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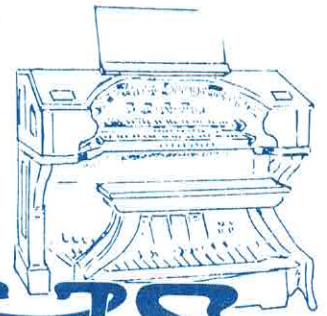
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EDITOR.

Chris N.Palmer.

127 Ernest Street, CROWS NEST 2065.

926-534.



# T.O.S.A. NEWS

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

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Please address all correspondence to; The Secretary, P.O. Box A 584,  
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## SYDNEY OPERA HOUSE ORGAN INAUGURAL RECITAL.

The inaugural recital of the Sharp Organ at the Sydney Opera House took place on Thursday 7th June and this was broadcast on Radio 2FC and the tape will also be replayed on ABC-FM at some future date.

The first half of the recital featured the works of Mozart, K.594, and Bach, BWV 565,654 and 582. The famous Toccata and Fugue in D Minor formed part of this bracket.

The recital was by the Melbourne organist David Lawrence and was reviewed in the newspapers with mixed feelings which are best not discussed here.

Unfortunately, it was not possible to obtain this information concerning the recital in time to feature it in the last edition of the TOSA News, it is also not possible at this stage to feature a photograph of the console and give mention of the stop list as this has not yet been published.

As this information becomes available it will be published for the benefit of all readers.

In this day and age, any new pipe organ deserves mention as there are enough instruments gradually either being dismantled or falling into disrepair for varying reasons.

The instrument at the Opera House came over very well on the radio, and it appears to be very clear in all respects, particularly in the upper register where it is quite possible to hear the 'beat rate' between the various pipes.

Our observer felt that the instrument was a bit light in the Pedal Division, but pointed out that this seems a characteristic of the Sharp Organs.

The organ records very differently to the organ at the Sydney Town Hall which, by comparison comes across very thick and sometimes muddy but what one has to bear in mind is that both instruments were constructed to the best possible standards in every way at the actual time they were built.

The Theatre Organ Society takes this opportunity to congratulate both the Sydney Opera House and also the organ builder Mr. Ron Sharp.

\* \* \* \* \*

PATRON: Ian Davies.

PRESIDENT: Alan Misdale. (525 5554).

VICE PRESIDENTS: Frank Ellis: (649 7011) Doug Smith, (750 0917).

SECRETARY: Ernie Vale. (798 6816), TREASURER: Edna Smith. (529 7379).

MEMBERSHIP SECRETARY: Ron Smith. (529 7379), PRACTICE CONVENER: Chris Palmer.

RESEARCH AND ARCHIVES: Ian Cameron. RECORDING ENGINEER: Ray Garret. (869 7247).

RON RHODE.

Last month we featured a cover photograph of Ron Rhode and also listed some of Ron's various Concert activities.

This month we would like to bring to your attention the full list of Ron Rhode's playing activities.

CONCERT BACKGROUND.ARIZONA.

Mesa, Organ Stop Pizza, 3 Concerts, 3/23 Wurlitzer.

Phoenix, Central Methodist Church, 3 Concerts, 3/39 Rueter.

Phoenix, Patriots Square, Yamaha E 5 AR.

Phoenix, Phoenix College Auditorium, Allen 620.

Sun City, Mountain View Auditorium, Thomas 782.

Tucson, Broadway Keyboard Co., Conn 830 and Martinique.

CALIFORNIA.

El Segundo, Old Town Music Hall, 2 Concerts, 4/24 Wurlitzer.

Laguna Hills, Leisure World, 2 Concerts, Conn 650 and piano.

Redwood City, Capn's Galley, 4/23 Wurlitzer.

San Diego, Organ Power Pizza, 5/35 Moller.

San Diego, Fox Theatre, 4/33 Robert Morton.

Sylmar, San Sylmar, 3 Concerts, 4/35 Wurlitzer.

COLORADO.

Colorado Springs, Reed Auditorium, 3/9 Wurlitzer.

CONNECTICUT.

Thomastown, Opera House, 2 Concerts, 3/13 Marr &amp; Colton.

FLORIDA.

