

T.O.S.O. NEWS

incorporating **THE DIAPHONE**

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

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WHAT'S ON IN JULY:

6th July, Saturday 8 p.m. The home organ party as advertised last month at the home of our member Mark Gabriel has had a change of guest organist and we are pleased to advise that the very capable Reg Black will be featured at the console of the model 4570 Wur-litzer electronic organ. Mark's home address is 27 Yarran Road, Oatley, and the phone number is 579 2169. Please phone immediately to make your booking as seating is very limited. Admission to this excellent evening's entertainment and fellowship will be \$1 per person with all proceeds to the Capitol Wurlitzer rebuilding and reinstallation fund.

13th July, Saturday 8 p.m. Our President Herb Wyatt will be featuring **THREE** Organists and a guest artist Mauri Rogers at this home organ party at 39 Roland Avenue, Wahroonga (first turn left after entering Fox Valley Road from the Pacific Highway. Gregory's ref. Map 66 B-15). Herbert's organ is a Conn Theatre DeLuxe and a very agreeable evening is assured for those that come along, supper will be provided but to make certain of your reservation be early to phone Herbert on 48 3427 as accommodation is limited. A donation of \$1 to the Capitol Organ Fund is asked.

16th July, Tuesday 7.45. We have news from Frank Thornley of a concert being organised at the Ryde Civic Centre featuring Ray Thornley. The organ used in the concert will be the latest Lowrey, the Lowrey Symphonic organ with both brass and the new string symphonizer unit.

The addition of the string symphonizer brings the Lowrey closest to being an orchestral organ the string effect is really uncanny in its realism. Connected to the organ will be a battery of tone cabinets and Leslie speakers to give a spread of sound not usually heard with electronic organs. The assisting artists will be Sydney swinging gospel folk group "Sound Advice". Ray Thornley's new record "Lowrey Showcase" will be on sale at the concert for the price of \$3.98. Tickets are \$1 adults 50¢ children and pensioners, the proceeds going to charity, and are available from Flanagan & Winter Pty.Ltd, 1 Palmer Street, Parramatta. 2150.

31st. July, Wednesday 8.00 p.m. Quarterly General Meeting to be held in the factory of Bert Moody. As Bert manufactures the Baldwin Organ this will also be an opportunity for a technical lecture on a subject of great interest to many and Bert is going to withhold two completed organs so that we can be entertained. After the remarkable success of the previous Quarterly General meeting held at Joh Congert's Organ Stop Showroom I would suggest that this meeting is an absolute must. It is proposed that the actual business meeting take no longer than three quarters of an hour and we would ask all those attending to please bring a portable chair to sit on as the building is a factory and facilities for seating are very limited. The factory address is 126 Bombay Road, Lidcombe.

DATES FOR YOUR DIARY.

13th September, Friday: Home Organ Party at Mark Gabriels, featuring Eric Smith and a feature of the evening will be a screening of the film starring Lon Chaney "Phantom of the Opera" with Eric Smith's accompaniment at the Organ all proceeds to the Capitol Organ Fund.

14th September, Saturday: David Parsons, Organ Party at Beecroft.

22nd September, Sunday: Free concert at the Wurlitzer Organ in Marrickville Town Hall. Organist to be Peter Held.

CONCERT REVIEWS.

Jonas Nordwall at Chatswood, by C.B.

A warmly responsive (but not over-large) crowd gathered at Chatswood Town Hall on June 7th to hear our American guest, Jonas Nordwall present a fine concert that was very nearly an embarrassing non-event. Due to unfortunate circumstances (the most unfortunate being that the Wurlitzer is not in a fit state for concert work), Jonas was unable to play the pipe organ and it was only through the superhuman efforts of Victorian TOSA member, Bill Glasson, that the concert went ahead.

Despite a broken windscreen and a mechanically suspect rental truck, Bill provided a magnificent three manual Rogers Organ with Glockenspiel unit (and thirty-eight speakers), a combination that, bluntly speaking, put the pipe organ to shame.

