginning with his playing of the first movement of the 6th Widor Symphony. It sounds brilliant and exciting, with plenty of forward impetus. There is only one real question mark, and that is the way in which the dynamic levels fluctuate rather drastically from time to time, and the sound of the organ drops off into some cavernous pit from which the music can hardly be heard.

There is no doubt that except for these dismaying dynamics this would have been a most splendid piece of Widor playing. It is a well thought out reading, well registered, except for the opening statements which seem to carry perhaps just a little too much tonal mass.

In the Franck Pièce Héroïque, Ampt gives what might be called a straightforward account, it might not go quite the way of our local Franck expert, but it is indeed much better than many that have been heard from time to time. I gain the impression that Ampt is trying to make the Town Hall organ sound as French as possible. In his reading of the piece, Ampt seems to ignore the "heroique" aspect of it, and concentrates more on its elegiac qualities. In fact, it is a refreshing point of view. Of course, the climaxes are, at the end, worked out in triumphant sound.

It is a kind of middle of the road performance, that should please both organist and non-organist.

The gems of the disc are the two Reger Chorales which show the Town Hall organ in quite a different light to what is generally heard of it. Ampt scales down the organ, and for a moment it sounds like some of the organs I have heard in Bavaria. These Chorales are simply played, registered, but lightly, and both full of meaning. The inclusion of these makes the record a "must" for those who collect organ albums.

The Liszt piece as played by Robert Ampt must be one of the most exciting accounts on record. He carries the mighty thrust of its sound, building up excitement in every bar to the end, especially in the pedal passages near the finish where he uses a mighty pedal reed. Actually this performance seems better than that of Jennifer Bate on the Albert Hall organ.

The first Town Hall organ record should not be the last, and nobody interested in organs should miss an opportunity of getting the record under review.

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As stated in an earlier edition this year the interview with Sidney Torch would be serialised but unfortunately it has been delayed but Part 2 appears below:-

The letter T stands for Sidney Torch
The letter K stands for Frank Killinger
The letter W stands for Judd Walton.

(T) Is there the market and is there the opportunity today? You see, when I played it, it was at the peak of popularity. The cinema organ was something for which people actually came to the cinema. They came to see the film, but if two cinemas had the same film, they would go to the one in which Sidney Torch was playing. Not because it was Sidney Torch but because it was a cinema organ - it was an added attraction. But is this a true thing today? People go to see a film because there is violence or sex or sadism.

(K) But, strangely enough, even today if we get a top-rank organ, like the Fox Theatre in San Francisco a 5,000 seat house, we might fill it. George Wright gave several special performances there at which that house was packed.

(T) Yes, forgive me though, but this is a special occasion, the specialized taste, but if he were running three performances or four performances a day, seven days a week, and George Wright appeared every day, would this mean a difference? That's the point I'm trying to make. You see, in the day I played this was an asset - it meant something. People went because somebody was playing the organ at a specific place. But today they won't do this. Therefore, it is very difficult, if not impossible, certainly unfair, to compare the two days.

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(T) I have had many, many years of people writing to me and say, "Play again, record again". But I don't believe myself that that justifies the concept. I think it is probably better to be a legend in somebody else's mind and I think if they heard me today they wouldn't think as much of me as they did when I was there. Of course, it's something I won't buy. I don't subscribe to it, I don't think I was good. I think I was disappointing. Mind you, I've got gray hairs now and I'm not perhaps as sharply defined, I feel and this is what in retrospect I see as missing. But then I was young and my only excuse is that because I was young I didn't have the right idea.

(K) Well, you had the right ideas all right, because as Judd said, they were so far advanced than anything else we made at that time.

(T) I suppose you've got to judge it by the context of what happens every day. But I think myself, that most people made up for talent with sheer noise that they loudly passed as a substitute.

(K) Yes, I am sure a lot of them did.

(T) We used to have a man in this country who used to play himself up to the top of the lift and turn around and say "Good evening Ladies and Gentlemen, I'll play anything you like" and before anyone could open their mouth he'd say "Tiger Rag, yes, that racks me." And this went on for many, many years.

You know, there's very little difference, you're using a different hammer to hit the same nail. One has to express what one wishes to say, refined with taste or unrefined through lack of taste. No matter what you used to do this, the same is applied. You can be a vulgar pianist, you can be a vulgar singer, you can be a vulgar anything. But, I'm not trying to say that I haven't got a vulgar streak in me, certainly I have, but I try and keep it under. Whereas I think that the cinema organ tended to make people more drunk!

(T) And they became vulgar because of this. It was so easy to be vulgar, it is so easy to be loud.

(W) The organ became their master instead of them mastering the instrument. This happens today.

(T) Well you know, its very, very true the second loudest noise you can make is silence. If you have a terrific crash the next loudest thing is to stop entirely and make everybody wait for it - and then silence, the impact is almost as great as the loud sound.

