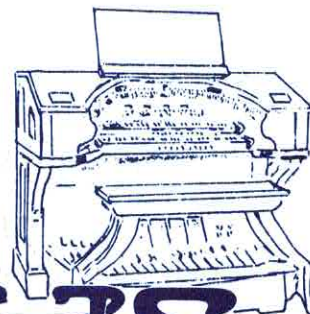


PRICE 40 cents

Volume 15 : No. 12

December, 1976.



EDITOR

John Atkinson, 46 Lily Street, Allawah, 2218.
587 3374

T.O.S.A. NEWS

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

ADDRESS BOX A584 P.O. SYDNEY SOUTH, 2000

REGISTERED FOR POSTING AS A PERIODICAL—CATEGORY B

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HEAR DENNIS & HEIDI JAMES IN CONCERT ON PIPE ORGAN AND PIANO AT MARRICKVILLE

Sunday, 12th December, at 2.30 p.m.

We are very fortunate this month to have the husband and wife, American Organ and Piano Duo of Dennis and Heidi James to round off a year of such greats as Jonas Nordwall & Tony Fenelon heard on our Wurlitzer Pipe Organ in Marrickville Town Hall. This concert could well be the highlight concert of 1976. Dennis James studied music at Indiana University where he met Heidi, a concert pianist, then also studying at the School of Music, following their marriage in March, 1973 they embarked on a combination honeymoon/concert tour in the East for two months. The combination of Theatre Organ and piano in concert duet left audiences spellbound wherever they played. From the June, 1974 issue of Theatre Organ; 'The incisive percussion of Heidi's piano



Heidi and Dennis James at the famous traveling Moller, at Organ Power No. 2.

added to the organ voices only makes the ensemble more orchestral. Together they are magnificent, and when soloing each of them does beautifully. Dennis & Heidi James are the appointed organist/pianist at the Ohio Theatre in Columbia where Dennis has been responsible for the tonal finishing of the instrument. They have presented their duet concerts to highly enthusiastic audiences

in such cities as Los Angeles, San Francisco, Phoenix, Detroit, San Deigo, Rochester, Cincinnati, Portland, Akron, Syracuse, Binghamton, Indianapolis, as well as concert tours through England and Europe. During their Sydney concert we will hear such pieces as The Maple Leaf Rag, The Whistler and his dog, Polly, American Patrol, La Danza, Rag-time Dance, Continental George Gershwin's Preludes 1 & 2 and his Rapsody in Blue, to name but a few. Tickets are available at the door on the day and be assured that this will certainly be a concert worth bringing all your friends and neighbours to. Heidi will be playing a Yamaha Grand Piano, courtesy of Rose Music, please see page 3 for further details.

DATES FOR YOUR DIARY

Sunday 20th February, 1977, 2.30 p.m.

We present Australia's top Theatre Organist, Tony Fenelon, on Pipes.

Easter Weekend, 1977

National Theatre Organ Convention to be held in Brisbane.

ANNUAL GENERAL MEETING:

The Annual General meeting held on the 16th November resulted in the following people being confirmed into office as elected by the general membership:

PATRON: Ian Davies PRESIDENT: Steve McDonald,

VICE PRESIDENTS: John Weismantel & Herbert Wyatt

SECRETARY: Kevin Eadie TREASURER: Mark Gabriel

Minute Secretary: Betty Weismantel

RESEARCH COMMITTEE: Ian Cameron

TOSA NEWS EDITOR: Ian Hanson

COMMITTEE MEMBERS: Jack Lawson, Barry Tooker, Alan Misdale, Ernie Vale, Bill Schumacher, Robert Gliddon.

The results of the postal plebescite were announced by the returning officer, Wilf Leeder, and these showed an overwhelming majority in the affirmative. Following election of officers discussion took place on a number of subjects and those present were entertained during the evening by two young organists, Debbie Ward and Greg Abrahams both giving more than a hint of better things to come especially Greg Abrahams whose registration, selection and general accuracy was to be highly commended.

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

Dennis and Heidi James



In concert at Marrickville Town Hall,
Sunday, 12th December 1976 at 2.30 p.m.
ADMISSION: \$2.50 Adults
\$1.50 Children & Pensioners.

American Theatre organist Dennis James has held positions at the Lansdowne Theatre, Brooklyn Theatre in Pennsylvania, Wanamaker Organ in Philadelphia, Ohio Theatre in Columbus, to name a few — he has played extensively for silent film presentations in theatres and in Pizza Restaurants as well as on classical organs.

An unusual departure from the presentation used at Marrickville Town Hall will be the use during this concert of a concert grand piano played by Dennis's wife Heidi, who teaches piano and theory at the Indiana University. She is an excellent pianist described by reviewers as having 'a fine passionate flair and impressive technical fluency.'

Tickets to this exciting entertainment are available at the door on the day or by sending your cheque and a stamped self addressed envelope to:

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Epping. 2121.

Yamaha Grand Piano supplied by
courtesy of Rose Music Pty. Ltd.,



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

Tony Fenelon *on pipes*



Marrickville Town Hall
Sunday 20th February 1977 at 2:30pm

Tickets to this exciting entertainment
are available at the door on the day or
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self addressed envelope to:

P.O. Box 150,
Epping. 2121.

ADMISSION: \$2.50 Adults
\$1.50 Children & Pensioners.

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Pictured: Shirley Kulz at the 651 CONN.

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Auburn, today is a thriving industrial area, and for many years was served with 2 very well conducted theatres, the 'Embassy' in Queens Road, and the 'Civic' which was situated on the corner of Park Road and South Parade.

It was at the 'Embassy' Theatre that Western Suburbs Cinemas Ltd., first commenced business under that name. This enterprising circuit was under the direction of the late Alfred J. Beszant.