Jonas opened a carefully selected program of theatre organ favourites with "Valencia" and went on to present a display of outstanding musicianship (three keyboards played with two hands?) The music included a selection from "Paint Your Wagon", the "Overture to Barber of Seville", a "Fiddler on the Roof" selection and a magnificent rendition of "Czardas". In response to audience enthusiasm, Jonas played two encores. The first was Bach's Fugue in G (the Jig) which somehow turned into the "Irish Washerwoman". The final encore was "The Entertainer" which showed off the fabulous percussion voices (particularly the piano) of the Rodgers Organ.

To sum up, a concert that was superbly played and presented by the cream of America's rising talent - Jonas Nordwall. Sydney organists should note that an organ in less-than-best condition is not worth the risk to your reputations.

Marrickville Municipal Council's "Gems from the Sydney Philharmonia Chair" was presented on a Freezing cold night and mid week to a surprisingly large audience. Those that did attend were amply rewarded by an excellence of musicianship and presentation that we sometimes take too much for granted from our local artists. Eric Smith's ability as a solo organist thrilled the audience with his Pomp and Circumstance March, South of the Alps Suite, Widor's Toccata and his exemplary accompaniments have to be heard to be believed. Eric is a fine musician and we are very fortunate to have his enthusiasm with us. Julie Madden enchanted us with her singing and outstanding for this reviewer was "This is My Beloved" which had me thinking that Julie and Eric must have spent many hours on the arrangement as Eric was away playing a counter melody which fitted so beautifully it made one feel the choir had joined the accompaniment as well.

With John Freeland the Flautist Eric changed to the piano for accompaniment and they both did exquisite work with "Sal Tarello", "Humouresque", "Poeme" and "Waltzing Matilda". The musical highlight of the evening was the thrilling soaring qualities that the Sydney Philharmonia Choir together with our Wurlitzer Organ achieved. The outstanding songs being, "How Lovely are thydwellings" and the magnificent "Hallelujah Chorus". All those who took a part in the presenting this evening's entertainment on behalf of the Autistic Children's Association of N.S.W. are to be enthusiastically congratulated.

26th May, 1974. FREE SUNDAY AFTERNOON CONCERT AT MARRICKVILLE ORGANIST - BILL SCHUMACHER.

Bill Schumacher's Free Afternoon Concert at Marrickville was attended by about 150 people who heard ballad type popular music. The type of music which is so easy to listen to and appeals to so many within the society. Bill's ability is well known to us all and during his recent visit to America he played for concerts and was enthusiastically received by the Americans

Bill's easy and relaxed style has a lot to recommend it and his light selection of music and stop registrations made for a pleasant Sunday Afternoon Concert.

RETRACTION.

Last month we made a terrible blunder during the review of the Quarterly Meeting, of stating that Joh Congert entertained us on a Yamaha Organ. This is completely incorrect - the organ used was the new National SX 7000, but we are sure that Joh would be very happy if he knew of the number of people who rang to tell us of our mistake - it has turned out to be a bit of back-handed advertising for him after all.

THEATRE ORGAN BROADCAST.

A programme worth mentioning to all new members of TOSA which features usually a 10 minute segment from Malcolm Patterson (South Australia's TOSA President) is the programme presented by the Australian Broadcasting Commission on Saturday night and the Theatre Organ Section is usually between 8 p.m. and 9 p.m. on 2BL. Just recently Eric Smith, the Regent Melbourne 4/19 played by Stanfield Holliday and Gerald Shaw have all been featured - this programme I can thoroughly recommend. Another programme on the A.B.C. 2BL called "Century of Song", features Knight Barnett at the ex-Adelaide Regent 3/15 Wurlitzer Organ and this programme is timed at 5.30 on a Friday afternoon.

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TEACHERS CORNER by Joh Congert

This time the motto is quite simple: "Many people playing the organ are quite often trying to do too much". It is quite common, even amongst big-name organists to elaborate on the melody, playing around with the melodic contents, adding huge amounts of fill-ins, extending the harmonies, adding enormous pedal selections, etc, and while doing this they completely lose the melody. Sometimes this is accidental, often it is done to mask the lack of musicianship of a performer. Some people will try to impress with technical knowledge and keyboard dexterity subjecting their audience to exhibitions of ability rather than musicianship. Not only is this difficult to do, it is also unpleasant to listen to unless it is done with a great deal of taste. Recently an audience was subjected to the Toccata and Fugue in D Minor done in a fast moving 6/8 beat. Very clever, but not nice. Organist Ken Griffin, who must have sold more organ records than any other organist, was aware of this.