(W) They don't know when to take their hands off the keys. You may have a point, sir, that the people of today have no theatre to go to hear an organist play. But, we feel that there is a medium in which people can enjoy the theatre organ or orchestral music or what have you. And that, of course, is the beautiful quality LPs. And I think that this has brought a resurgence of interest in music generally, Especially in stereo - it is now broadcast 24 hours a day on some of our FM stations. In San Francisco we have serious music stations that broadcast only classical music 24 hours a day. There are two of those. And we are trying to introduce to them many of the beautiful organ classics that are available in the classic sets.

There are then, the stations who play the junk music. We find that music such as you are doing in your conducting we don't have an opportunity to hear in recordings. We wish we could get some of them in the States. It is in this area that there is a tremendous audience potential, and cinema organ records are going over on these stations. They don't play them all the time, maybe one every few hours.

(T) Which is the same as our pattern here.

(W) Right. My word, we wish we had some of your orchestral music available.

(T) Yes, well you see, these things are a matter of commercial assessment, in the first instance. The rate of pay for orchestral musicians throughout the world is very, very high now, so therefore the initial cost of making tapes of orchestral music is exceptionally high. And no company will set up to do this unless it is assured of a reasonable risk in getting at least a return and at the best a profit. Now, as you must know (you are in the recording business), classics are duds, as you buy a subsidy. It's the subsidy on the pop records that pay for the other side and in the end it's all a figure in the books, isn't it? It depends on which side of the ledger you are going to put these things on.

(W) That's right.

(K) How did they record your organ records? I understand they had a van that went around to the theatres.

(T) Yes, they had a recording van which they would bring around and go up on the roof. With a bit of rope, they would hang a microphone, let it dangle down and trust their luck. If it didn't go right we would all break for a half an hour while the rope was shifted to another place. This happened on every session. No one ever found the right place for the microphone because it entirely depended on what you were playing and the registration.

Of course, I am not an expert on microphones although I've spent my life recording, but it seems to me that we have lost this thing of having one microphone balance the sound as it is played in the studio or in the home, from the viewpoint of one pair of ears. After that I am fully in accord with boosting this or boosting that for the purposes of getting something mechanical to sound as if it were live even the sound as if it were altered, but wanted - you are trying to do something. Today they have 27 microphones. Everybody has a microphone. But there's no one microphone that gives you the overall sound. This is the one thing, of course, we used to try and do with the cinema organ and once you've played you could never achieve, because if you played quietly it was too far away; if you played loudly it was too near. If you used the reeds it was too violent; if you used the flutes it was too mellow. You were always in trouble, the engineer was always coming to say "Can you boost bar so and so; can you take down bar so and so. You never played as you really wanted to, because in those days we didn't have the ability to record four bars and cut it in.

It was all wax and you had to start from the beginning to the end, what is more, when the van came out there was only storage space for 70 waxes and the hot cupboard. As you know, the waxes had to be kept at a set temperature. So that you would get this thing; the telephone would ring, the recording engineer would say to you, "You had better be good this time because this is the last wax!" If you didn't get that one right your session was over and you got nothing. As you didn't make anything except royalties, it was up to you to see that it was in the can.

How you manage today is quite a different matter. You go in there for the whole day and you record four bars at a time and then you fake it out. You would have what , seven channels, eight channels. We had one channel and the wax and the diamond would cut it like that. We used to blow the needle, blow away the surface wax, and off you'd go. And if someone came into the theatre and dropped a pail (one of the cleaners came in while we were recording and dropped a pail). People used to come in the middle of a record and say, "Hey, where is the gas meter?" Or the electric meter.

(K) How many takes, may I ask you, did you have to do on the average number?

(T) Very difficult to say. You see, in those days, we used to make at the most three waxes in a four hour session. Frequently we only got two. Shall we say that the van carried perhaps twenty waxes??

(K) Probably, Yes.

(T) So you might get perhaps six or eight, or even ten takes, frequently you would only get the first half a minute and the batter would go. "Sorry, the needle jumped."

(K) Something would happen - at once.

(T) The wax has got a pop in it, you know, a bubble or something like that. You might touch something. A cinema organ can be very difficult you know, you touch it with your cuff, something squeals. It has to be played like that. It has to all be done away from the keys.

(K) Because I listen to those, and I never know a clinker, I never knew a wrong note.

(T) Well, the whole point is you don't expect to hear a wrong note or a click or something on any other form of recording. You choose to comment upon the cinema organ in this way because you are used to hearing that performance and you hear clinks and long notes and stumbles that you shouldn't hear. There is no reason at all why the thing shouldn't be played well, but it requires good players.

(W) Your work on the State Kilburn was marvelous.