Eustis, Civic Auditorium, Gulbranes Rialto II

Holiday, Civic Auditorium, Gulbranes Rialto II

GEORGIA.

Atlanta, Fox Theatre, 4/42 Moller.

ILLINOIS.

Chicago, Chicago Theatre, 4/29 Wurlitzer.

Chicago, Mont Clare Theatre, 3/11 Barton.

Milan, Trio Roller Rink, 3/15 Barton.

Naperville, North Central College, 4/36 Kimball.

IOWA.

Cedar Rapids, Iowa Theatre, 2 Concerts, 3/14 Barton.

Cedar Rapids, Paramount Theatre, 3/11 Wurlitzer.

See next page please.

Ron Rhode Concert Details Continued.MICHIGAN.

Detroit, Senate Theatre, 4/34 WurliTzer.  
 Kalamazoo, State Theatre, 3/12 Barton.  
 Royal Oak Theatre, 3/17 Barton.

NEW MEXICO.

Roswell, Pearson Auditorium, 3/14 Hilgreen-Lane.

NEW YORK.

Binghamton, Robertson Center, 3/17 Link.  
 Brooklyn, Paramount Theatre, 3/12 Barton.  
 Elmira, Clemens Centre, 4/22 Marr & Colton/WurliTzer.  
 Syracuse, Empire State Theatre, 2 Concerts, 3/11 WurliTzer.

OHIO.

Cleveland, Gray's Armory, 3/15 WurliTzer.

PENNSYLVANIA.

Pittsburgh, Keystone Oaks High School, 2/10 WurliTzer.  
 Pittsburgh, South Hills Theatre, 2/6 WurliTzer.

CANADA.

Toronto, Casa Loma, 5 Concerts, 4/18 WurliTzer.

As can be seen, this is quite an impressive Concert background and we look forward to seeing Ron Rhode playing on our own instrument at Marrickville Town Hall at both Concerts to be held on Sunday September 2nd at 2.30pm and also on Wednesday 19th September at 8.00pm.

Don't forget the booking form at the end of this edition and also the stamped, self addressed envelope for the posting of your tickets.

DIARY DATES FOR BALANCE OF 1979.

17th July: Tuesday 7.00pm. Marrickville Town Hall.

Members and friends Club Night at Marrickville.

29th July: Sunday 2.30pm. Concert. Marrickville Town Hall.

This Concert is free and will feature Eric Smith.

21st August: Presentation Dinner, Tom and Ann Halloran.

This evening will be a presentation to Tom and Ann Halloran of Life Membership of the Society and will be held at 'Elim', 83 Shaftsbury Road, Burwood. Details are contained elsewhere in this magazine.

2nd September: Sunday: 2.30pm.

Ron Rhode in Concert, Marrickville Town Hall.

19th September: Wednesday. 8.00pm.

Ron Rhode in Concert, Marrickville Town Hall.

9th October: Tuesday: CLOSING DATE FOR NOMINATIONS FOR 1980.

16th October: Tuesday 7.00pm.

Members and Friends Club Night at Marrickville Town Hall.

18th November: Sunday, 2.30pm.

Paid Concert at Marrickville Town Hall featuring Tony Fenelon and John Atwell.

21st November: Wednesday 8.00pm.

ANNUAL GENERAL MEETING AT MARRICKVILLE TOWN HALL.

?? December: Annual Cabaret. Details yet to be finalised.

4...

PRACTICE ARRANGEMENTS: MARRICKVILLE TOWN HALL.

As I briefly mentioned in the last edition, these arrangements have now been finalised and the list appears below.

Just a few points, it rests with each of the people practising to make sure that they study the calendar carefully as practice time is worked out on a four week calendar basis and, in some months this can get confusing and there have been occasions when people have turned up to practice on the wrong night.

This is embarrassing to all parties, and unfortunately there is no other way to get around the practice roster.

The other point is that our WurliTzer is a priceless instrument and that practice is regarded as a privilege and not as an entitlement and respect for the instrument is paramount.

PRACTICE ARRANGEMENTS.

