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T.O.S.A. NEWS.

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BILL SCHUMACHER



MARGARET HALL



IAN DAVIES



NEIL PALMER

DONT MISS
this opportunity
to hear our own
local artists
Bill Schumacher
Margaret Hall
Ian Davies
Neil Palmer
at
MARRICKVILLE
TOWN HALL
MARRICKVILLE
on
SUNDAY 30th
SEPTEMBER 1984
at 2.00pm

This concert is
being specially
promoted to
raise funds for
the
CAPITOL ORGAN
installation

Booking form
inside this issue

**PLEASE BOOK
EARLY**

DIRECTORY TOSA (N.S.W. Division)

PRESIDENT Alan Misdale (525 5554) PATRON Ian Davies
 VICE PRESIDENTS Frank Ellis (649 7011) Doug Smith (750 0917)
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 Doug Smith
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 HOME PARTIES Ron Smith (529 7379)
 Address all correspondence to:-
 The Secretary, TOSA (N.S.W. Division),
 Box A584 P.O. SYDNEY SOUTH. 2000.

NEW MEMBERS

Julieanne Brown, Ray Collings, Joan Scott, Val Claxton, Sam and Bet Bruderlin
 Jim and Hope Roberts, Athol and Janet Stuart, Norman and Jenny Taylor,
 Ray and Edna Hambly, Wendy Hambly, David and Lyn Carroll, John and Maureen
 Gilmore.

JENOLAN CAVES EXCURSION

October 27th & 28th.

Total cost is \$65.00 per person (on a two people sharing basis) and includes Dinner
 and accomodation on Saturday night plus Breakfast and Lunch on Sunday. Time
 will be available for Caves inspections. While transport to and from is not included
 in the package and to save on vehicle numbers and increased "togetherness", we
 will try to arrange a suitable convoy for those interested. The number is limited
 to 30 people, so should you be interested, please contact Edna Smith (529 7379)
 or Phyl Wilson (759 6050 to make your reservations. A deposit of \$35.00 per person
 will be due at time of booking with the balance being payable by the 27th September.

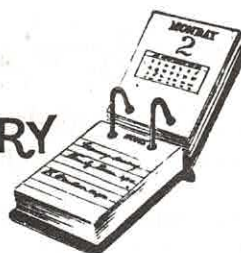
CONGRATULATIONS

Congratulations to David and Julie Bruce on the birth of a son - Benjamin Frederick.
 Benjamin weighed in at 9lbs - 7oz.

ELECTION TIME SOON

Just to advise you that nominations are now open for the various positions in the
 Executive and Committee of our Society for the year of 1985. Nomination form
 is attached to this issue of TOSA NEWS. Please note that the closing date for nom-
 inations is **OCTOBER 2nd, 1984.**

DATES FOR YOUR DIARY



September

MONDAY 3rd at 7.30pm.

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

FRIDAY 14th at 7.30pm.

CAPITOL ORGAN FUND RAISING NIGHT at the Bondi-Junction Waverly RSL Club, Gray Street, Bondi Junction.

Our Patron IAN DAVIES is again inviting all TOSA members to attend another evening of exciting organ music. Several well known artists have volunteered their services to entertain us, now all we need is YOU to complete the picture.

ROLL UP! and dont let our generous artists down!

Admission is \$4.00 per person and the Bistro Bar is open for dinner from 5.30pm.

SUNDAY 23rd at 2.30pm.

HOME ORGAN PARTY at the Maennl's residence at 31 Tenth Avenue, Oyster Bay. The afternoon will commence with several talented pupils on the organ and piano and will include a piano and violin duet by Cheryl Candy and Sharon Maennl. After this small mini-concert it will then be your turn to play! so dont forget to bring your music.

Admission: Gents \$3.00 Ladies \$2.00 plus a plate please towards afternoon tea.
For Bookings please ring: 528 6383.

SUNDAY 30th at 2pm.

PAID CONCERT at the Marrickville WurliTzer with Guest Artists:

MARGARET HALL...NEIL PALMER...BILL SCHUMACHER...IAN DAVIES.

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

Booking forms in this issue.

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 forms 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.

WALT STRONY PLAYS THE RODGERS AT PADDINGTON-WOOLLAHRA R.S.L. CLUB.

In spite of having to battle both jet-lag and a stomach ailment, Walt Strony played a very smooth and enjoyable programme in this the first concert of his second Australian tour.

After a brisk "That's Entertainment", Walt played a Fat's Waller selection including "Ain't Misbehavin'", "I've Got a Feelin' I'm Fallin'" and "Handful of Keys". Patron Ian Davies was "off the air" over these numbers - we all know Ian is a Fats Waller fan.

The old pot-boiler "Jealousy" was next, but the arrangement of this "war-horse" was anything but boring; if you must play "Jealousy" then play it like Walt. "Through the Eyes of Love" was given a beautiful soft treatment showing the softer solo combinations of the Rodgers Trio organ. A swinging "The Jazz Hot" from 'Victor, Victoria' preceded a lovely ballad written by Walt's old teacher, Al Melgard. The first half concluded with an excellent arrangement and performance of "Slaughter on Tenth Avenue".