His music is very simple, very predictable, very listenable and because of all that he became virtually a millionaire. The beauty of his music lies in its accuracy, simple melodic lines, understandable harmony, never harsh, never clashing, an easy pedal, spot-on timing. In short his style was confident to the point "I've got nothing to hide". Without too much practice we can all learn to play in this style. The only thing on which there is no compromise is accuracy in fingering, in harmonies in pedalling and in timing. Of course the choice of registrations is very important but that is the subject of a future article.

INTERSTATE NEWS

We have news that our seemingly tireless organist, Eric Smith, will be making the first concert performance for a N.S.W. Organist in Adelaide at their 2/12 Wurlitzer in Wyatt Hall on Saturday, 24th August, 1974. He is also, during his visit to Adelaide, engaged for a teach-in. Congratulations Eric and S.A. Division.

WEDDING ANNOUNCEMENT

Members Fred and Sylvia Coxhead of Panania and family and friends were pleased to have Clif Bingham as the officiating organist for their daughter's marriage to Ralph Dixon on 16th March at Panania Methodist Church. Barbara has since been busy competing in Yamaha Electone Festivals and achieved 3rd place at Bankstown, 2nd at St. George and 2nd at Liverpool in the Senior Section.

NEWS FROM OUR PRESIDENT

President Herbert reported that he had spent a most enjoyable night at the Teachers Federation Concert Hall in Sussex Street on the 15th June acting as one of the four judges at the Yamaha Electone Contest Finals. He noted some excellent talent amongst the youngsters competing and was happy to say that the judges seemed to be of one accord in their choice of placegetters.

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LETTER FROM FRANK ELLIS.

In the announcement of the Ian Davies concert at the Sydney State Theatre, which appeared on page 2 of the June TOSA News, it was stated, and I quote "Ian is the last of the full time Theatre Organists who is still actively employed playing professionally" etc. end of quote. May I point out that this statement is totally incorrect. Former full time theatre organists during the "great days" who are still playing professionally include such well known and loved, names as, Reubert Hayes, Dennis Palmistra, Charles Tuckwell, Carol Bowman, Clarence Black, etc. There are probably others whose names elude me at the moment, but with due respect, it is more than obvious that Ian is not the "Last of the Mohicans".

The recent deaths of Gerald Shaw and Arnold Coleman leave us all saddened, especially when we realise that we shall never again hear them "in person". The best we can do now is to try and recapture their artistry through the playing of whatever tapes or records may be left to us. A poor substitute for a live performance! I believe, and I'm sure that many TOSA members would agree with me, that arrangements to hear as many of the above named organists in concert as possible, should be made as soon as possible. Time does not stand still for any of us, not even for our revered and loved theatre organists who do grow older as you and I do. Lets hear and enjoy their great talents now whilst we are still able to do so - lets not keep putting it off until it becomes too late. Lets fill our ears with their music now rather than fill our hearts with regrets later on. I hope members who share my feelings will let the Committee know, so that a start can be made to correct the imbalance in programming of younger organists and the "not quite so young".

Cordially yours,
FRANK ELLIS.

THEATRE PIPE ORGANS AGAIN BEING BUILT. - by Blair Linnett.
The era of the Theatre Pipe Organ has turned full circle it seems as it is reported that new instruments are once again being manufactured. In the U.S.A. the great popularity of the "Pizza Parlours" (now taking on in this country) has caused their construction to mushroom, and as an added attraction many of these eating houses have installed ex-Theatre pipe organs, complete with resident organists. So much so that the supply of second hand instruments cannot match the demand. As a consequence the cost of pipe organs in America has skyrocketed and \$30,000 to \$40,000 US is not an uncommon price for a good instrument. Two manufacturers have taken advantage of this demand. Wicks and Moller have commenced manufacture of seven and eight rank theatre pipe organs complete with authentic horseshoe console, traps and percussions. The cost is \$30,000 and upwards.

This event has introduced a new controversy. Are these new organs Theatre Organs or will they have to be called "Pizza Organs".

Ack. Qld. Tibia

MEMBER ON THE SICK LIST.