<u>1st Week.</u>	Monday.	Peter Held. Don Mc Donald. Frank Hickson.
	Tuesday.	Ron Smith. Janice Wilson Noel Smith.
	Thursday.	Nancy Hall Mary Hardman. C. H. Wells.
<u>2nd Week.</u>	Monday.	Noel Carezo. Peter Sheldon. Ron Carson.
	Tuesday.	Chris Palmer. Barbara Dixon. Harry Jones.
	Thursday.	Joe Lefcovitch. John Napier. Beverly Ticehurst.
<u>3rd Week.</u>	Monday.	John Weismantel. Pheobe Wilderspin. George Walker.
	Tuesday.	Ron Wilson. Mrs. E.Hillier. Richard James.
	Thursday.	Tony and Lorraine Ney. John Clarke. Spare. <i>Pat</i>
<u>4th Week.</u>	Monday.	Frank Day. John Winter. Chris Palmer.
	Tuesday.	Doug Smith. Valda Lang. Spare. <i>Bernard</i>
	Wednesday.	Reserved for Young Organists Association.

The practice sessions are for one hour each and have been printed in sequence and they begin at 7.00pm.

Should anyone have any questions, please contact Chris Palmer, Practice Convener on 926-534.

For the benefit of the new members on the practice list and for the older hands there is an article on the next page which sets out a bit of detail of our WurliTzer Organ which may be of assistance in practicing.

WURLITZER ORGAN. Marrickville Town Hall.

The instrument is a Wurlitzer, Style 'H' Special, 2 manual, 11 rank pipe organ Opus 875.

The organ is divided into two chambers, the one on the left being the Solo Chamber and the one on the right being the Main Chamber.

The various ranks of pipes are as follows:-

<u>NAME.</u>	<u>TYPE.</u>	<u>CHAMBER.</u>	<u>NUMBER OF PIPES IN RANK.</u>
Tuba Horn.	Reed.	Solo.	73 plus offset.
Tibia Clausa.	Flue.	Solo.	61 plus offset.
Orchestral Oboe.	Reed.	Solo.	61.
Kinura.	Reed.	Solo.	61.
Clarinet.	Reed.	Main.	61.
Open Diapason.	Flue.	Main.	61 plus offset.
Viole de Orchestre			
	Flue.	Main.	85,
Salicional.	Flue.	Main.	146.
Flute.	Flue.	Main.	85.
Vox Humana.	Reed.	Main.	61.
Post Horn.	Reed.	Main.	61.

The organ is fitted with the following Tonal or Tuned Percussions:-

<u>NAME.</u>	<u>CHAMBER.</u>	<u>NUMBER OF NOTES.</u>	<u>RANGE.</u>
Xylophone.	Solo.	37	C2 - C5.
Glockenspiel.	Solo.	30	G2 - C5.
Chimes.	Main.	25	G2 - G4.
Sleigh Bells.	Main.	25	C2 - C4.
Chrysoglott.	Main.	49	G1 - G5.

As a guide to the above, please note that the lowest C on the manual or keyboard on a 61 note manual is referred to as C1, the octave above as C2 and so on until the last C which is C5.

The organ is fitted with the following Non Tonal Percussions:-

Snare Drum.	Bass Drum.	All of these percussions are located in the <u>Solo Chamber</u> .
Tambourine.	Kettle Drum.	
Castanets.	Crash Cymbal.	
Chinese Block.	Cymbal.	
Tom Tom.		

Silent Picture Effects.

Tolling Bell, Fog Horn, Slap Stick, Bird Whistle, Surf, Boat Whistle, Electric Telephone Bell, Car Horn.

All of these effects with the exception of the Surf and Car Horn are located in the Solo Chamber.

The Console.

As you sit at the console you will notice that the curved stoprail has the name of each stop, it's footage and it's abbreviation on it.

Above that stop you will also see a small white ivory spot. There are two types of ivory spot and one type has a small black dot on it. This is quite important, and indicates that the stop underneath speaks from the Solo Chamber. The spot without the dot indicates that the stop speaks from the Main Chamber.

Some of you will notice that there is another type of spot above the Vox Humana, Chimes and Chrysoglott stops. It was intended originally to install the organ in three chambers but this did not eventuate.

Toe Pistons.

Located above the pedals on the left hand side you will see seven Toe Studs or Pistons. The first three are pedal stop combinations and the other four are for Silent Picture Effects.