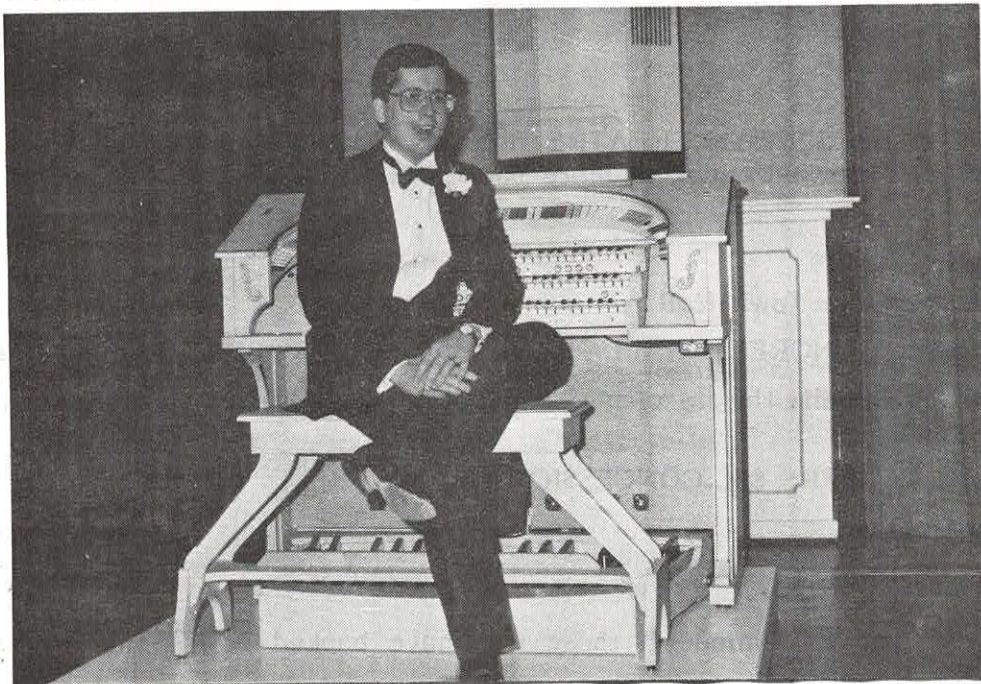
After a (liquid) refreshing interval, George Gershwin's "Liza" and "Summertime" set the mood for a rousing second half. "A Kiss in the Dark" was followed by a dazzling "Twelfth Street Rag" featuring the excellent piano on the Rodgers. Rachmaninov's "18th Variation" almost came off, Walt played it as well as anybody in a solo situation, but it really does suit solo piano with instrumental accompaniment. A very accurate performance of "Tico Tico" had the audience bouncing in their seats again before Walt rounded his programme off with the "Bacchanale" from 'Samson and Delilah' by Saint-Saens. Prolonged applause was rewarded by "Flight of the Bumblebee" as an encore.

The new Rodgers Trio organ (installed only last Christmas) showed a big improvement in tonal balance after some judicious Strony "tweaks". Walt was heard to comment that it is one of the best he has played anywhere in the World.

Walt's performance was not without the odd "fluffed" note or stop. However, the whole programme was musically delightful with some very interesting arrangements - there was something for everyone.

The one disappointing aspect was the size of the audience. Only about 100 people bothered to enjoy the very convivial atmosphere of the lovely auditorium at the Paddington-Woollahra R.S.L. Club. The lighting and presentation were excellent. There was plenty of car-parking available. To you members who could have come and didn't - shame! You missed out! If our future organ re-installation and restoration programmes are to reach fruition, then YOU, the membership, must support our major, concert presentations.

The Society expresses its sincere thanks to the management of the Club and particularly to Ian Davies, our Patron, for their co-operation in the presentation of this concert.

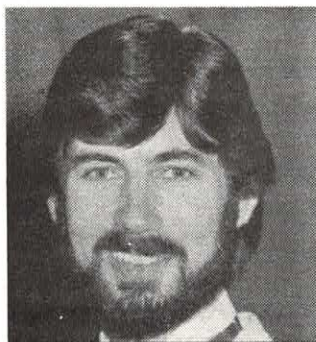


- by Cliff Bingham.

At left.

Walt Strony seated at the Rodgers Trio Organ





RAY THORNLEY AT MARRICKVILLE.

- by Andrea Harrison.

Outstandingly, Sunday 29th July turned out to be a cold, windy day, but the atmosphere soon changed when Ray Thornley commenced his long-awaited concert to the 500 strong audience at Marrickville.

Ray announced that he intended to play a wide variety of tunes - and that he did! The bright opening from the "Wizard of Oz" was followed by the Beatles' "Here, There and Everywhere" and a novelty version of "I Got Rhythm" played in the British Theatre Organ Style. Next came "Que Vivre" and a very sensitively played "Moonlight in Vermont" with snatches of "Clair de Lune", which was for me the highlight of the afternoon.

Rachmaninov's "Prelude in C# Minor" was supposedly written as a musical representation of Edgar Allen Poe's "Premature Burial". So good was the mood set by Ray for this spooky piece, that when one of the Town Hall doors banged shut (courtesy of the wind), the entire audience jumped!!

Sydney Ford's "I Love You", Selections from "The Desert Song" and a very lively "Flashdance", with scintillating use of the brass were enjoyed by the young and young at heart.

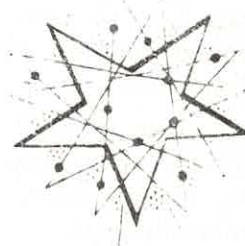
The second half of the programme opened with a rousing selection from "Jesus Christ, Superstar", a beautifully registered "Memory" from 'Cats' and a novelty number "Mississippi Mud" featuring the "rather nasty Post Horn" (to quote Ray), were all very well received. "The Last Rose of Summer" is, according to Ray, a fine example of "just plain beautiful music", and he did it justice. Another novelty tune "Taming the Tenor", "Concerto for One Voice" and Von Suppe's "Poet and Peasant Overture" concluded a great performance, and after prolonged applause, Ray's encore was a very cleverly done "Stars and Stripes Forever".

Altogether a truly fantastic afternoon. After being used to hearing Ray on electronics it was refreshing to hear him on the pipes. As more than on person said to me "I never knew the organ could sound so good - he's my kind of organist!"



At left.

Ray Thornley seated at the console of the 2/11 Wurlitzer in Marrickville Town Hall.




 INTERSTATE NEWS
COMPTON ORGAN PROGRESS.