(T) Well, that was the highest point I reached, really in technique, but it still was unsatisfactory. It had a terrific lag, you know. The distance from the console to the chambers was something like, about 80 or 90 feet. The lag was such that it was quiet a second or two, so you had to play purely by touch. You didn't listen.

(K) When we recorded the Fox in San Francisco, we put cans (Head-phones) on the organist.

(T) Very unsatisfactory.

(K) Yes, it was, But it was the only way they could keep their tempo.

(T) No, I don't believe it is the only way you can keep a tempo. You must learn to keep tempo despite it. For a stranger it can be terrible. But then it is part and parcel of the technique of playing this instrument. If you are not prepared for a lag in sound you shouldn't play the cinema organ - or any organ. It is an instrument that lags behind the actual execution. It's very nature is such. And over the distance it travels from where you actually touch the keys to where the pipe speaks and to when it comes back to ears. This is what is so frightening about electronic organs today. They are quicker than you can play. Everybody can play fast now. The thing to do is to play fast.

I don't think you should confuse good playing with technique. It's rather like confusing good driving with speed, you know? I mean, just because you drive fast you're not a good driver.

To be continued.

NOTICE OF MOTION: Moved by E. Vale
for amendment to Constitution

Clause 21 Delete the following:-

\$8.00 Metropolitan Members

\$4.00 Country, Interstate, Pensioner and Overseas members.

and insert

\$10.00 Metropolitan members

\$5.00 Country, Interstate, Pensioner and Overseas members.

Remainder of the clause to remain.

Reason for the increase in fees:-

The membership has remained at \$8.00 and \$4.00 for several years whilst costs have risen with an inflation rate on average of 8 to 10 percent for years. Costs of running the Society have risen and will continue to rise and I believe this small increase in membership is necessary to enable the Society to continue to progress and maintain our instruments.

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

4½ TONNES OF MUSIC

It weighs 4½ tonnes yet glides across the stage floor with ease. It is one of only four in the world with such mobility, one of them is in Adelaide.

This \$86,000 organ has just been installed at the Queensland Conservatorium of Music in Brisbane by Peter Collins, an organ maker from Hertfordshire, England.

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Like a hovercraft, the huge organ, built in England, dismantled and reassembled in Brisbane floats on eight pads with air castors. A special motor is attached for this movement. The only other electric piece is the blower. As Peter Collins points out, it is a purely mechanical organ, the type that last a long time, perhaps 300 years. "There's been a revolution in the last 20 years and organ makers have gone back to the old principles of moving parts.

"For some time they made electric organs using magnets, with little action inside the organ".

In his work clothes, Peter Collins, an organ maker for 24 years, pulls one of the stops, deftly leans over and touches the keyboard and the beautiful tones of the organ fill the hall.

This is not the sound of the usual church organ. It is not even remotely similar. It is infinitely better. "You can feel and caress the notes and they respond," says Peter Collins.

Built of English ash timber, the organ will reach its peak musically in several years. "They need to have some time with the wind going through before they mature and sound just right", he said.

No organ is exactly the same. Peter, who has built 40 organs, explains: "Organmakers are like sculptors and artists, each with his own touch. All craftsmen, with their individual skills do things in their own way".

The conservatorium's first organ is an average European size, according to Peter, who is on his ninth-organ-building trip to Australia. Statistically it has 22 stops, 26 ranks and 1365 pipes - some copper, some tin.

Peter Collins and his two employees from England - Chris Jordan and Vincent Woodstock - have spent a fortnight reassembling the organ. Yesterday they were beginning the delicate task of tuning.

Peter Collins will return to Brisbane in March for the official opening and will give a series of lectures.

The above item appeared in the Brisbane Courier Mail, Wednesday 3rd September, 1980.

Next monthly meeting will be held at St. Annes, Strathfield on Wednesday 1st October at 7.30 p.m.

SEATTLE SITE FOR ATOS CONVENTION NEXT YEAR, JULY 1st to 5th
Puget Sound Chapter (Seattle) will host the 1981 Convention for ATOS, it was announced at the 1980 Convention in London this month.

RECORDS THIS MONTH

THOMPSON GOES LONG-HAIR ON ONE, STAYS POP STYLE ON ANOTHER.

Don Thompson displays dual talent this month in two releases he now has out. Known for his 'British Brand' of playing (and he is British, you know), Don's "Canadian Capers" is a collection of pop tunes played in dance tempos similar to what goes on at the famous Tower Ballroom in Blackpool via its Wurlitzer. The music as played by Thompson is fully listenable and creates toe-tapping conditions without making one aware of doing so.

His music is light, bright and the kind that has been heard many time played in motion picture theatres during intermission period. The album is on Phonodisc label, PH-6004.