In reviewing the romance of the 'Civic' theatre, we will have to turn the clock back to the year 1904. In that year, Mr. A. J. Beszant first entered showbusiness with a Vaudeville Troupe which toured the states of New South Wales and Queensland.

After four years of travelling around in that capacity, he then ventured forth and took charge of Bennington Bros. Open Air Picture Palace at Parramatta and remained in that position for two years. Alf then decided to seek some additional experience in a city theatre and thus spent a further 18 months as Chief Projectionist of the 'Grand' Theatre, Pitt Street,

Following this, he returned to the Western Suburbs as proprietor of the original 'Castle' open-air show at Granville. Almost simultaneously Mr. Beszant returned as exhibitor of Benningtons Theatre which brought the years up to 1913.

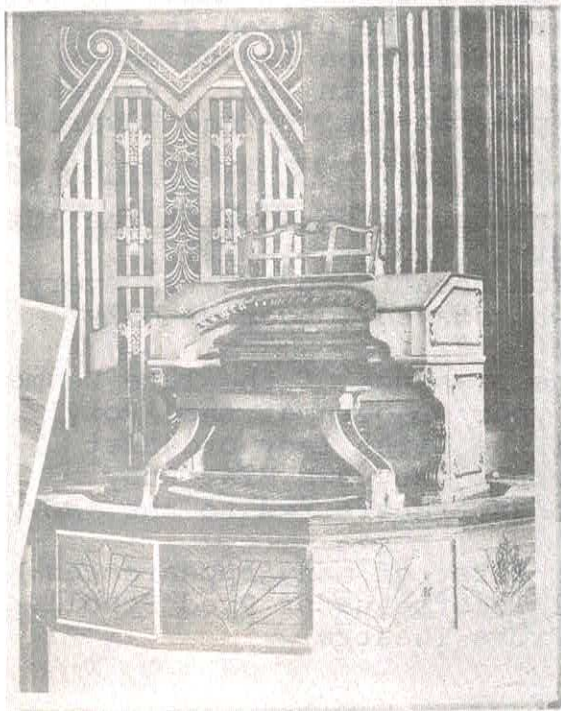
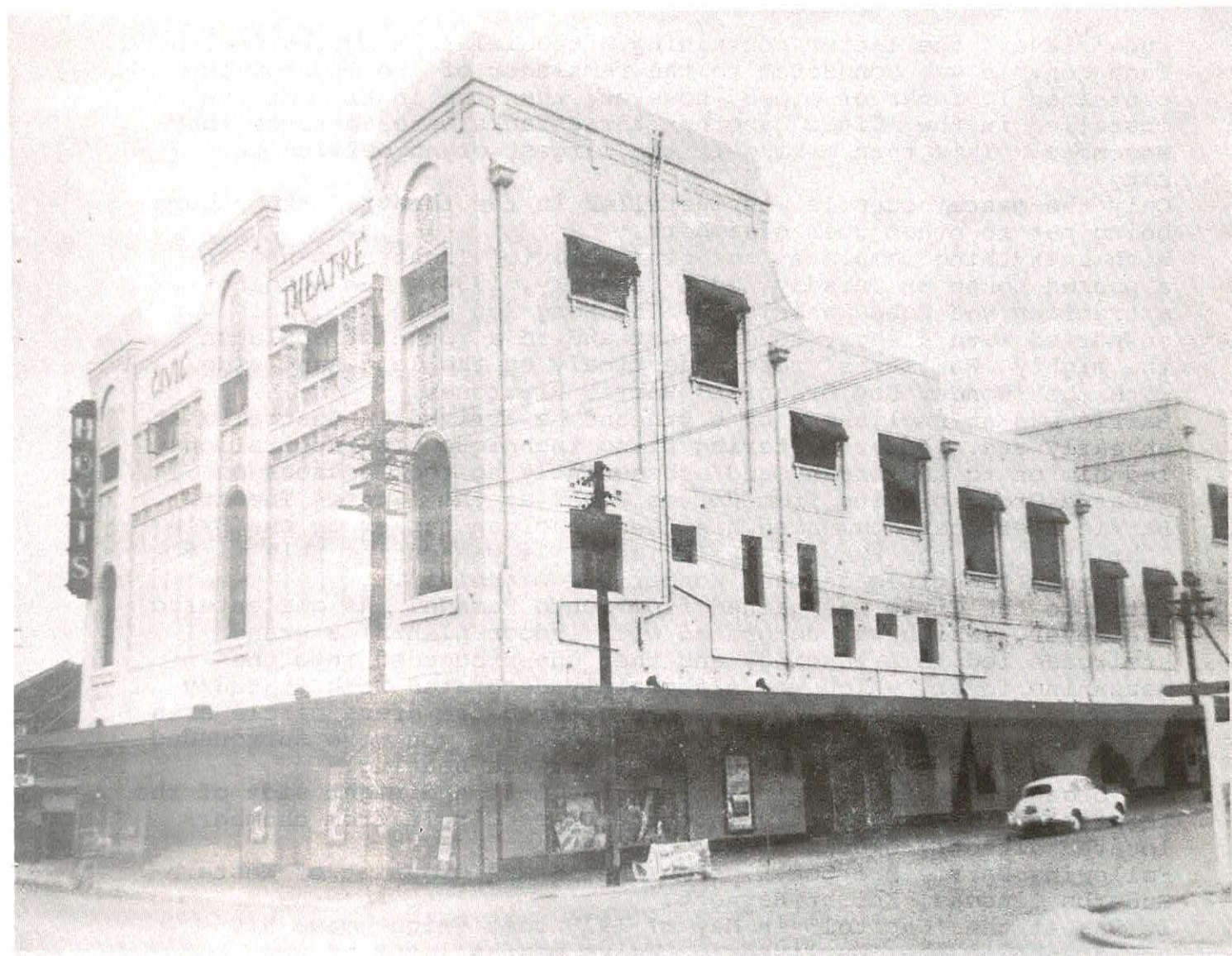
About this time Mr. Ablan McGee built the first permanent theatre at Auburn named the 'Queens' and Mr. Beszant was summoned to manage this place of entertainment. The 'Queen's' at the time was the most modern and up to date theatre in Sydney's suburbia.