EXPRESSION PEDALS.

There are four of these; the first, (left to right), operates the shutters on the Solo Chamber, the second operates the shutters on the Main Chamber, the third operates both chambers together but not to full openings. The fourth is an Additive Crescendo and as soon as it is open a red light will come on on the organ, this pedal, as it is being depressed, gradually causes most stops to come on progressively on the upper manual only. As it is being used, the stop tabs do not operate, only the stops come on in the Chambers.

To the right of the four Expression Pedals will be found two small brass pedals. The left hand one can be operated on first and second touch and controls, 1st touch, Drum Roll, 2nd Touch, Cymbal Crash. The 2nd or right hand one on first touch gives full organ to the upper manual without percussions whilst on second touch gives full wind or organ with percussions.

THE COUPLERS.

Left to right these are; Pedal to Solo, coupling Pedalboard to Solo manual, Accompaniment Octave 4', this couples the octave above that which you are playing on the Accompaniment manual. Solo Sub Octave, this couples up the octave below that which you are playing on the Solo manual. Unison Off, this cuts out the actual note that you are playing. Solo Octave 4', this couples up an octave above what you are playing.

The Pedal Percussions.

Left to right these are; Bass Drum, Kettle Drum, Crash Cymbal and Cymbal and operate whilst the pedal is being held down. They are also referred to as a keyed percussion.

The Accompaniment 2nd Touch.

Left to right; Tuba 8', Diaphonic Diapason 8', Clarinet 8', Xylophone, Triangle, Sleigh Bells.

The Solo 2nd Touch.

Left to Right; Tuba 16', Tibia 16', Tuba 8'.

The Tremulants.

Left to right; Main, Solo/Tibia, Vox and Tuba.

The Stoplist of the Organ arranged from left to right.

<u>PEDAL.</u>	<u>Pitch.</u>	<u>Rank of pipes.</u>	<u>Chamber.</u>	<u>Tremulant.</u>
Tuba.	16'	Tuba Horn.	Solo.	Straight on Offset.
Diaphone.	16'	Open Diapason.	Main.	Main.
Bourdon.	16'	Flute.	Main.	None.
Tuba.	8'	Tuba Horn.	Solo.	Tuba above offset.
Open Diapason.	8'	Open Diapason.	Main.	Main.
Tibia.	8'	Tibia Clausa.	Solo.	Solo/Tibia.
Clarinet.	8'	Clarinet.	Main.	Main.
Cello.	8'	Salicional (1rank)	Main.	Main.
Flute.	8'	Flute.	Main.	Main.

The offset is a small chest containing the bottom octave of pipes of a particular rank which, by virtue of size, are not possible to place on the main chest. As such the offset usually is not connected to a tremulant and, in the case of the Tuba Horn, it will be noticed that the bottom octave or so on the Pedalboard is on straight wind but the next octave can be tremmed. Such is the peculiarity of the instrument.