As many of you are aware the Western Australia Division of T.O.S.A. have been engaged in the rebuilding and installation of the Compton Theatre organ formerly from the Plaza Theatre, Worthing, Sussex. The instrument is 3-manuals 10-ranks and is installed in the premises of Purvisonic Sound, Myaree, Perth.

"Ray Thornley and Tony Fenelon were in Perth the same week and the team worked hard to have the organ in tune for them to play and give constructive criticism as to what more work was required.

After playing the organ, their comments were very promising and ways to improve it were accepted. Some of their suggestions have already been acted upon, and at the moment the team are refelting the tibia and diapason pipes which should make a world of difference.

I know the next question you are going to ask and the answer is "Yes". Both Ray and Tony said they would like to come back and play the Compton."

DAVID PARSONS PLAYS AT BALLARAT.

In conjunction with the Royal South Street Society who have appointed David Parsons as adjudicator for the organ sections on their opening day, we have arranged a public concert on Sunday Afternoon, 19th August at 2 p.m.

Congratulations David on your first appearance in Concert in Victoria!

ORGAN MAY MISS DENDY OPENING.

The building of the new Dendy Theatre and shopping centre complex is proceeding rapidly. It is possible TOSAVIC will get advice within the next 12 to 16 weeks to proceed with the installation of the Wurlitzer organ, reports the convenor of the Dendy Organ Committee, Gordon Hamilton.

However, there is no guarantee the organ will be installed completely in readiness for the opening of the theatre. Installing an organ as large as the Society's 3/15 Wurlitzer, with all its attendant wiring, ducting and the problems of fitting it into a smaller space than it occupied previously is time consuming, especially when the work is being carried out by volunteers in their spare time. Even when installation is complete, it can still be some time before tuning and removing bugs that develop bring the organ to the stage where it can be proudly presented to the public.

Dendy maintenance supervisor Bruce Hester, who is in charge of restoration work, says the team is keeping up to schedule and should be ready to start the installation when given to go-ahead. Quotations have been invited for restoration of the three string ranks, the Tuba Horn and the Orchestral Oboe, and also for the Ophecleide. The Wurlitzer piano also needs to be reconditioned; this too will be done by outside contract. With the new installation it is hoped to restore the second touch on the piano action, which was removed during the first installation at the Dendy, and to possibly fit a sustain button on an expression pedal.

Efforts are being directed still to the provision of a dressing room for use by artists, and a suitable position and lift for the console, bearing in mind it is not possible to have a pit in the new building. It is also hoped to arrange for a better sound barrier chamber wall than the proposed masonite-clad stud wall packed with insulation.

At last Friday night's general meeting Bruce Hester presented a model of the 32-foot Diaphone extension, showing how these gigantic pipes will need to be mounted in layers above the chambers to fit the space and also provide accessibility for maintenance.

DOWN MEMORY LANE

NUMBER SEVEN OF A MONTHLY SERIES BY FRANK ELLIS.

This month we look back at March 1939 and find some very interesting bits and pieces indeed. It was reported that Charles Tuckwell had sailed for New Zealand on the 16th February 1939 for a six months season at the Civic Theatre, Auckland with its frighteningly high rising console - 38 feet no less, and said to be the highest rising organ console in the World.

An announcement in a magazine of those days said, "By courtesy of Western Suburbs Cinemas, Denis Palmistra will go to the Astra Theatre, Parramatta doubling up with the Palatial Theatre, Burwood. Ray Chaffer is to double up at the Strathfield Cinema and the Astra at Drummoyne. Les Denley, the featured organist at the independently owned Regent, Wentworthville would also play the intervals at Strathfield and Bert Myers would play the intervals at Burwood." It all seemed like a very nice arrangement as both the Astra, Parramatta and the Astra, Drummoyne were independent cinemas and not part of the Western Suburbs circuit, so it seemed to be an "I'll scratch your back and you scratch mine" situation by the respective managements.

However, a check with Denis Palmistra and Les Denley in the last couple of days revealed that it apparently didn't happen that way at all. Denis assured me that he had never appeared at the Astra, Parramatta - had never even seen the inside of the theatre in fact, and the only occasion on which he had doubled up by appearing in two theatres each day, had been whilst he was appearing at the Burwood Palatial and he had also featured at the nearby Strathfield Cinema. In those days the Burwood show screened twice daily whilst the Strathfield show screened only at night.

Therefore, it would appear that after making the announcement to the magazine about their plans to double up Denis and Ray Chaffer, that plan had been changed too late for a correction in the magazine. It follows there-

fore, that we must now assume that as Denis played Burwood and Strathfield then Ray probably would have played the Astras at Parramatta and Drummoyne with Les Denley doing intervals at Strathfield and Bert Myers doing the same at Burwood. This leaves the question of just who played the intervals at Parramatta and Drummoyne and we may never know the answer to that one. However, we do know that Tom Kelly filled in for Les Denley during the intervals at Wentworthville.

Incidentally, on a previous occasion when Les Denley played interval music at the Strathfield Cinema whilst the then resident organist, Norman Robins was absent, Les had a quite frightening experience in that theatre. This being his first time in that theatre, he went down to practise on the instrument one morning. Although he found the theatre locked up, this presented no problem as he had been given a key to the building. However, he hadn't been given any information about how to turn any lights on in the auditorium, and had to grope his way along the side wall until he reached the doorway near the organ console which led to backstage and the organists dressing room.

To reach the console at the bottom of the pit the organist had to crouch down and negotiate a short tunnel about four feet high. Unbeknown to Les the organ console had been left in the up position the previous night and in complete blackness Les made his way through the tunnel and stepped, as he thought, on to the organ platform. Instead, he fell three or four feet down into the pit among all the wires and cables. This was a terrifying experience in the stygian blackness of the silent theatre, but fortunately, he did not suffer any serious injury, and having hauled himself out of the pit he returned via the tunnel to the auditorium and was able to climb on to

DOWN MEMORY LANE ... cont.

the console and switch on the console lights which gave him sufficient illumination for his practise session.

