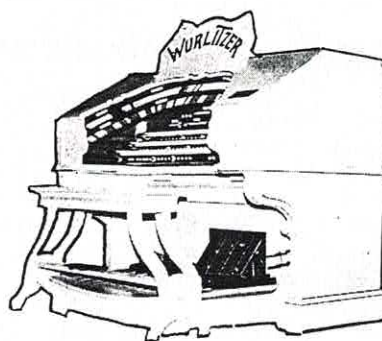
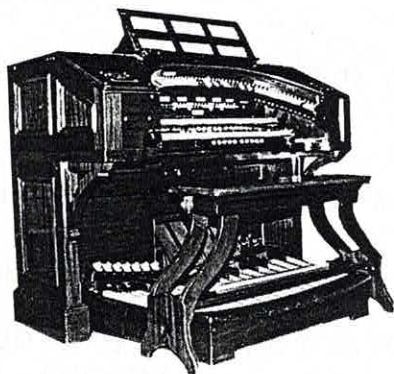


TOSA

NOVEMBER, 1992

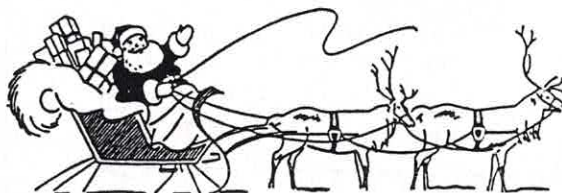
Marrickville Town Hall



Orion Centre Campsie

NEWS

GRAND FINALE 1992



TONY FENELON'S Christmas CONCERT



ORION CENTRE, CAMPSIE

Sunday, 13 December, 2.00pm

Volume 31
Issue 10

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\$1.00

TOSA NEWS

NOVEMBER 1992

THEATRE ORGAN SOCIETY OF AUSTRALIA (N.S.W. DIVISION) Inc.

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 &
 Mayor of Canterbury, Ald. John Gorrie

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 Penshurst 2222

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 Phone 985 7318

PHOTOGRAPHY:
 Kevin Rowland, noon - 8pm
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COMING EVENTS

NOVEMBER

Sun 15 at 2.00 pm MEMBERS' PARTY
Marrickville Town Hall

Mon 16 at 7.30pm Committee Meeting

DECEMBER

Wed 09 at 8.00pm ANNUAL GENERAL MEETING M.T.H.

Sun 13 at 2.00pm TONY FENELON'S Christmas Concert
Orion Centre Campsie

Mon 21 at 7.30pm Committee Meeting

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IMPORTANT NOTICE

Would members please note the amended date of the ANNUAL GENERAL MEETING from 11th November to 9th December, '92.

We look forward to seeing you there.

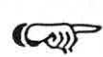
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The Secretary
T O S A (N S W Division) Inc.
P O Box 151
ALLAWAH N S W 2218

Letters & contributions for TOSA NEWS
to: 24 Rosedale Road, Gordon NSW 2072

REMEMBER TO TUNE-IN TO 2CBA-FM

EVERY MONDAY NIGHT AT 9.00pm -
For: "Theatre Organ Highlights"
Presented by Chris Styles



Articles in this journal need not represent the views of the committee or editor.

Editorial



Members' Club Party

Following the success of last year's Members Club Party, many requests have been received for "more of the same". As you will see in the 'Coming Events' the chosen date is Sunday 15th November at 2.00 pm.

We certainly look forward to seeing you there. We have invited a few of our members to play the organ during the afternoon and those who attended last year will remember the dance segment played by Bill Schumacher, so please wear your dancing shoes for a repeat performance by Bill. Whilst there is no admission price, we do ask you to purchase a ticket for afternoon tea at \$5.00 per head. This, together with our usual raffle and record bar, will cover the cost of catering and hall hire.

To assist with numbers for catering, would you please ring our Booking Officer Ed. Wharton on 546 7231, between 9am - 5 pm, weekdays, or fill out the coupon on the booking sheet, advising how many of you will be attending. Our Secretary, Mrs. Jean Taylor, passed the comment 'all of you, we hope!' See you there ?????

With fond regards,

Miriam Morris.

PS: Jean also mentioned that as it is so close to Christmas, there will be a decorated Christmas Tree - and what is a Christmas Tree without presents! Anyone wishing to do so, can donate a child's toy, not to exceed \$5.00 in value, by placing it, UNWRAPPED, under the tree. All donations will be given to a suitable charity for distribution at Christmas, e.g. Camperdown Childrens Hospital, Smith Family, Salvation Army, St. Vincent de Paul, etc.



From the President's Corner



Greetings!

The Jim Riggs concert was a great success, supported by members and their friends who enjoyed good music and some old fashioned entertainment, with a good laugh.

After the concert, members' comments were pleasing to hear e.g. "more of the same" "bright and breezy" "enjoyed every minute of the show" just to mention a few. Do keep up the same level of support for our artists on the concert calendar for 1993.

The photographic display, as shown at the Opera House, created a lot of interest and many people asked if copies of those photographs could be purchased. If there is sufficient demand, the availability of photographs and prices will be published in TOSA NEWS and you will be advised how to place your orders.