For it was at the 'Queens' (re-named "Embassy" in 1937) that Western Suburbs Cinemas first came into being. In 1918 the 'Queens' was remodelled and for many years was run very successfully. By 1926 further alterations were carried out and at this time plans for a new theatre at Auburn were thought of. Sceptics openly prophesied dire failure and heavy losses if a second theatre were opened, however this did not deter Mr. Beszant and his associates. In 1930, the unprecedented move was made by Western Suburbs Cinemas, which took the public by storm. When the depression was at it's height, Mr. Beszant went ahead with the construction of the 'Civic' Theatre, which would be replete with every modern convenience, including a new Wurlitzer Orchestra Unit costing many thousands of pounds.

The site for the new theatre was purchased from the defunct engineering firm of Vale & Lacey, who had built numerous railway and tramway rolling stock.

Western Suburbs Cinemas were fortunate indeed in erecting not 1 but 2 brand new theatres during the economic depression, the other theatre was the 'Crescent' at Fairfield.

These works at Auburn and Fairfield were notable, as at the time they were one of very few building projects being carried out in Sydney. The work at Auburn took years to complete and employed hundreds of men at the time. It was decided that only Australian materials be used in its construction and this entailed the use of 1 million bricks, 10,000 bags of cement and 200,000 super feet of timber.



Total cost exceeded \$100,000.00 and the finished auditorium had a capacity of 2,277 patrons, as well as a large number of standing patrons, making it the largest suburban theatre in Sydney at that time.

For the musical fare a Mighty Wurlitzer Unit Organ was installed. The organ was said to have cost 10,000 and it's installation was carried out by Mr. Eustace Dodd of W. A. Crowle Pty. Ltd., An unusual feature of this organ was the fact that it was originally designed as a demonstration unit and was installed in a special studio in the home of Mr. W.A. Crowle of Rose Bay. Originally there were three separate consoles known as the 'Master', 'Slave'

and 'Player' the latter containing a special roll playing device. Each console was connected to the remainder of the organ which contained 10 ranks of pipes, however, when the instrument was installed in the 'Civic' another three ranks were added to the ensemble. This then making it the largest organ outside the city.

Only the master console was installed in the theatre, the others being put to other uses elsewhere.

With everything complete, the grand 'Civic' Theatre opened to a packed house on Tuesday, 13th February, 1934. The opening attraction was Bebe Daniels in 'The Song You Gave Me'. This was supported with a short novelty act and to a round of applause the mighty 'Wurlitzer' rose majestically on the left hand side with the 'Wonder Boy Organist' Barrie Brettner.

Barrie was an Englishman by birth and he arrived in Australia at an early age. After mastering piano technique his inspirations led him on to the organ, and subsequently he took lessons on Theatre Organ playing from Horace Weber at the 'State' Theatre. Barrie Brettner commenced his theatre organ career on the 3/10 'Christie' at the Burwood 'Palatial'. It was during this time he earned the title as the 'Wonder Boy Organist'.

Entry to the Civic was gained from South Parade. As one entered the foyer, (which was decorated with indoor plants) a grand staircase led to a landing, and then one proceeded into the mezzanine foyer, which was elaborately decorated with statuary and even a large fountain. As one entered the dress circle area which had accommodation for over 700 people, you were surrounded in luxury with plush carpeting and luxurious seating.

The organ chambers were located on the left and right side of the theatre and spoke directly into the Dress Circle from chambers located directly over the exit doorways.

Following Barrie Brettner, came the 'Star' organist of Western Suburbs Cinemas, Knight Barnett.