"Toccata!", Don's other record goes classical and presents another facet of this artist's playing. The selections are well-known classics that are presented in a slight theatrical flair but still in their classical context. Two large classical instruments are used and Thompson apparently is at home on the benches of these as he is on theatre organ benches. Those who enjoy classical organ will not be disappointed hearing Don on this album.. The album is available from Pipe Organ Presentations, 10 Gifford St, Toronto, Ontario, Canada, M5A 3J1.

BILLY NALLE'S NEWEST will be released following Labor Day in the Reader's Digest collection. It will be the disc he did twelve years ago, half on the Plattsburgh, New York Strand Theatre Wurlitzer and half on the Detroit Theatre Organ Club Wurlitzer. The new set is titled "The Mighty Theatre Organ Plays Golden Favorites" and is a 'garnished, elongated' version of the shorterer title for the set earlier. Nalle also has one coming out on the WTO label and it is due to be ready on the opening night of the ninth Wichita Theatre Organ concert series, October 4th. To date the title hasn't been tacked onto it.

WE'VE SAVED AND PRESERVED THEATRE ORGANS - NOW IT IS TIME TO MAKE THEM A RECOGNIZED CREDITABLE MUSICAL MEDIUM FOR THEIR RIGHTFUL CONCERT PLACE
By Michael C. Coup

The recent, seemingly unqualified, success of the first public concert on the Foort Moller prompts me to raise what I hope may be taken as a challenge.

For the past twenty-odd years, most of us in the theatre organ world have concentrated on saving various instruments. By any objective criteria, I'd think we could be considered fairly successful at it: several truly fine residence situations now exist, many restaurants/pizza parlors are organ equipped, and not just a few public auditoriums and theatres have fine, well maintained theatre organs. All this is well and good, and most probably the first priority for a preservation group. These efforts definitely should continue.

There is now, however, a new step to be taken, namely the musical, professional step of making the instrument a recognized, creditable musical medium. There are those, I'm sure, who do not feel it is our responsibility to accomplish the task of putting our instrument into the concert category. I'd only ask, then, who is going to do it?

If the instrument known as the theatre organ is going to survive musically, it must be treated musically and not just as an interesting relic from the past or a visual curiosity of flashing lights and re-iterating percussion hammers painted iridescent orange.

The Los Angeles Chapter has shown itself what a few of us have known for a while: a theatre organ concert properly promoted and performed can be economically and musically successful.

Let me suggest, however, that such success is a delicate object.

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Its repetition, or time between repetition, is critical. The audience, the public, must be given slightly less than it wants; it must be anxious for the next performance. Performance quality must be kept high; there aren't enough musical players around to permit more than three or four performances a season. Musical performances are the only acceptable coin; high wire acts at low level do not contribute to the musical stature of a musical instrument. desperately in need of a professional stature. Professional fees must be paid to artists; we cannot expect to interest first class musicians in becoming theatre organists if fees are only small fractions of other concert artists' fees. The bottom line of this is to challenge the L.A. people and indeed theatre organ people everywhere to keep their eyes on the donut, not on the hole. In this situation, this theatre organ situation, the challenge for the next score of years is to move the instrument into the musical mainstream. We must do it, whether we make money, whether those who want work-light-at-midnight jam sessions are happy, and whether some other organ in storage has to wait a few years for installation. It is time we all realized that all the playig Wurlitzers ever built make little difference if they are heard by more than a small cadre of people, and even less difference if they are never played by a musician. There are fine instruments waiting for musical performances all over the country. Let's take it as our responsibility to build fine concert situations and concert artists. Is it the Impossible Dream to imagine cities all over the country presenting theatre organ pops concerts? My own conviction is that it is the Essential Dream.

CALIFORNIA ORGANIST IN CHANGE OF PLANS FOR PLAYING MIDWEST PIZZA PARLOR ORGANS.

John Brown, young Southern Californian organist whom, it had been reported in another organ journal, was already situated in a new pizza parlor playing position, has advised The Console that the job is still waiting because the Roaring 20s pizza parlor in Kalamazoo, Michigan, is still under construction. He was to have opened there this month. "Now for my final plans, I will be leaving with my manager Don Cooke, on July 26th to meet with Don Seekell, owner of the new Band Organ Restaurant in South Bend, Indiana. We will be surveying the new establishment which will be housing a 3/25 Wurlitzer pipe organ featuring the latest in multiplex systems including an automated toy counter. Ken Crome, of Crome Organ Company, Los Angeles, will make the installation.

"I will then be leaving August 30th to commence my employment as senior organist as of September 1st," Brown explained.

Plays Benefit Concert for Orange County Club

On June 8th, John Brown played a special fund raising concert for the Orange County Organ Society at St. Luke's Lutheran Church in Garden Grove. This was the first instrument restored by the Society and the first money raising event the group has sponsored to obtain money for the theatre organ restoration projects now underway in Santa Ana and Anaheim high school auditoriums.