## WURLITZER ORGAN, Marrickville Town Hall, Stoplist Continued.

<u>ACCOMPINAMENT.</u>	<u>Pitch.</u>	<u>Rank of Pipes.</u>	<u>Chamber.</u>	<u>Tremulant.</u>
Viol.	16'	Salicional (1 rank)	Main.	Main.
Tuba.	8'	Tuba Horn.	Solo.	Solo/Tibia.
Open Diapason.	8'	Open Diapason.	Main.	Main.
Tibia.	8'	Tibia Clausa.	Solo.	Solo/Tibia.
Clarinet.	8'	Clarinet.	Main.	Main.
Kinura.	8'	Kinura.	Solo.	Solo/Tibia.
Oboe.	8'	Orchestral Oboe.	Solo.	None.
Salicional.	8'	Salicional. (2 ranks)	Main.	Main.
**Post Horn.	8'	Post Horn.	Main.	None.
Flute.	8'	Flute.	Main.	Main.
Piccolo	4'	Tibia Clausa.	Solo.	Solo/Tibia.
Salicet.	4'	Salicional. (2 ranks).	Main.	Main.
**Post Horn.	4'	Post Horn.	Main.	None.
Flute.	4'	Flute.	Main.	Main.
Twelfth.	2 2/3"	Flute.	Main.	Main.
Piccolo.	2'	Flute.	Main.	Main.
Snare Drum.			Solo.	Reiterate.
Tambourine.			Solo.	Reiterate.
Castanets.			Solo.	Reiterate,
Chinese Block.			Solo.	Single blow.
Tom Tom.			Solo.	Single blow.
Vox Humana.	16'	Vox Humana.	Main.	Vox.
Vox Humana.	8'	Vox Humana.	Main.	Vox.
Vox Humana.	4'	Vox Humana.	Main.	Vox.
Chrysoglott.			Main.	Single Blow.
<u>SOLO MANUAL.</u>				
Tuba.	16'	Tuba Horn.	Solo.	Tuba.
Bourdon.	16'	Flute.	Main.	Main.
Viol.	16'	Vox Humana.	Main.	Vox.
Tuba.	8'	Tuba Horn.	Solo.	Tuba.
Open Diapason.	8'	Open Diapason.	Main.	Main.
Tibia.	8'	Tibia Clausa.	Solo.	Solo/Tibia.
Clarinet.	8'	Clarinet.	Main.	Main.
Kinura.	8'	Kinura.	Solo.	Solo/Tibia.
Oboe.	8'	Orchestral Oboe.	Solo.	None.
Salicional.	8'	Salicional (2 Ranks).	Main.	Main.
**Post Horn.	8'	Post Horn.	Main.	None.
Flute.	8'	Flute	Main.	Main.
Clarion.	4'	Tuba.	Solo.	Tuba.
Octave.	4'	Open Diapason.	Main.	Main.
Piccolo.	4'	Flute.	Main.	Main.
Salicet.	4'	Viol D'Orchestre.	Main.	Main.
**Post Horn.	4'	Post Horn.	Main.	None.
Flute.	4'	Flute.	Main.	Main.
Twelfth.	2 2/3	Flute.	Main.	Main.
Fifteenth.	2'	Viol D'Orchestre.	Main.	Main.
Piccolo.	2'	Tibia Clausa.	Solo.	Solo/Tibia.
Tierce.	1 3/5	Flute.	Main.	Main.

\*\* Post Horn is on an amber stop marked Voix Celeste which is the best way to have the Post Horn working at present.

See next Page.

WURLITZER ORGAN, Marrickville Town Hall. Continued.

<u>SOLO.</u>	<u>Pitch.</u>	<u>Rank of Pipes.</u>	<u>Chamber.</u>	<u>Tremulant.</u>
Xylophone.	8'		Solo.	Single Blow.
Glockenspiel.	8'		Solo.	Single Blow.
Bells.		Same as Glockenspiel but reiterating.		
Vox Humana.	8'	Vox Humana.	Main.	Vox.
Chimes.	8'		Main.	Single Blow.
Sleigh Bells.	8'		Main.	Reiterating.
Chrysoglott.	8'		Main.	Single Blow.

The main power switch for the organ is located in the cheek of the right hand side of the console. If you look into the right hand cheek you will see a white power switch just inside and if you look further inside you will see another. It is the switch that is furthest away from you that controls the power to the organ.

Inside the left hand cheek there is a small light bulb which comes on when the blower is running and this will come after the switch is turned on.

When turning off the power it does take some time for the light to go out as the light is controlled by air pressure from the main chamber.

The first switch inside the right hand cheek is called a 'ventil' switch and this shuts off the air pressure to the Post Horn rank completely in the event of any pipe in that rank sounding when it shouldnt..

When a note on the organ sounds without being played or remains on after it has been played the fault is referred to as a 'cipher'. If the note will not sound when required then the note is referred to as being 'dead'.

A small Log Book is kept in the right hand side of the organ and this is used by you, the person practicing, to record any faults that become apparent.

If, for arguments sake, C# above Middle C will not work or keeps working, take a note of what stop is involved, what footage is involved and please write this in the Log Book. Count the number of C#'s from the bottom end of the keyboard and show it in the log book as C# 3 as it would be in this case.

This will greatly assist the maintenance party when they arrive to check the organ on the weekend.

Any faults should be noted as accurately as possible to simplify the job.

MAC'S SPOT.