We have news that our member Alan Tarrant, one of the original foundation members of the Theatre Organ Society is seriously ill at the present time and we wish him a speedy recovery and return to good health as quickly as possible and we mention an article and photographs of the Schrober Theatre Organ for which Alan is the local distributor in Australia and the article appears in Electronics Australia, current issue.

THE ROXY THEATRE - NEW YORK ack. "Console " Magazine.

Most people interested in Theatre Organs will have read Ben Hall's history of the New York Roxy Theatre called the "Best Remaining Seats". The theatre is now demolished but it had three Kimball theatre type pipe organs installed the largest one having 34 ranks and three consoles which could be used simul neously by three organists during a stage presentation. There appeared in a recent edition of "Console" magazine the incredible history of the final hours of a great theatre and its organs the raconteur being Richard E. Loderhose.

"So you want to know about the Roxy organs! That was some deal!"
"Just as a prelude to what took place during the final days of the theatre, it is important to know a little of the history of the Roxy installations. The main organ was maintained by Mike Shum. He died a few years ago and during his lifetime at the Roxy, he was a good friend of Dan Papp, who held the similar position at the New York Paramount. The two men helped one another occasionally by trading leathers, parts, etc. It was through Dan that I met Mike.

"During this time, which was well after the time the organs had seen their prime use, I was able to purchase many organs in the metropolitan area, and, if I had room to store them, at one time, I could have purchased every organ they owned - all at very reasonable prices, too. Several of these, for example, were the 175th Street and Valencia Theatres Morton organs.

"The first organ purchased was the one from Radio Stations WJCA a late factory installation by Wurlitzer. Next, it was the Staten Island Paramount Wurlitzer. This organ is now part of Larry Bray's five-manual Wurlitzer in Salt Lake City. Finally, an opportunity came along to purchase the famous New York Paramount Theatre Studio Wurlitzer. This one I purchased and installed at my home in a special studio, it remains there today and I intend to keep it. But now, back to the Roxy story.

"One day a call came from my friends at Loew's and I was asked if I would like to buy the Roxy Kimball - the five manual 34-rank organ. My first thought was "where the hell am I going to put it?" The Loew official's terse statement was only - "Get over there and I'll tell you the person to see!"

"Two brothers were wrecking the big house and selling everything in the building from ladies' commodes to stage counterweights. They had bought the theatre and were turning everything possible into cash - vases, paintings, all the furnishings. When I arrived they were sitting there like money changers in Las Vegas, selling for retail!

Before going to the theatre, I figured I'd better have cash and went to the bank and drew out fives, tens, twenties and a few other larger denominations - I want to bid 'Jewish' bankroll.

Walking to the main foyer, I spotted one brother and said I wanted to see the organ. "Oh, we got another nut," was his only reply.

After talking for a few moments he said, "Look, I got no time to talk. There's an organ up there (he pointed to the Rotunda organ), Do you want that piece of junk?" "No," I said, "how about the one inside?" He said to see his brother and pointed into the theatre proper. The next stop was on stage where the other brother sat under a work light, just as if he were the closing act or a janitor with a broom. After introducing myself he replied, "So what?" "I'm here, that's what"! was my tart reply. "Well, you here to look or buy?" I opened the bankroll I brought out of my pocket and his eyes almost went through his skull and he obviously thought "Here's a nut with some money," and he looked as though he were thinking he was going to take me for whatever he could. We then went through the organ which was under the stage. I had already been through it many times. Now it was disaster - posthorns lying on the floor, strings rusted, the trap room was in total ruin, the piano was falling apart. Water had leaked through into the chambers from the stage after an ice show had played the Roxy and all but ruined this Kimball. The string chamber, fanfare chamber - all divisions were in bad shape.

There were no lights and it was extremely dangerous to wander in the chambers. Halfway through the brother piped up and said "Listen, I'm not gonna get killed down here. You wanna look, okay, look. Make a list and when you come back up let me know if you want it". I had a five-cell flashlight (years of experience in organ looking had taught me to be prepared) and one of my men with me. We were tied together so we didn't get lost in the inky darkness.