That night when he reached the theatre the console was back down the pit as normal, but when he started to play, it refused to rise and he had to play at the bottom of the pit unseen by his audience. It appeared that his fall into the pit had disturbed the wiring resulting in the lift being out of action. It also appeared that the console had descended of its own accord during the day after he had finished his morning practise. Had it descended whilst he lay at the bottom of the pit that morning it could have been a tragedy. I guess it could be called a theatre organist's occupational hazzard.

In that same month, Des Tanner was flitting around the cinemas out Bondi way with his Hammond organ accompanying that World famous wizard of the harmonica Larry Adler in a stage show which dragged in many a full house.

Reubert Hayes, then appearing at the Victory Theatre at Kogarah was quoted as saying that the Victory's Christie organ was to be rebuilt with re-vitalised action, an extra rank of flutes, a division of the chamber to be made with a chamber each side of the stage, and the console to be placed on a revolving platform. However these improvements did not eventuate and the Kogarah organ remained as was with the console on the left extremity of the stage apron and the single chamber on the right.

Penn Hughes announced that he was to open at the Plaza Theatre, Sydney on Friday March 3rd. If my memory serves me correctly, the season only lasted a short time, some weeks only.

As I remarked earlier, a most interesting month was March 1939. More memories for you next month.

HOW TO KNOW YOU ARE GROWING OLD.

Everything hurts, what doesn't hurt, doesn't work.
 The gleam in your eye is the sun hitting your bi-focals.
 You feel like the morning after, but you haven't been anywhere.
 Your black book contains only the names ending in M.D.
 You get winded playing cards.
 Your children begin to look middle aged.
 You join a health club, but don't go.
 A dripping faucet causes an uncontrollable urge.
 You know all the answers but no one asks the questions.
 You look forward to a dull evening.
 You need glasses to find your glasses.
 You turn out the light for economy instead of romance.
 You sit in a rocking chair and cant make it go.
 Your knees buckle, but your belt wont.
 Your back goes out more than you do.
 You put your bra on back to front and it fits better.
 Your house is too big, but not your medicine chest.
 You sink your teeth into a steak and they stay there.
 Your birthday cake collapses from the weight of the candles.

ST.ANDREWS UNITING CHURCH, Eastwood.

Sunday 7th October at 2.30pm will see popular Sydney identity, PETER KNEESHAW, in a recital on the recently re-built pipe organ in St.Andrews Uniting Church, Trelawney Street, Eastwood. Donation is \$5.00 and Students & Pensioners \$2.50. Enquiries- Philip Lambert, 869 1169 (after hours)

OPERA HOUSE, BLACKPOOL.

- Ian R. McIver.

Of the four Wurlitzer organs installed in Blackpool, the ballroom instruments, in the Tower, Empress and Palace Ballrooms, of which only the first now remains, tend to come more readily to mind than that in the Opera House.

The present Opera House stands on the site of the old Opera House, of which part of the facade still remains. Building started in 1938, and, with 2920 seats located in the stalls area and two balconies, plus the Royal Box, it is Britain's largest theatre (although, of course, there are larger cinemas). It was planned with live theatre very much in mind, and contains a magnificently-equipped 47-foot deep stage, with full facilities, including two inset lifts. Even in those heady days of 1938, though, it was clear that it would perhaps be unwise to rely on such a vast building paying its way on stage shows alone, particularly during the out-of-season months, and film projectors, screen, and all the other necessary equipment for cinema shows were included in the building's plans.

It was not, however, until the building was well on the way to completion, that it was decided that an organ should be installed, but by then it was not going to be possible to alter in any major way the floor-plans to incorporate organ chambers. Tenders were received from various organ builders, including Hammond, but there can surely have been little surprise when it was announced that the contract had been awarded to Wurlitzer, the third order placed with that Company by the Blackpool Tower Company.

The Wurlitzers then in the Tower and Empress Ballrooms were 3-manual instruments, each with thirteen ranks of pipes, so perhaps again it was no surprise that the Opera House organ was of the same size, although somewhat different in design. The installation was in itself different,

for the chambers were located in an area originally set aside for dressing rooms beneath the stage, and spoke into an auditorium with crisp, dry acoustics. This gave it a bright, "close-up" sound, unlike the reverberant ambience of the ballrooms.

The organ's specification was drawn up by Horace Finch, organist of the Empress Ballroom (which, incidentally, is located in the same building complex as the Opera House). During his discussions with the Wurlitzer Company, Finch inspected the then new 12-rank organ in the Gaumont, Holloway, in North London, and no doubt it was this instrument which led him to include a Tibia Plena amongst the ranks.

The composition of the ranks is listed at the end of this article, as usual, and for an organ of medium size, the range of reed ranks is worth noting. The Tibia Plena rank, which I mentioned earlier, is of particular interest, for the Opera House and the Gaumont, Holloway organs were the only British Wurlitzers to possess this. It was more common on early Wurlitzers in America, and also on large organs, one of the best-known examples today being that on the 4/17 Wurlitzer in the Byrd Theatre, Richmond, Virginia. Whereas the Tibia Clausa is a large-scale stopped Flute, the Tibia Plena is a large scale Open Flute, with a particularly lyrical quality of tone, and provides a pleasant contrast to it. In the Opera House organ it is found in place of a second Tibia Clausa, and after the removal of the Gaumont, Holloway, organ following war damage to that theatre, this rank became unique to the Opera House amongst British Wurlitzers.

Other luxuries included in the organ's specification were a grand piano attachment on the stage and a Master Xylophone in the orchestra pit. The organ console, in Wurlitzer's "French" style, is on a lift at the left-hand

OPERA HOUSE, BLACKPOOL ...

side of the orchestra pit.