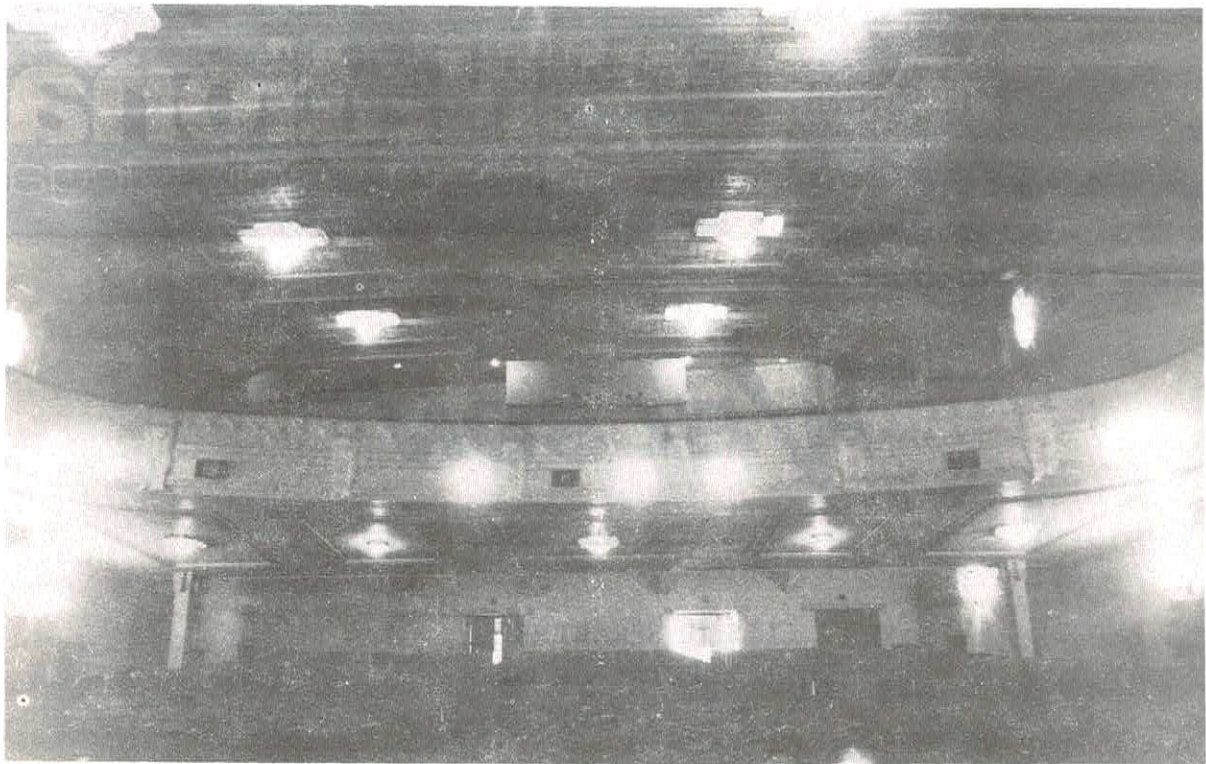
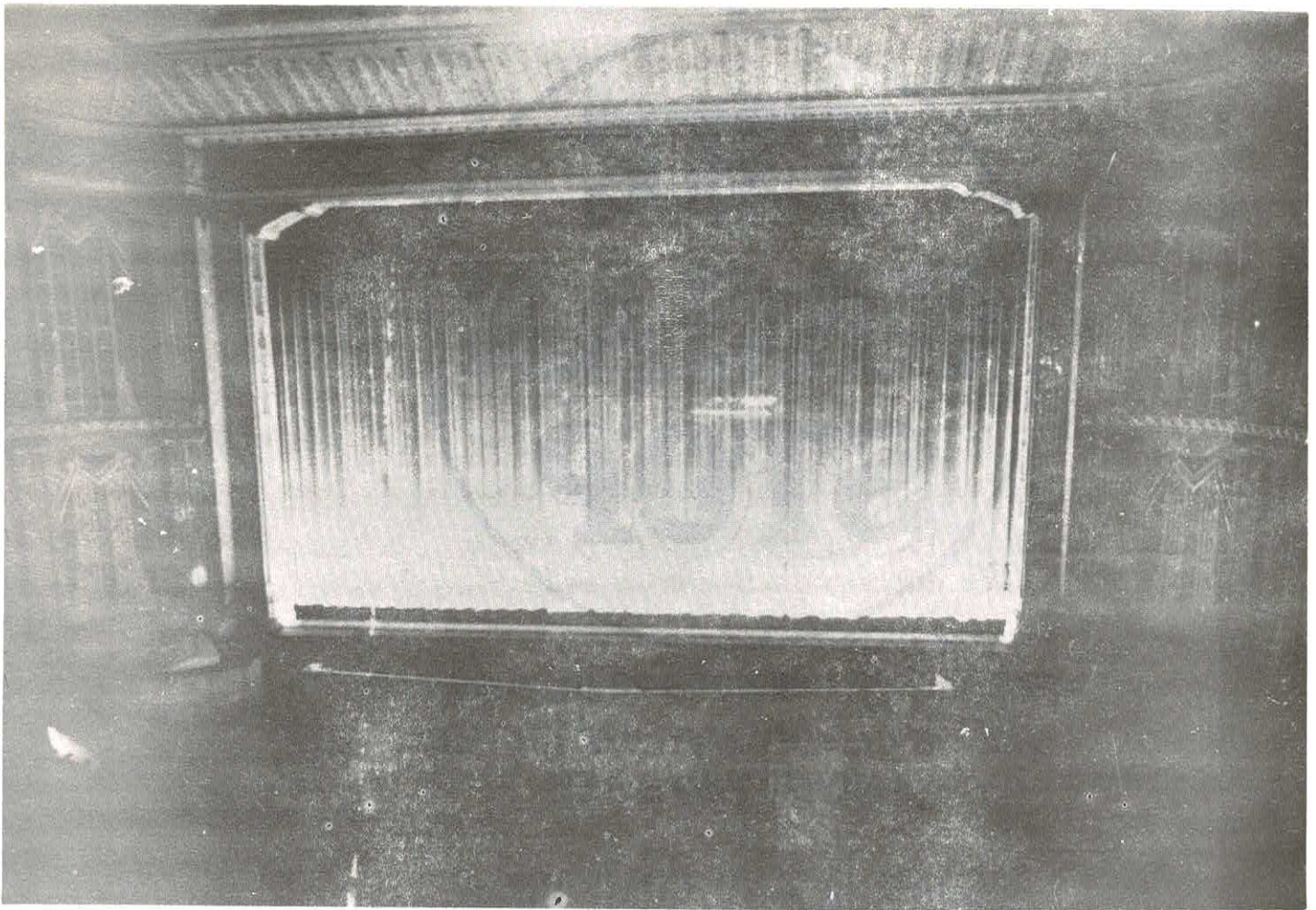
It was at the 'Capitol' in May of 1929 that Knight made his appearance on the 'Wurlitzer'. Twelve months later he was organist at the 'Victory' Theatre Kogarah and he played at the opening of the Baroque 'State' Theatre. This then led to an engagement at Mr. Nash's 'Ritz' Theatre Concord in 1931. He was also the first Australian organist to play at the 'Prince Edward' theatre.