Ben Hall had told me how big the place really was, and I realised how large it was, enormous, in fact, only after I started removing parts of the three organs. But back to the

main Kimball. I saw 16' double trumpets, beautiful spotted metal 16' double English post horns, rare things that you will never see again. These were in absolute mint condition with chests. Ben came over in the afternoon and we laid the post horn out. There were a few missing notes, but I knew the rank was no good because I've never yet heard a good Kimball post horn in my life - there's no fire to them. However, the rank was given to me, so I took it.

What I wanted of course were the consoles, especially the big five manual job. The backstage brother said he thought it was down in the second basement level. We staggered down to Mike Shum's workshop and found the monster size keydesk. There was electric power and light bulbs were screwed in in sockets so we could appraise the problem of getting the large keydesk out. When it had been lowered through stage trap doors there was only room for the inch and a half line to clear the hole. Since no wires had been cut, there were hundreds of feet of cabling that ran right out to the spreaders. Back of the main console were the two three-manual keydesks that had originally been mounted at the side of the big one on the elevator in the orchestra pit.

When the organ had been ruined by the water flooding down from the stage, Mike Shum took a three year job that stretched into five to rebuild the Kimball. He was trying to releather the organ, which was insane because so much of it had been warped. Actually, he was just trying to keep his job. There was much expensive leather left, and he knew the instrument would never play again, but he couldn't give it up. It was certainly sad.

After looking it over, I returned upstairs and told the brother I wanted him to come down, that there was one thing I wanted to buy. When I said "buy" down we went with his hand on my shoulder, Indian file fashion, and I pointed to the five-manual and said that was what I wanted, and offered him \$100. "M gawd, he screamed, literally, "there's tubing in there worth mor'n that. I can rip it out and sell it to the junk man."

He was giving me a real working over, but we finally reached an agreement. "Don't tell my brother what I'm selling it for," he advised. I agreed, but made him write out a bill of sale. He asked what else I wanted. I laid out various things and insisted on bills of sale. One item was a Novachord in perfect condition. Ben Hall wanted it and I gave it to him. He never came back for it and I think it went down with the building.

At the time I was acquiring parts of the Kimballs, I owned a Cadillac convertible and we used it for a truck. We loaded 16' post horns across the car, ruined the upholstery, and one time when driving across town, a cop pulled us over and asked us what we had. "Rockets," I replied facetiously. And he almost arrested us on the spot.

At the time there had been a great deal of rocket talk and national nerves were on edge because of Russia - and the big pipes did look lethal. We had to blow on one right there on Fifth Avenue to make him believe they were organ pipes! After that he laughed and we drove off.

I purposely didn't buy the entire organ, figuring I would nickel and dime it to death and perhaps the brothers would give me all that was left anyway. And we finally got it all except the 16' double trumpet.

To save the console from organ hawks stripping it, we rented a large A frame from a trucking company and lowered it down to console level. There was a two-inch oil line that had been run in after the keydesk was put in the sub basement and it extended over the top of the big five decker. Two huge Poles came down with sledge hammers and made short work of removing it and we had two barrels to catch the oil that poured out. The other two consoles had been stripped for parts to keep the main console in shape and they were left in the basement.

Ray Bohr, Ashley Miller, the whole New York gang was on hand when we brought up the big one. It was an astounding sight to see it dramatically come into view.

The A frame raised the keydesk to stage level, but there was still the orchestra pit wall to get over and this almost made me walk away from the whole project because it looked like an impossible task. After deliberating, and talking to one of the brothers, I gave him \$50 and said I wanted the wall "down"! Thirty of the 50 dollars went into his pocket and \$20 to the Polish foreman. He rattled off something in Polish and again the gigantic Poles came in with sledge hammers, and 'poof' down the wall went. They started to walk away and I yelled, "Wait a minuts, you're not done, all this rubble has to be cleared out!" Another ten bucks got the area cleared and also 10 men to help push the console up the aisle to the doors.

The keydesk wouldn't squeeze through and the doors couldn't be removed until the purchaser came to take them. At this moment the other brother saw the console and asked, "Wherein hell'd you get that?" When he found out that his brother had sold it without telling him, he almost walked back stage to kill him! I just continued pushing the big one after we removed the two cheeks and two stop tablets and eased it through the doorway. It rolled into the lobby and then we stopped it at the sidewalk and the 10 men started walking away.