Having returned safely to England and had time to draw breath, I should like to be able to start by thanking all those who made our recent visit so enjoyable. Narelle and I met many old friends and we have made many new ones as well - we hope to see you all again, as we have by no means made our last trip to Australia. Hopefully, some of you will make the trip to England, and we shall enjoy returning the hospitality we received.

While in Brisbane we had a lengthy telephone call from John Atwell, bringing us up to date on the Melbourne scene and in which he expressed surprise at some of the Australian installations, both past and present, which we have managed to trace, which seem to be unknown in Australia. One particularly fascinating instrument we discovered was in a church in the north of Sydney. A rumour had reached my ears via Rob Gliddon, with whom we were staying, that this church contained a German-built theatre-type organ. Naturally, this was worth worth investigating, and so we set off with Rob, having made arrangements to check out this instrument. One glance at the console revealed that it was unmistakably a Standaard, with the sweeping horseshoe in two toned wood which is so characteristic of their consoles from 1929 onwards. The angular cut out



MAC'S SPOT. Continued.

in the console's side profile and the pink thumb pistons provided supporting evidence. The pipework was not so clearly Standaart. There were no reeds among the six ranks of pipes. The strings and Diapasons looked as though they had originally been built by Standaart, but so much inexpert work had been carried out on the mouths of most of the pipework to enable the pipes to speak on low wind pressure.

The remaining pipework was of intermediate ancestry, except for the large scale wood Tibia, which had started life in the organ built by Mr. Ferrie, of Martins for the Astra, Drummoyne, NSW, in 1938. The console bore the builders plate of Monk and Gunther, a firm based in North London, who acquired a number of organs redundant from British cinemas in the 1950's, for use in constructing Church organs. The console, much of the action, some of the pipework, and possibly the blower of this organ came from the Capitol, Barking, in East London. It was a 2/5 Standaart installed in 1929, and of the fate of which nothing was known until we found most of it this year, except that it had been removed in the early 1950's by a church organ builder. It was first played in Sydney in 1956. A number of parts, including the key relay, appear to be of Australian origin. The whole instrument is in very poor mechanical condition, and needs a new key relay, releathering throughout and the services of a good pipe voicer, but it was nonetheless an interesting 'find', all the more since we found it under the noses of you good folks in Sydney! One up, I think, for Mac's Spot!

You good people in Melbourne might like to do a little head scratching, for I am seeking information on the organ that was once installed in the Lyric, Fitzroy. All I know is that it was opened by Chas Veta and was said at the time, (and I certainly don't know when that was), to be one of the most modern in the country. It was certainly a very early instrument, maybe installed in the 1910's. Anyone know anything about it.

Does anybody know of the past or present whereabouts of any Duo-Concerto Pipe Organ Orchestras? These grandly named instruments were small photoplayers marketed by E.F. Wilks of Sydney, and advertised in the trade press for about six months from late 1921. I do know that one was installed in 1922 in a theatre in Ballina, N.S.W, owned by a Mr. Moss, but have no details about this or any other installation.

There are several Sydney city installations on which information would be welcome. Firstly the Shell Theatre in Pitt Street, which contained an organ offered for sale in 1925; the Lyric-Wintergarden was re-constructed in 1924, and a small WurliTzer, Style 135, was installed. What happened to it? Was there ever an organ installed in Australian Films No. 2 studio at Bondi Junction? A major film industry party was held there in 1926, and Leslie Harvey was included amongst the star performers - surely not at a piano? Finally, does anyone know anything about the organ installed at the Rialto, Sydney, in 1922?

As you can see, our research has raised a number of new questions; hopefully, a few memories may have been jogged, and we'd welcome hearing from anyone with information on the above instruments. New readers may not know that Narelle and I are working on a book of the history of the Australian theatre organs, which will include all known details on every installation we have been able to trace - hence our interest in these rather obscure early instruments.

Our visit to Australia early in the new year was my second, and we had an immensely enjoyable time. We started with a week in Sydney, during which time we got to visit several interesting organ installations we had not had occasion to see on our previous trip. Apart from the Standaart, we heard the latest installation, at the Mecca, Kogarah, in the capable hands of Margaret Hall.