He then joined up with W.S.C. at the 'Palatial' Burwood after which time he came to Auburn. Knight had a number of seasons at the 'Civic' his last one was in 1946 after he returned from the A.I.F.

The regular organists were switched from theatre to theatre every six months, however there were a few who stayed longer or only appeared for one season.

In 1936 the 'Civic' was graced with the presence of the late Desmond Tanner, who had just completed a four year sojourn at the 'Roxy' Parramatta. In 1937 the appearance of the first lady organist at the 'Civic' console was made. Auburn's very own Miss Ruby Coulson. After a six month season she was transferred to the 'Roxy' Parramatta.

In 1937 also, Denis Palmistra made the first of many appearances. Denis Palmistra studied at the Capitol Theatre under Fred Scholl. His first residency was at the Kings Cross Theatre.



THE ORGAN STOP

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The late Paul Cullen was also a very popular drawcard as well as the following organists who were also engaged at the 'Civic' Wurlitzer during the war years, the late Norman Robbins, Charles Tuckwell, Muriel Jeavons, Ray Chaffer, Brian Hatfield, Jean Penhall, Harry Weldon and Bert Meyers.

In 1947 there was a short season of Owen Holland, who later appeared at the 'Roxy' Parramatta and 'Savoy' Hurstville. Cecil Cranfield was the final organist and he was appointed to the Civic after spending two years at the 'Victory' Kogarah in 1950. Cecil broadcast regularly over the ABC right up to the removal of the organ.

During the final years the organ was heard only on Saturday evenings until 1957 when the organ was closed down.

A special final recital was given to organ enthusiasts in 1958 when a number of organists were featured for the final time.

The organ was sold to Mr. John Clancy of Wentworthville. During the organ's colourful life at the 'Civic' it was broadcast many times over radio and was recorded by Knight Barnett in 1946, when he made three 78's for Regal Zonophone and as well a rare LP was made in 1958 featuring Cecil Cranfield.

After the organ's departure from the theatre, dwindling houses and increasing operating costs lead to it's turning from a 2 show a day house to a restricted screening policy of Thursday, Friday and Saturday. Meanwhile the 'Embassy' was closed in December, 1958 and soon demolished.

Hoyts Theatres took over the 'Civic' in 1944 and operated the theatre until 1967. The final screening was held on Saturday 21st January, 1967 and the last programme was 'Namu the Killer Whale' and 'Sons of Thunder'.

The organ was installed in the home of Mr. Clancy, a large music room being built to house the instrument. It was officially re-opened on Saturday, November, 11th, 1967 by Miss Noreen Hennessy who donated her fee as well as the entire proceeds of the concert, which was given to TOSA for the 'Prince Edward' Organ Fund.

Since it's installation at Wentworthville some extra additions have been made to the organ, it has already been recorded in it's new home by Denis Palmistra on a 12" LP (still obtainable from Concert Recordings, P.O. Box 108, Wentworthville, 2145). Another recording has since been made by Ian Davies but has not as yet been released. After the 'Civic' was closed in 1967, the screen, curtains, speakers and seating were removed. However many other fittings remained intact until exposed to vandalism. Being derelict for years there were some hopes that the local council might convert it to a Town Hall, but this did not eventuate and by 1972 it became such an eyesore that it had to be torn down and this took place in 1973. A Bankcard computer centre now occupies the site.

BASIC BREAKDOWN OF THE 'CIVIC' WURLITZER - Pipes : Tuba, Open Diapason Tibia Clausa, Clarinet, Oboe Horn, Salicional, Celeste, Aeoline, Flute, Vox Humana, Solo String, Orchestral Oboe, Trumpet plus percussions. Wurlitzer shipped from America, 19th May, 1928 Opus 1879 Model sr 15 Special.

Photographs: Page 6 - Two interior photographs of the auditorium the upper towards the proscenium and the lower towards the the rear .

Page 8 - Exterior photograph and inset of the console showing the decorative glasswork around the podium.

Page 11 : TOSA News, December, 1976.

CAPITOL ORGAN - by Ernie Vale

The final working night for the year was held on the 10th of November which was the night that the hail caused widespread damage in the metropolitan area. Fortunately the organ loft missed the worst of it and I am happy to say remained high and dry. I didn't expect anyone to come over on such a night but three enthusiasts came in spite of the weather and many others kindly rang to say they weren't coming. We covered approximately 4 dozen secondary motors on the night and achieved a 100% success rate. Of the eleven ranks being worked on 5 ranks of pallets have been recovered only 140 secondary motors remain to be recovered. Some of the primaries have been recovered and our next job is to remove and strip the remainder of the primaries for recovering.

I wish to thank Adrian Holmes for making jigs for recovering the primaries and he has offered to make others if required. Chris Palmer has very kindly offered to do up the piano for us for which we are most grateful. Chris is an experienced piano builder and members can be assured that the piano is in good hands. As I announced at the Annual General Meeting we required a new location to store the 32 foot diaphones and in this regard I am most grateful for several offers of assistance. I would like to take this opportunity to thank Mrs. Nitschke for storing these large items for us.

With Christmas almost upon us and it being the festive occasion that it is I do not propose to hold any working nights in December. The next night will be held on Wednesday 26th January commencing at 7.30 p.m. at the Organ Loft, 49 Boomerang Street, Haberfield.

CHRISTMAS CABARET - Ernie Vale.

I would like to congratulate the Cabaret Committee for organising an extremely enjoyable evening. The time seemed to fly and judging by the number of people remaining at 1 o'clock it must be considered to have been a great success. My thanks to Ian Davies for providing us with that wonderful dance music.