The organ is of historical interest in that it was the last new Wurlitzer to be shipped to Britain; bearing the Opus Number 2228, it left the American factory on 24th April, 1939. Opus 2229 was installed at the Granada, Kingston, but was a rebuild of an earlier instrument.

In its early days the Opera House organ was played mainly by Horace Finch, who opened it on July 14th 1939, and during 1940 Finch played for a number of RAF shows on Sundays; for at least one of these the orchestra was conducted by none other than Sidney Torch, who also made a rare 78rpm record at the Opera House organ at that time. Horace Finch made a total of 11 records at the Opera House in 1940-41, and had been broadcasting there from the Summer of 1939.

The organ continued to be used, often played by Horace Finch, after he returned from War service in the RAF, for a number of years after the War. Modifications were made to the instrument over the years. Firstly, in 1946, the grand piano attachment was removed and fitted to the Tower Ballroom organ, in place of the latter's former upright piano, then the Master Xylophone was removed from the pit to give more space. In 1950 and 1951, British-made Tuba Mirabilis and Solo String ranks were added to the Tower Ballroom organ, but after the fire there in 1956, these ranks were switched with the Tuba Mirabilis and Gamba Celeste ranks at the Opera House. The net result of all this was a greatly improved Tower Ballroom organ; the same cannot unfortunately be said for the Opera House Organ, for the Tuba Mirabilis it acquired has a somewhat "cardboard" sound and does not blend well with the rest of the instrument.

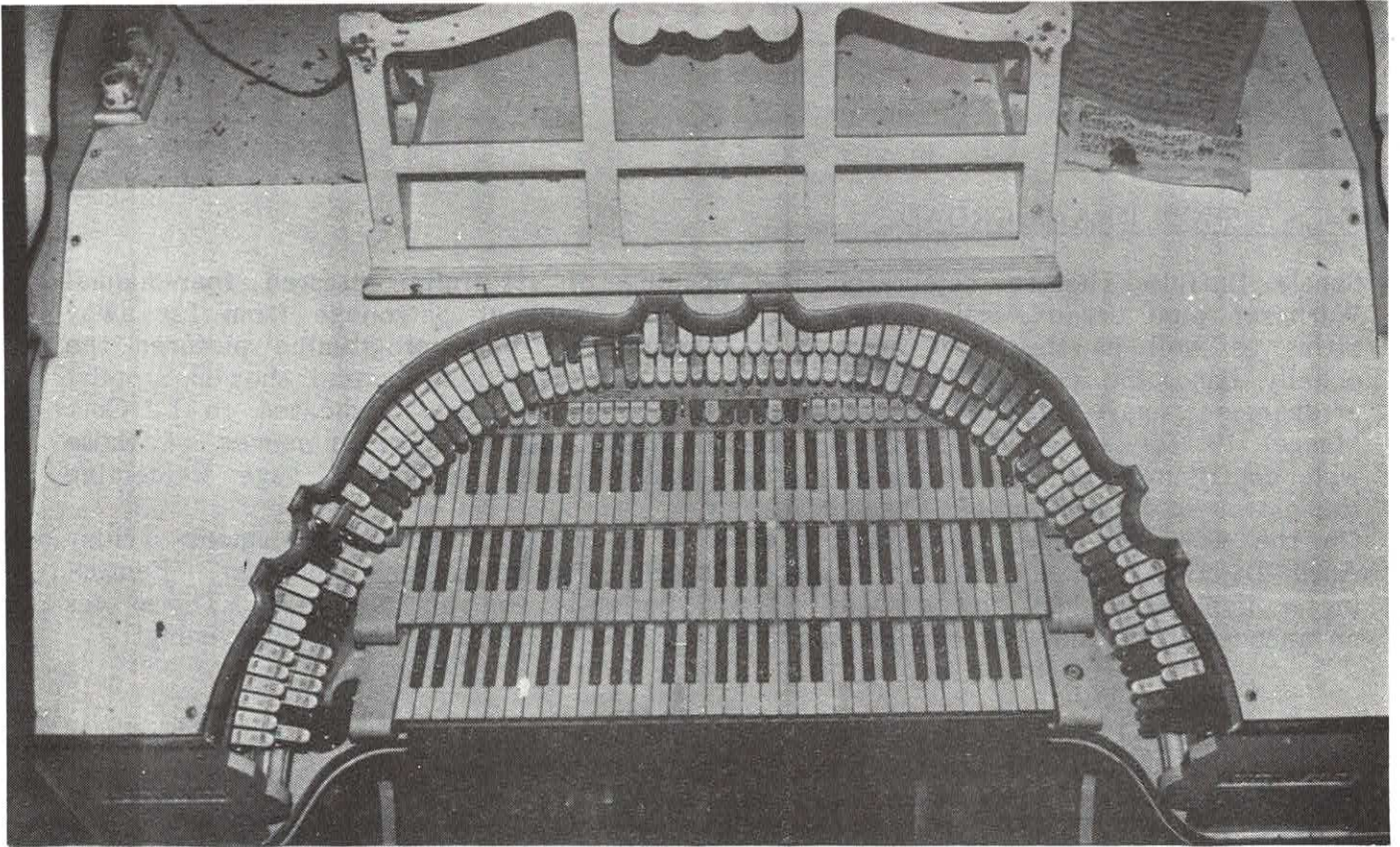
By this time, however, the Opera House organ was being used less, and so these side effects were of little significance. As the years passed,

the number of occasions on which the organ was used declined. Its use was revived slightly when the Tower Ballroom was out of action, and Reginald Dixon made a few records at the Opera House. Mostly it was used only in the winter months and then only rarely, and was occasionally broadcast. It has been seen on television a number of times, as it has often been played in connection with trade union and political party conferences, in most cases to lead community singing, and thus has found its way into news bulletins.