Unattended, the keydesk began rolling down the street on the dollys and people stopped to stare at this huge thing - it makes the Wiltern Kimball console look like a midget. We had

an answering service going soon, explaining what it was while a cop and three civilians helped keep it from getting away. Finally, it was on the truck and the main cable required the entire rear end of the truck. The load was deposited without further incident in the warehouse across town.

When we went back into the big theatre, the other brother was waiting to get his licks in. "Now I'm gonna sell you that organ up there," he said, pointing to the Lobby Kimball player organ. "I don't want that hunk of junk," was my quick reply. "Will you give me \$1,000 for it?" The answer was still "no!" Except for the console the organ was good, but by this time I had about all I could handle. Then he tried to sell me the roof carillon. It was gigantic, and he finally offered it to me for \$150.

To go back a minute, when we were removing the main organ, a man whom I had never seen walked up and wanted to know what I was doing with his organ, referring to the big one. I thought he was kidding and said, "Out of the way, you're dead if you don't move because I'm coming through with these pipes." He was about 50 or 60 years old and a big, tall guy. But at this point I was covered with 30 years of grime and in no mood to fool with some nut. I kept walking.

He followed protesting that it was his organ, and as we were placing the pipework on the stage, I learned he was a well-known organ enthusiast in a midwest city and had already sold the Kimball to a Catholic Church. He had accepted the money and deposited it. Coming to New York, he had missed his plane and I arrived first at the theatre. Losing the big one, he did the next best thing and bought the lobby organ and then went out to make arrangements to remove it. He hired a piano mover, the only person he was able to find, who came in to take out the console. It was placed in a sling and as it was swung out over the lobby, it toppled out of the sling and crashed to the floor - like an Irish watch - flew all over the place. The buyer almost had a heart attack right there. He stormed out and got an injunction to stop demolition of the theatre and get his money back. Apparently someone took him aside and explained that his health might not hold up if he stopped the tremendous wrecking job just for the sake of an organ. He left and never returned as far as I know. About the only thing left intact on the broken console was the name plate, and as the remains were being swept up, I went over them with a screwdriver and removed it. It was another sad incident to see it all being swept out with brooms.

The same brother came to me again because I still had a sizeable bankroll. He was like a hawk looking for a piece of meat.

"I gotta organ up on the roof. Do you wanna see it?" he asked. This was the broadcasting studio organ. Non-committal, I shrugged my shoulders and answered, "Maybe?" There were no elevators in operation and the building was actually rocking from the wrecker's activities as we climbed the stairs to the top floor.

"We can't stay up here too long," the brother told me. I didn't doubt his word in the least and expected part of the floor to give way at any minute.

The first thing we saw was the Paul Ash music library. Ben Hall was with me and he opened one tray and took a load of arrangements out. Later on he took them over to Ray Block who was then in Ed Sullivan's office. They were 40-piece band scores. Block later told Ben they were marvellous, but that he didn't feature ukuleles any more! The file cabinets in which all the music was filed were worth a small fortune. All of that went down with the building.

The brother was still hot to sell me anything he could and so all of us went up to the roof to look at the carillon set. These really should have been donated to some public institution, a school or university. They were truly magnificent. One of a kind. "Gimme fifteen hunnerd for 'em" was the next suggestion made by the brother. It would have cost at least \$5,000 to remove them. They finally crashed down with the building and looked like rockets hurtling earthward when they fell.

Then we walked back to the studio to look at the two-manual Kimball broadcasting organ. The room looked just as if a program had been concluded and the participants had gone for the day. Everything was just as it had last been used for the famous "Roxy and His Gang" radio shows. "Gimme a hunnert bucks and take what you want," offered the brother. It was impossible to get the console out since the elevators had been disconnected and it was getting extremely dangerous just to be in the part of the building where the studio was located. I thought of taking the reed ranks and solo tibia.

The installation was nice and tight, but the organ didn't amount to much itself. We left everything to crash down with the building because of the time factor and because I wanted to remove the main relay of the big auditorium Kimball. This had to be completed relatively quick since the wreckers were making fast strides in knocking the building down.