NEW MEMBERS

A group of well known faces are signing on the dotted line this month and top of the list as phoned through from our membership Secretary is Mrs. Sheila McDonald and President for 1977's mother: Next are Cliff and Jenny Bingham and last but by no means least Tony and Kay Fenelon. A friendly welcome to you all and we look forward to seeing you at our functions (especially when Tony & Cliff are up front under the spotlight).

FINANCIAL NOTE

As advised at the Annual General Meeting by the Treasurer the General Fund amount of \$2210.56 is comprised by \$900 transfers from other funds and General Fund receipts of \$1,310.56

HAVE YOU MADE YOUR BOOKING FOR THE DENNIS & HEIDI JAMES CONCERT?

SEE PAGE 3 FOR PARTICULARS - DONT MISS OUT!

ORGANPOWER

Reginald Foort re-united with his 1938 5/27 Moller Organ
-by Stu Green. Ack. American Theatre Organ Magazine.

Almost exactly 12 months ago the re-uniting of Reginald Foort with the Moller Pipe Organ which he originally designed and had built by the Moller Organ Company as a large 'portable' took place in a San Deigo Pizza Restaurant called 'Organpower'. The following story appearing in Theatre Organ gives a detailed account:

Mr. Foort had taken a bold step in purchasing his own cinema organ. He had gambled on the ability of the Moller Co. over the 'pond' in Hagerstown, Maryland, to build a large but transportable pipe organ, one which literally came apart at the end of an engagement, to be transported in sections to the next stop in five trucks. This had never been done on such a grand scale. In fact the idea of a transportable pipe organ had remained fallow since the Ringling Bros. Barnum and Bailey circus had abandoned its circus wagon Kilgen in favour of the louder calliope in the very early years of this century. It was a gamble but Foort won. The organ was a hit with British theatre audiences wherever it was installed and played by Foort. War clouds put an end to the

Reginald Foort, designer of the 38-year old instrument, played the premiere concert on the Moller in its San Diego location.



familiar sight of five van loads of organ being transported about the English countryside. Then, a disaster opened up a new career for the Moller. The Luftwaffe scored a direct hit on a BBC studio, reducing the BBC/s Compton organ to rubble. Another organ was needed quickly. British troops serving overseas listened to their requests being played on organcasts from home. It was a matter of troop morale. Reg Foort's organ was idle and he offered it. Thus the erstwhile gypsy Moller became the stationary BBC studio organ in 1941 until October, 1975 34 years later! In the early '60's the organ was purchased by the Netherlands Broadcasting Co. and moved

Page 13: TOSA News, Dec.76.

across the English Channel where it was heard occasionally on broadcasts from the Hilversum studio. But of late it had been neglected.

Enter Preston M. ('Sandy') Fleet, San Diego businessman and theatre organ enthusiast, who was instrumental in organizing the San Diego Chapter of ATOS and is the present owner of the former FBC Moller.

Enroute from Holland to San Diego the Moller underwent some refurbishing at the Hagerstown Moller plant. Then little was heard about it until invitations went out announcing the debut of 'Organpower' No.2 at which Reginald Foort would be re-united with his beloved Moller for the opening.

The building is a former bowling alley in the downtown section of Pacific Beach, an extension of San Diego. Arriving early in the afternoon on the appointed day, we were fortunate enough to find Mr. Foort practicing on the Moller. He practices much as did Eddie Dunstetter, going over certain passages until they are well polished, but rarely playing a selection straight through. During a break we interviewed Mr. Foort, who was obviously overjoyed to find his favourite organ well installed in a permanent home. The organ is now rigged as a two chamber installation with two sets of percussions, one enclosed, one 'baroqued'. On the left wall hangs a rare set of Wurlitzer tuned tympani (from the Brooklyn Fox) in plain view.

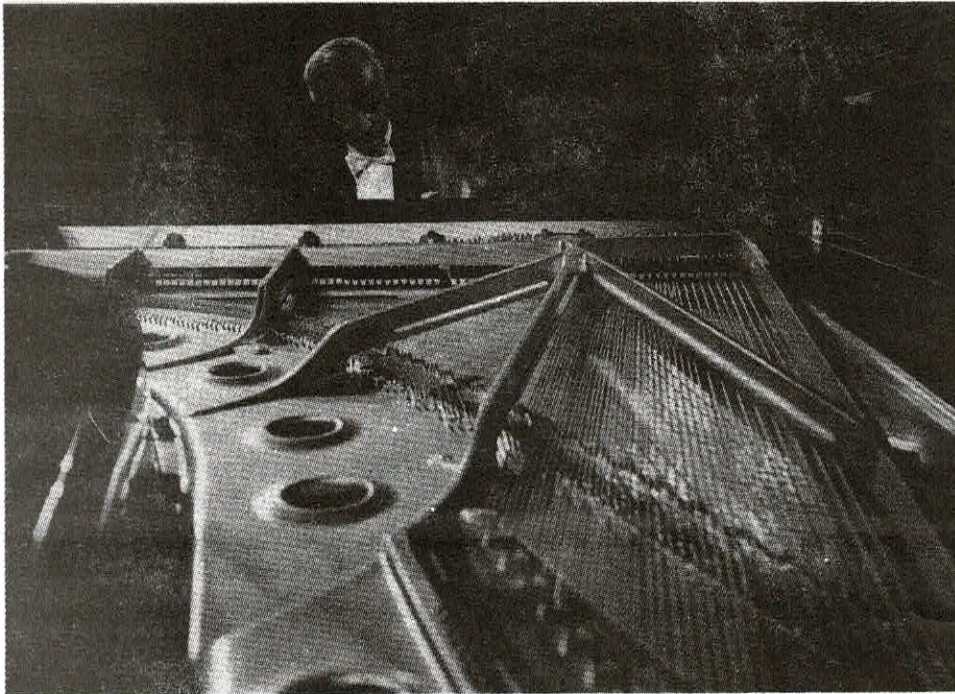
'The big Tibia is over there' said Foort, with an expansive gesture toward an immense, unenclosed set of symmetrical wooden pedal pipes to the right of the chambers. We couldn't help but note how kindly the years have been to Reginald Foort. Except for some grey in his thinning locks, he looks very much the same as in the photo made at the Moller's London premiere in 1938, and the sounds he made during the practice session indicated that he had lost none of the musical acumen which earned him the most applause ever heard for an organist in the New York Times Square Paramount during a post-Crawford engagement there.