This was of particular interest, since I had heard the instrument once in its original home in England, and had heard it many times over the BBC radio. Our trip to Chatswood Town Hall revealed a vast amount of very high quality work being carried out in the chambers. The instrument is being completely rebuilt, and when the job is finished it will be a superb installation, the equal of Marrickville, dare I say? We welcomed the opportunity to hear Marrickville again after the installation of the post horn, and noted many other improvements since our previous visit there, back in 1975. These improvements don't just happen by themselves, and again there were signs of very high quality work in the chambers. Did you know, by the way?, that the relays have provision for a player unit to be wired in? This is entirely as in the theatre, but I have no record that such a unit was ever fitted. It's amazing, though, what you discover when you poke around inside even well known organs.

We visited two Christies, the ex - Burwood Palatial instrument at Wahroonga, which we saw but did not play, and the Lyceum, Sydney, where we did both, and also met the resident organist Eric Smith, who very capably demonstrated his baby, and with whom we spent a pleasant morning. Another fascinating visit was to the Mastertouch Piano Roll Company's premises at Lewisham, which contains two Fotoplayers, one in untouched original condition, the remains of the console of a third, and a stored theatre organ. Mr. Barclay Wright also showed us around the roll cutting and manufacturing equipment which must be one of the very few sets in existence, let alone still in use.

Our time in Sydney included visits to a number of theatres which had once housed organs, such as the Savoy, Enfield, now a carpet and furniture warehouse and the Astra, Drummoyne, now a theatre-restaraunt. I also spent many fascinating hours in the Mitchell Library pouring over cinema trade magazines and collecting material for our book. Another was a delightful dinner party with the TOSA Committee, NSW, where we made many new friends.

The weather in Sydney was certainly a change from the b-izzards we had left in England, as our stay coincided with a heatwave, with shade temperatures well into the 100's. I recall standing in Rob Gliddon's nice cool kitchen and looking at the thermometer, which registered 98 degrees.

All the activity I have so far related occupied one week, which was, as you can imagine, somewhat hectic. We then drove north to Brisbane, where we stayed with Narelle's parents for the next five weeks. We renewed our friendship with Blair Linnett, whose, six rank Compton is now playing on four ranks. This was a very pleasant surprise, as it is a substantial cut above the Compton of it's size, and is a positive pleasure to play. It should be a very fine specimen when completed. We made several visits to the Christie at Kelvin Grove, which has now settled well. It had not been finally regulated at the time of our previous visit, and the difference was very marked. Yours truly was invited to play for part of a TOSA meeting and enjoyed the chance to do so and meet many members of the Queensland division of TOSA.

We broke our journey back to England with a further short visit to Sydney, to see John Clancy's organs and carry out further research at the Mitchell Library, then off to the Blue Mountains for a couple of days, taking in the spectacular Jenolan Caves, before our flight home.

It was a trip to remember, and space does not permit me to describe the wonderful places we visited, such as the Sea World on the Gold Coast, the pineapple plantation at Nambour and the sunny Queensland beaches, but we did not spend all our time looking at organs. Our sincere thanks to all those we have mentioned, but especially to Rob Gliddon and his parents in Sydney and to Nev Seymour and Warren White in Brisbane, for all they did to make our trip worthwhile and so enjoyable.

MAC's SPOT. Continued.

Organ activity in England has not been dormant this year, as the Cinema Organ Society's 4/21 Wurlitzer from the Trocadero Elephant and Castle, was opened on 28th January by William Davies at the Polytechnic of the South Bank. I have not heard the instrument yet, apart from a couple of classical items on the radio, and so cannot comment on how it sounds, but reports that I have received indicate that much more work needs to be carried out before it's all 100%.

April Fool's Day was marked by the first British Concert by that doyen American theatre organist Ashley Miller, who played for ATOS at the Gaumont State, Kilburn. This was an occasion we shall not quickly forget, for it provided us with with a musical banquet of first class musicianship. Ashley Miller's individual style, and particualrly his unusual use of rhythms in his left hand, had us all on the edges of our seats, listening intently to see just how he did it. Problems with the turntable lift, which jammed leaving the console listing distinctly to starboard in no way affected his playing, which was relaxed and first class throughout. He later played concerts in the Free Trade Hall, Manchester, and in Amsterdam, for the Lancastrian Theatre Organ Trust and the Netherlands Organ Federation respectively.