One might almost say it has been a "phantom" organ, with an existence comprising these fleeting appearances. However, the Lancastrian Theatre Organ Trust promoted a concert on it in 1976 with Ernest Broadbent and, from America, Dennis and Heidi James, which generated great interest. Its drawing power in terms of curiosity value alone almost guaranteed a "full house", for few had heard it 'live' for many years. The following year, "Gala Performance 1977" was a successful second concert, again with Ernest Broadbent, who appeared this time with Lyn Larsen from America and trumpeter Ken Turner, Musical Manager of the Blackpool Tower Company. Once again, the fine sound of the organ led many to express regrets that it could not be heard and enjoyed more often in similar events. It is a pity indeed that there have been no more of these fine concerts, but we can still hope that they have not been the last.

The instrument can, however, be heard on record, on 78's, with Horace Finch (11 records), Sidney Torch (one record) and Reginald Dixon (9 records), and on L.P.'s by Watson Holmes, Mike Slater and Robert Wolfe.

List of Ranks: Tuba Mirabilis (ex Tower Ballroom); English Horn; Harmonic Tuba; Diaphonic Diapason; Tibia Clausa; Tibia Plena; Krumet; Orchestral Oboe; Saxophone; Gamba; Gamba Celeste; Flute; Vox Humana.



Opera House Organ.....Blackpool

SYDNEY'S REGENT THEATRE.

It has just been announced within the last few days that a "Temporary Preservation Order" has been placed on the Regent Theatre. As many people are aware there is a Preservation Order in effect already on the foyer areas and also the facade of the building. It had been proposed by the owners of the building that these areas would be retained and a multi-story office block would be built where the auditorium now stands.

The latest development means that the building may not be demolished without the express permission of the State Minister for Planning and the Environment and then only after a period of forty days from the granting of the rescission of that order. It will be interesting to see what develops at the Regent site once the home of a 2/8 Wurlitzer and shortly afterwards the well remembered 3/15 Wurlitzer which was for so long an intergral part of shows at the Regent.

The Regent Theatre now looks a little safer for the future - but what of the Capitol Theatre? The Sydney City Council (owners of the Capitol) are remarkably silent on its future having been so vocal on the fate of the Regent - - -

SINCERE THANKS TO ALL (from Mal Mackay)

Like some Wurlitzers I know, I've had a second renovation
 A few bypass tubes plus some wire configuration
 The blower is now running healthy, the tremms going great
 Like an Ian Davies medley, it is right on 6/8
 Many thanks to member friends who rang my wife Pat
 To pass on good wishes, we both appreciate that
 Others have been helpful in an individual way
 It has to be self rewarding, alas! we cannot repay
 God Bless our Society, we're a mixture of many types
 But we all band together, 'cos we love the wind thru pipes.



SHEA'S SHOW DRAWS CROWD.

Shea's Buffalo Theatre celebrated the opening of its fully restored four-manual Wurlitzer pipe organ April 27 and 29, drawing excellent patronage from far away cities as well as the local area. A handsome eight-page programme pictured the equally handsome console on the front cover - a centrefold spread showed stoplist arrangement, gave location of chambers, etc. - a page was dedicated to L. Curt Mangel III for saving the organ - another page was filled with names of those who contributed to the success of the project - and a special page welcoming the patron to Shea's Buffalo Theatre.

On the welcome page, in special reversed type box was the announcement: Friday April 27, 1984 - Shea's Buffalo Theatre Presents - Welcome Back Wurlitzer - Featuring - Lyn Harson at the console - Jack Bethards and his Orchestra. There was no announcement that Mr. Harson would play a solo concert the following evening!

FOUR DAYS TO MOVE KIMBALL.

Just four days of three weekends were required to move the massive 4-manual 37-rank Kimball Theatre organ out of its scene dock storage location in Pacific Hollywood Theatre and transport it some 30 odd miles to Standard Industries' tremendous warehouse in LaMirada (Calif). Steve Ross headed moving operations for Los Angeles Theatre Organ Society. Much of the moving was made easier by the equipment furnished by LATOS Vice-President Ross Reed, plus several of his employees to help LATOS members. (It would be great if assistance were available here for our projects on such a grand scale - Ed.)

DOCTOR PLANS HOME MOVIE ORGAN BUY.

Theatre organ enthusiasts of Johannesburg, South Africa have been meeting in a residence which has its own theatre and a 3/11 Moller pipe organ. The console has its own lift and the organ is playable by rolls. Recently the residence has been purchased and although new owners plan to keep the theatre intact, they have decided to remove the Moller.

Dr. Arthur Hovis, who is one of the leaders of the theatre organ society there, has made a bid for the instrument. He placed an overseas call to 'The Console' requesting verification of the price the new owners had placed on the instrument. Their price was comparable to prices asked in the U.S. for an organ of this size. Hovis said he plans to become its owner.

R.T.O.S. GOES ON RADIO SHOW.

Rochester Theatre Organ Society (New York) and Radio Station WHAM presented a return to the thrilling days of yesteryear on April 6 when a recreation of an hour-long nostalgic look at Rochester's Radio History was aired.

David Peckham playing the Eisenhart Auditorium 3/8 Wurlitzer led off with a mini-concert which was followed by a taped broadcast consisting of several radio comedy skits interspersed with organ solos and recreation of an original episode of "True Stories of the New York State Police".

The show was produced by Lee Rust, Programme Director of WHAM, and Russ Shaner, R.T.O.S. General Programme Chairman.

OVERSEAS NEWS ... cont.STRONGY TOPS IN A.T.O.S. ELECTIONS.

Organist Walt Strongy topped the recent A.T.O.S. Board of Directors election with 1,192 votes. He was followed by Father Jim Miller with a count of 1,129. The two other winners for board vacancies were Richard Sklenar, and incumbent member and Thelma Barclay. Allen Miller, incumbent board member, and Tom B'hend came in under the top four. (Congratulations Walt from all your friends in T.O.S.A.!!!)