Meeting his long cherished instrument was obviously an emotional experience for Reginald Foort. Several times during the practice session he was heard to mutter; 'after 34 years - still okay.' Leaving Foort to his rehearsal we sought out Ed Barr, the Manager of the Organ Power projects. Ed at that moment, was no busier than a one armed paper hanger, supervising the last-minute installation of kitchen gear, carpets, lights and the multi-bulb sign that tells the customer his order is ready.

'it's quite a sign,' said Ed, 'We can even spell out words on it.' He flipped some switches and the lights flashed a huge 'WOW'. Ed revealed that the room, exclusive of chambers is 68 feet across and 75 feet deep with a 30 foot arched roof. The chamber floor has been excavated to lower the floor two feet in order to accommodate all the pipes without mitering. Careful attention has been given to the acoustic properties of the room. All of the existing acoustic tile was removed during remodelling. But a small amount had to be returned to the back wall when the room proved to 'live'.

'We now have a reverb of 3.5 seconds empty, and 2.1 seconds full' said Barr. The rounded ceiling/roof and the diffusing effects of the many fixtures and protuberances on the walls tend to discourage the formation of that acoustical syndrome known as 'Standing waves'.

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precision balance for years, and Yamaha control of even the tiniest part and process to make sure that every Yamaha Grand is a classic that can respond to the most delicate shades of musical expression. Try one yourself. Give it the five-hour concert artist test. You too may decide it's one of the world's finest grand pianos.

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Leaving Ed Barr to his task of getting the room finished in time for the press review that evening, we started to leave and did a double take; we had passed by a pipe organ in the back of the room nestled up against the kitchen. 'Aha an echo division.' We mumbled loud enough to be heard by a staff organist, Tommy Stark, who, until then, had been aurally mainlining the Foort rehearsal. 'No, it's an entirely separate installation - a Murlitzer Style D, a 6 ranker. See the console on the stage?'

The stage, a two-foot elevation a few feet in front of the huge swell shutters raised to allow a choice selection of music makers. At the left is the grand piano (borrowed from the Moller console), the imposing five-manual console at centre stage and a 2-manual horseshoe console at the right. Quite a sight under coloured lighting.

'The little Murlitzer was something of an afterthought. Anyway, it isn't playable yet. It won't be heard tonight,' said Stark, his 'handlebar' moustache drooping a little.

At the doorway we looked back on the scene; coloured lights playing on a stage loaded with music makers, Foort rehearsing, the sound of hammering, the shouts of the electricians, workmen scurrying up and down ladders and Ed Barr acting as a general information centre and overseer. Confusion! When we returned three hours later, it was a different scene, gone were the workmen and quiet had been restored. Camp chairs had formed several rows of seats in front of the low stage. Overhead lighting still highlighted the instruments on stage. Soon the invited guests started to arrive in twos, threes and fours. Soon thereafter the gratis wine and beer started to flow. Some guests came great distances and by 8.00pm the room was full of chattering organ enthusiasts.

Then Ed Barr stepped to the microphone at the console and welcomed the invited guests. Ed played a record of a 1938 BBC Foort broadcast, then down came a screen and we saw part of a Pathetone newsreel about the 'Wonder organ' with Foort demonstrating the effects possible e.g. a steam train taking off. Using a split screen, Foort supplied the 'choo-choos' and whistle while the other half of the screen concentrated on the moving wheels of a locomotive.

The filmed Foort then started the 'William Tell Overture.' This was picked up by the 'in person' Foort playing the Moller. It was a really well planned intro. Foort went through his planned programme with all the skill a lifetime of devotion to the organ has developed - he played his radio theme 'When you're Smiling', 'Slavonic Dance', 'Your're the Cream in my Coffee' a nautical medley a bit of Mendelssohn's 'Fingals Cave Overture' with storm effects and many others a complete adventure in music. A surprise was a version of Sousa's 'Stars and Stripes forever' quite unlike anyone else's. He treated it more as an Eric Coates concert piece than a military march. His harmonization and continual key changes were offbeat from the start and he moved the various sections around to accommodate his radically different treatment but left the trio's piccolo ornamentation intact. Brilliant!