The finale of the Roxy was like the final scene in King Kong - the tremendous beast slowly sinking into oblivion - all you could see of the main organ was the tops of the diaphone as it was smashed down and covered over. Most of the main instrument including the blower, the studio organ and the lobby organ were a complete loss. They are all down there under the top fill with a new building built on top of the heap.

Eventually, I sold the Kimball 16' English post horn. It was a fabulous rank and I would put it up against any Wurlitzer post horn that can be found. No matter what anyone tells me about Wurlitzer being so good, this particular Kimball stop was excellent above all other makes. It was the company's best rank that was produced over all its others. I later bought it back and have it in my own organ.

I also have the Kimball 16' Contra Fagotta (a light-toned and neutral colored reed bass; has distinct pitch impression as well as moderately developed overtone series, which keeps it from standing apart from other stops - according to Stevens Irwin in Dictionary of Pipe Organ Stops - Ed), and it never goes out of tune. From the big Kimball I also have two strings both 16', the Oboe Horn and Bassoon. They were all 16' ranks and there were about 15 removed altogether.

It was a shame that better planning or provision for selling the three organs was not considered so that all of the good ranks and other components could have been preserved. The wreckers could have realised more money and organ buffs would have benefited in acquiring well made pipe organ parts. There were many other items in the building that should have been saved, but speed was the order of the day and thus much was lost.

Before leaving the interview session, Dick Loderhose promised that one day he will recount the removal of the framed New York Paramount Studio Wurlitzer which he now has installed in a special studio building adjacent to his residence.

'BIG MO' FOR SALE: (Ack. Vox Melb)

It is reported from various sources that 'Big Mo', the 4/42 Moller organ in the Fox Theatre Atlanta, Georgia is for sale. This magnificent organ in an equally magnificent theatre was recorded by Rob Van Camp for Concert Records a couple of years ago and the theatre was featured in February 19th, 1971 issue of "Life" Magazine. Billy Nalle has also featured the organ in A.G.O. (classical) convention, and it was one of the highlights of the convention.

FAMOUS ENGLISH WURLITZERS FOR SALE. (Ack. Vox Melb)

We hear on our ever busy grapevine, that two very famous 4 manual Wurlitzers are for sale.... The State Theatre Kilburn, and the Granada Theatre Tooting.

Furthermore, our spy tells us that out of some 16 bids for Tooting, 4 are from Australia, while there are 3 bids from Australia for Kilburn.... come, come, don't keep us in suspense too long. Tooting could be a troublesome one, seeing that it was flooded recently, but Kilburn should be o.k. Should one

of the Aussie bids be successful, we had all better start digging bomb shelters, seeing what the English hurled at us when the Dendy sneaked a little Compton!!!!

A.C.T.DIV.OF TOSA ALSO HAVE A THEATRE ORGAN (Ack. Fox Melb)

The small, but very active A.C.T.division have not been slow to buy their own theatre organ, and in fact have the makings.

The console is a two manual Wurlitzer, perhaps from Hobart, which was originally a 2/7. The pipe work obtained with the console is Christie, originally from the Empire Theatre, Dunedin New Zealand.

Added to this, are five ranks collected by the ACT President, Terry Lloyd, which are Kilgen from America, and are on offer to the division.

The initial specification calls for 8 ranks, with provision for two solo reeds to be added at a later date, and make the stop list close to a standard 2/10 with a trumpet replacing the tuba.

Final agreement has been drafted with the Weston Primary School and the Department of Education for installation in the School Auditorium.

A player piano was recently purchased with a view to eventually adding it to the organ.

CHURCH GROUP TO SPEND \$1,500,000 RESTORING FORMER DOWNTOWN LOS ANGELES PANTAGES THEATRE ON HILL STREET.

Church of Compassion officials have disclosed they will spend \$1,500,000 to restore the Pantage Theatre, Seventh & Hill Streets in Downtown Los Angeles, to its original beauty and plan to use the house as a lecture hall as well as a theatre. Photographs of the interior as it appeared when first opened in 1921 were borrowed from the theatre files of the Historical Department of the Los Angeles Public Library to serve as a guide in the restoration. Scaffolding is already up in the auditorium for the start of the work. It is also planned to televise services from the location. The religious group leased the ornate structure with an option to purchase. The 2m/16r Robert-Morton is still in the theatre, but no word has been given concerning its restoration.