Unfortunately, George Wright's scheduled return concert has had to be postponed for the time being, and his place is being taken by Dennis James, who co-stars with British organ ace Brian Sharp, who is to play an electronic organ.

Hector Olivera was in England again in April, demonstrating Conn organs, but we did not get the chance to hear him. All reports say his performances were a 'wow'. We've just bought his Fox, Atlanta, record, which is a real eye, or rather ear opener.

I repeat my invitation for all theatre organ lovers in Australia who are planning to visit the "Old Country" to contact me, so I can do all possible to ensure that your visit here is as enjoyable as mine to Australia have been. I sh-uld also welcome hearing from anyone who can provide information on the queries I have posed in this column. My address is: 10 Woodlands Way, Southwater, Horsham, West Sussex, RH13,7HZ, England. To old and new readers alike I send my very best wishes.

Ian R. Mc Iver.

COMMENT ON LOCAL PAPERS.

reprinted from TOSA Action, Tibia, and originally swiped from Tharunka, University of N.S.W.

The MELBOURNE AGE is read by people who run the country.

The CANBERRA TIMES is read by people who think they run the country.

The SYDNEY MORNING HERALD is read by people who think they ought to run the country.

The FINANCIAL REVIEW is read by people who own the country.

The WEST AUSTRALIAN is read by people the people who think they are not in the country.

The HOBART MERCURY is read by the people who think the country ought to be run the way it used to be run.

The BRISBANE COURIER MAIL is read by people who think it still is.

The SYDNEY DAILY MIRROR is read by people who don't care who runs the country as long as they have big boobs.

REIGER PIPE ORGAN, ADELAIDE FESTIVAL THEATRE,

from TOSA, South Aust.  
condensed.

The Reiger pipe organ was opened on 3rd April at a preview which was hosted by Andrew Baghurst, with Joseph von Glatter-Gotz, Martin Haselbock and Ashleigh Tobin.

Adelaide organist Ashleigh Tobin played probably the most famous of all Bach's organ works, the Toccata and Fugue in D minor BWV 565. This showed the sparkling mixtures and thunderous pedal divisions of the organ.

The organ itself was built in Schwarzach, Voralberg, whilst the mobility system and the steel base frame were built by Perry Engineering, Adelaide.

The organ can be moved across the stage floor without either damage to the floor or the organ which has two 'tractor' units which are attached to the base. They are equipped with controls for the castors air supply for the six air pads or air castors.

The whole instrument can be moved by two people and can be moved around to suit whatever is required.

The organ is fitted with two consoles one in the traditional position and the other is located in the orchestra pit and the organ can be played from either or both.

The Untersatz 32' and Bombarde 32' are permanently located above the proscenium arch, and are operated by radio waves by means of a transmitter from the organ.

The pit console does not have the tradition draw knobs but is fitted with illuminated push buttons to save space.

The only problem at this stage seems to be a tuning one, possibly due to airconditioning problems.

#### ORGAN TEACHING.

Peter Held, long standing member of TOSA, Concert Theatre Organist of many years standing, wishes it known that he is now able to devote some time to teaching. If anyone would like to know more about this, please contact Peter Held direct on 759 5174.

#### SUMMING UP.

There will be Working Bee on the Capitol Organ at the Organ Loft, 49 Boomerang St, Haberfield commencing at 1.30pm. The main activity will be the cleaning of the bottom boards.

Our Printing press which over the past has saved many thousands of dollars and has just been repaired is in urgent need of a home. It would require an area of about 10' x 6' with a bench or counter nearby in a dry area. If anyone can provide such accomodation please contact the President, Alan Misdale on 525 5554 and have a chat. This is URGENT.

Our next Club Night at Marrickville will feature a guest organist who has not officially been heard playing the Wurlitzer, the last night we had was a ripper and so different to Concerts because you can have a yarn, meet people get a free cup of tea and bring a friend and listen to members play the organ without the traditional formality of a Concert. All are welcome and if you want to play here is your chance. Why not come along and find out what friendliness is about?

Bye for now and see you in the soup.  
Editor.