THEATRE IS SOLD TO LIGHT OPERA GROUP.

San Bernardino (Calif), city officials have sold the California Theatre building to the local Civic Light Opera Association. The theatre has an original 3/10, Style 216 Wurlitzer installed that receives maintenance work by members of Tri-Counties A.T.O.S. Chapter.

According to Manager Dale Jenks a minimum of \$20,000 will be spent over the next 3 years to renovate the theatre which is the home of CLO productions.

DONERS 'BUY PIECE OF SCOT ACTION'.

"Buy Yourself a Piece of the Action" - at 10 pounds (sterling) per stop! Organ lovers have the opportunity in Scotland to become involved in the enlargement of a theatre pipe organ by donating funds to the project. At least 5,000 pounds has been raised for a new four-manual console and solid state relays that have been designed by club members who are installing the instrument. A total of 10,000 pounds is needed.

Those who donate will have their names inscribed on a large plaque to be hung by the console on permanent display.

BRITISHER GET ORGAN AFTER 15 YEARS!

For 15 years Charles Davidson of London has been trying to get permission to restore the Rutt 3-manual 6-rank organ in the Regal Cinema, Highams Park. Owners never gave him permission to do so but allowed him to 'watch over' the instrument. Two years ago the cinema changed hands and then it was decided to remodel the place to become a snooker hall. Davidson was told to submit an offer and subsequently purchased the organ. He has hired out the console to Pinewood Film Studios to be used in a new science fiction comedy being filmed there. Eventually the organ may be installed in a London cinema owned by friends of his.

GERMAN BUFF LISTS ORGANS.

German organ enthusiast Wolfgang Schaa, who died in December 1983, compiled a theatre organ installation list for Germany. His project was a difficult one. Many organs were lost during World War II, and to make matters even worse, documents and records were also destroyed. In the Spring 1984 issue of 'Cinema Organ', official quarterly of the Cinema Organ Society of Great Britain, the first part of Schaa's complete list of organs is published. It includes 8 Wurlitzers; 20 Weltes; 18 Walckers; 23 Oskalyds; 4 Christies; 3 Phillips; 3 Steinmeyers; 1 M. Weise Plattling; 1 M. Weise; 1 Standaart; 1 Hupfeld; 1 Hupfeld-Zimmerman and 1 Seifert.

Most of the installations were in theatres. There were several residence, hotel and radio station installations noted.

OVERSEAS NEWS ... cont.TOOTING'S TOOTIN'

Les Rawle, who heads a restoration team that is putting the 4/14 Wurlitzer back in shape in the Granada Cinema in London's Tooting District, has disclosed the instrument is now fully playable as far as its pipework is concerned. Involved with it is the releathering of the glockenspiel, xylophone and chimes. The chrysoglott is still to be done. There has been a problem with shrinkage caused by heating pipes which run through the orchestra pit.

Rawle also noted that as yet, no agreement has been reached with Granada management for alterations to enable the console to be elevated into view. (Alterations were made to the orchestra pit area when the building was converted for use as a bingo hall - Ed.)

- - - News source, "The Console Magazine" May & June 1984 issues.

THE SAME OLD STORY - (Coast to Coast and Around the World)

We reprint from the July 1984 edition of "TREMULANT" - Journal of the Western Australia Division of the Society, the President's Message. It would undoubtedly apply equally if it were written by the President of any Division of T.O.S.A. from Queensland to Tasmania, from Western Australia to New South Wales, and of course not forgetting Victoria and South Australia - we all share this common problem. Overseas too the same applies!!!

"At a recent Committee Meeting, discussion arose on the fact that it was not only Committee members who made the Club or Society what it is, but every member. The Committee can give a lead but it is up to the individual member to assist in any activity that we engage in, and likewise when Committee members give this lead by undertaking concerts and other activities, it behoves all members to assist whenever possible, be it in publicity, selling tickets, door attendants, canteen assistance etc. It is only what we put into the Society that we can hope to make it stronger and more enjoyable for others and therefore successful for ourselves.

Some members pay their subscriptions and expect others to do all the work instead of sharing some tasks that enable the Society to function. I think you will agree that some of the members have valid reasons, perhaps health for example, but let us hope that other members do not make excuses when called upon to assist the Society in its efforts to sustain interest in the Theatre Organ. I am sure current members would be the poorer if they had not joined the Society, met people with similar interests, enjoyed concerts and gained knowledge.

The Committee asks and expects your help at all times in making the Theatre Organ Society of Western Australia an enthusiastic group who are doing their utmost to foster the Society's future."

The message is plain - it applies just as much to YOU as it does to any member in Western Australia. Don't wait to be asked - please offer your help NOW.

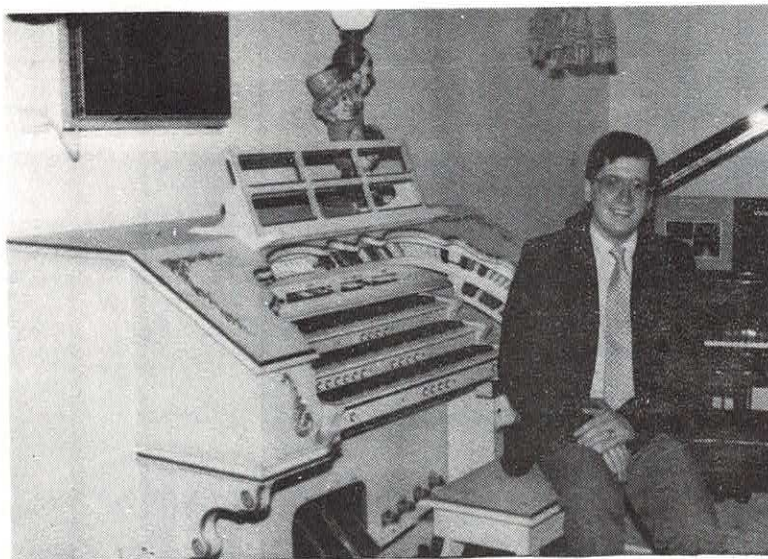
WALT STRONY

Theatre Organist Supreme

A small but very enthusiastic audience gathered at the home of Ian and Kerry McLean on Sunday 15th August to experience the musical magic and mastery of Walt Strony playing Ian's magnificent Rodgers Century 340 theatre organ.