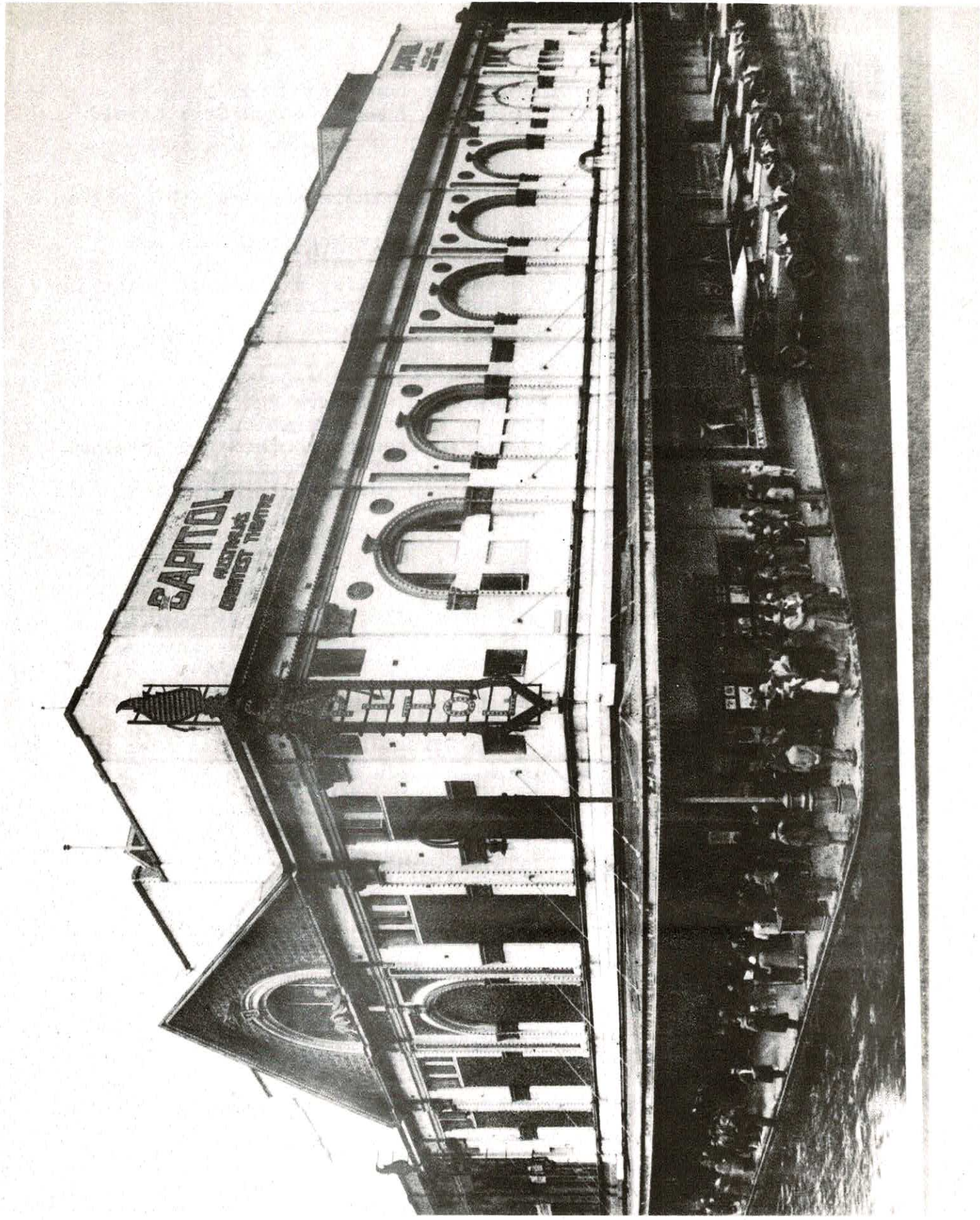
(The photograph featuring Dennis and Heidi James on Page 2 shows them seated at the console of the Moller at Organnower No. 2.

CAPITOL THEATRE PHOTOGRAPH

The photograph opposite of the 'Capitol' Theatre was taken in 1931. Great long queues were a regular sight at Australia's greatest Theatre. A story will be appearing in these pages soon of the incredibly colourful history of this theatre.

DEADLINE

Due to the festive season please try to get any material to the Editor by the 13th December so that January's issue can be printed on time.
new address: Ian Hanson, Editor, TOSA News, 4/26 Chester St. Petersham



COMMITTEE MEETING DECEMBER

The December committee meeting for the benefit of new members on Executive and Committee will be at St. Anne's Church Strathfield on 6th December, 1976.

OBITUARY

In the November issue of 'Time' Magazine there appeared the following obituary notice;

Richard Leibert, 70, who played the 'Mighty Wurlitzer' in New York City's Radio City Music Hall for 39 years; of a heart attack in Fort Myers, Fla. Leibert became Radio City's first organist in 1932, auditioning last, he beat out other aspirants by playing a medley of the melodies they had just performed.

THE THEATRE HISTORICAL SOCIETY OF AUSTRALIA

Those people who enjoy photographing theatres and cinemas, who keep collections of theatre memorabilia, and who have an interest in preserving a wonderful heritage for future generations and in sharing their collections with others, are invited to contact the interim organiser at the address below. An aim of the Society, once constituted, would be to affiliate with the Theatre Historical Society of America.

Mr. Brian Pearson, 22 Highbury Avenue, Moorabbin. Victoria.3189

CONCERT RECORDING ADVERTISEMENTS

As a service to readers we are including some of the advertising literature of the Concert Recording company. For further information write to Concert Recording P.O. Box 108, Wentworthville N.S.W, 2145.

STRIKING A HIGH NOTE

Ack: Daily Commercial News, 2/4/76

Newly arrived in Australia a Dutch Street organ 'De Kok' (The Clock) is said to be the only one of its kind in the world. Now it is the property of the Netherlands Society in South Australia. It was donated to the Society by one of the largest shipbuilders in Europe. The Netherlands Society intends using the hand operated organ during the Adelaide Festival of Arts and the Holland Festival after which it will remain in South Australia for similar functions.

EDITOR'S NOTE

Would anyone with information pertaining to the Sydney Capitol please contact Ian Hanson, 4/26 Chester Street, Petersham, 2049 as he is currently working on historical notes of the Capitol for an article in TOSA News and would like them to be as complete as possible!

THE EXECUTIVE AND COMMITTEE OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA
(NSW DIVISION)

WOULD LIKE TO TAKE THIS OPPORTUNITY TO WISH ALL MEMBERS AND FRIENDS A
VERY HAPPY CHRISTMAS AND A HEALTHY & PROSPEROUS

NEW YEAR