Walt Strony's last visit to Australia, as featured organist at the National Convention in Sydney in 1980, drew critical acclaim for his pleasant manner and personality and, more particularly, for his superb musicianship. I recall writing that Walt showed a unique sensitivity to the music he played. His carefully selected registrations and his dedication to maintaining musical integrity in his arrangements combined to give us the unique style of a brilliant musician as both a technician and a showman with wide audience appeal.

Walt's programme at the Rodgers was varied in its musical content covering popular classics such as Sabre Dance, Waltz of the Flowers and Military Polonaise and show tunes such as Serenade (from the Student Prince), Memory (from Cats), and Up Where We Belong (from An Officer and a Gentleman) to the old war-horse theatre organ pieces like Swannee, Jealousy and Tico Tico (one of his encores). There were other pieces, of course, and they are not to be regarded any less by their absence from this list.



All pieces were played brilliantly with a finely tuned and developed 1980 sensitivity in a style that is fresh and not copied from someone else and with obvious enjoyment emanating from organist to music to audience.

I have just two criticisms.

The first is that the programme perhaps contained too many theatre organ "standards", "pot-boilers" or whatever. But I will qualify that by saying that I didn't notice this on the day (only by writing this review and looking at the list I had written of the pieces played) because Walt's treatment of them made them sound like music yet to be released.

The second is that I thought the 1812 Overture didn't suit the style of the instrument. But, again, I will qualify this criticism by saying that the piece was played with such brilliance and delicate interpretation that the music outshone the sound.

We were treated to a maestro!

by.....Clinton White.



Above.
Walt Strony with his host
for the week-end, Ian McLean.

At left.
Walt Strony seated at the
Rodgers Century 340 Theatre
organ.

CAPITOL HAPPENINGS

Sincere thanks to those people who at very short notice turned up and helped with the first move into the Orion Centre at Campsie.

We will omit comments made about the gentleman who invented 32foot diaphones!!

Flo Lawler and Betty Weismantel made sure the inner men were looked after. (Did Flo shed a tear when the 32 footers left her garage?)

Ross Adams waved his majic wand and produced a pantec (and a lot of trained muscle power). Peter Ellis, John Harrison, Frank Hickson, Adrian Holmes and son in-law David, Athol Phillips, Barry Porter, Doug Smith, Jack Stronich, John and Norm Weismantel all lifted, pushed, heaved, struggled, crawled under the floor and generally provided the necessary manpower to complete the first, and probably the heaviest and dirtiest move on this long project.

Newsman and photographer Ron Wilson made sure it all went on record.

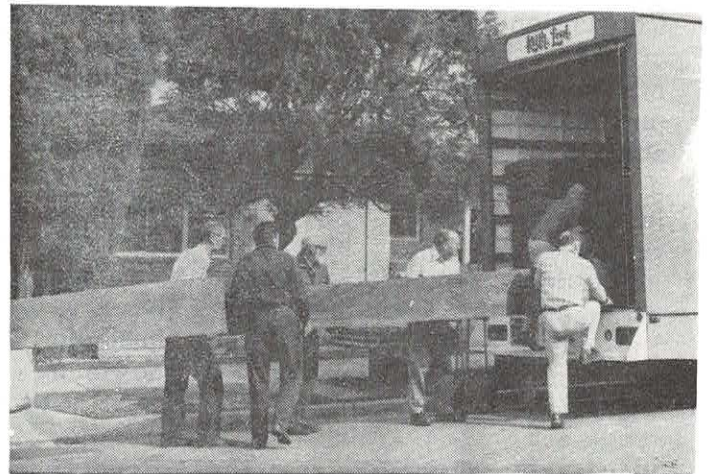
And there were many others. A couple I had "up my sleeve" (good under floor men), many already committed, and others I could not contact within the time allowed. When the chips were down, a terrific response.

Many thanks again for your support.

Alan Misdale.....President.



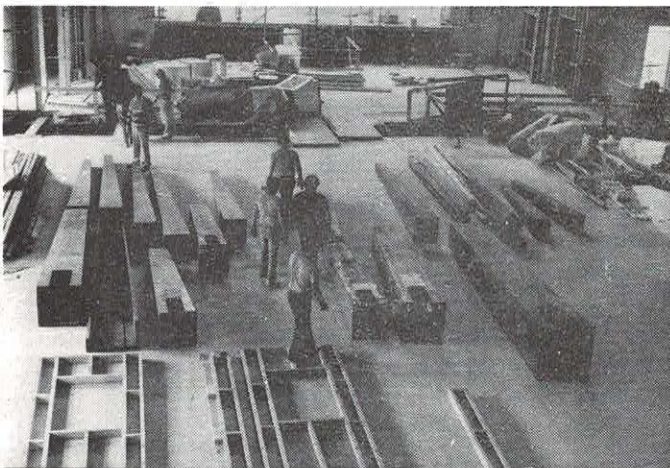
Moving pipes from Flo Lawler's home



Loading pipes into Ross Adam's van



Juggling pipe through side door of Orion Centre at Campsie



ABOVE.

Laying the pipes out in order before placing them under the floor.

AT RIGHT.

With great effort and sweat the largest pipe was finally placed under the floor.