Once again my special thanks to Mrs. Pearl Lawson and Mr. Ritchie Willis for loaning their miniature organs for display at the Orion Centre. They really made the display come alive. By the way, if you didn't already know, these models were built to scale by our Patron, Mr. Ian Davies, and what a magnificent effort. "Til next issue.

Regards,
Bob Staunton
President.

☆ Jim Riggs Concert ☆

4

Sunday, 27 September 1992

Reviewed by CHRIS STYLES

What an engaging personality!

Jim Riggs delighted a large audience at the Orion Centre, Campsie and kept us thoroughly entertained the whole afternoon.

Jim was, I understand, paying his first visit to Sydney with his wife and baby daughter Georgia and he left us with the impression that he would be back. I for one hope so Jim.

Jim 'warmed up the Wurli' with some orchestral warm up sounds before the conductor's baton tapped the podium and he regaled us with the Twentieth Century Fox theme raising the console with his own theme tune **Paramount on Parade**.

After apologising for dragging us to a concert on Grand Final Sunday, (I don't think the audience minded in the least) he launched into his pacey **J.P. Sousa's El Capitan**. A registration unfamiliar to me but most enjoyable. Jim continued with a **Duke Ellington** medley with a delightful rendition of **Mood Indigo**. All in all - great stuff.

Margaret Hall joined Jim for two duets and it was lovely to hear Jim praising our local talent and promoting Margaret's forthcoming concert. Together they played **Unforgettable** and **Love and Marriage** as they had done a few days earlier, to an enthusiastic response from a large group of school children and again, from Sunday's audience. Both numbers played in a relaxed style suiting both instruments.

Jim's next offering was a medley of tunes made famous by **Maurice Chevalier**. Again an excellent choice and superbly interpreted.

Next on the programme was a tango by Robert Stolz, written in 1931, **My Sunshine is you** and then Jim played his famous version of **Blue Moon** with superb registrations to bring out the best in that lovely tune.

Selections from Walter Donaldson's compositions followed, which included **My Baby just cares for me - What can I say dear after I say I'm sorry - At At Sundown - Little White Lies** and one of my favourite melodies **My Blue Heaven**. Great Tunes played with enjoyable 'style'.

The Harry Warren piece **She's the girl-friend of a whirling dervish** (I hope that title is correct) followed with exotic sounds of the Middle East ?? (What's it matter) most enjoyable.

Jim reminded us that the last number before interval was No.1 on the hit parade in 1948 - **On a Slow Boat to China** and if I can use the expression 'Gutsy' we went to Interval in fine style.

Jim raised our WurliTzer again for the first number in the second half with **I love to hear you singing**. By this stage he was applauded out of the Pit by an audience well tuned to his playing and the Jesse Crawford arrangement of this number was great.

Then came a great treat. Jim's accompaniment of the silent movie **Fluttering Hearts**. The audience laughed uproariously at this production and Jim's playing blended with the action perfectly. There is only one problem with this --you tend to forget you are listening to the 'Wurli' when the blending is of this quality. Whilst this, I guess, is the whole aim of the accompaniment, I sometimes feel that I have been cheated, as I forget to listen to the organ. Maybe there's nothing wrong with that. What a laugh the movie was.

Jim followed the movie with a selection of tunes from Warner Brothers musicals. Of course these had to include **Forty Second Street, Gold Diggers of 1933**, then tunes - **You're getting to be a habit with me - By the Waterfall - Shadow Waltz** and **Shuffle off to Buffalo**. All bright and breezy.

Jesse Crawford's arrangement of **Moonlight on the River** a la 1929 followed and then Jim slipped straight into Irving Berlin's - **Always**. Both these numbers were gently and superbly interpreted.

Continued page 11

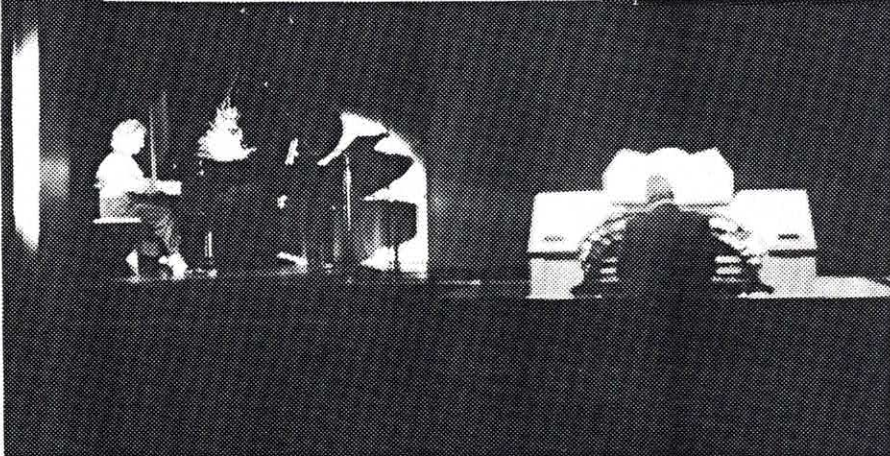
Jim Riggs at the WurliTzer
Campsie Orion Centre



Margaret Hall & Jim Riggs



Margaret Hall and Jim Riggs
in duet playing 'Unforgettable
and 'Love and Marriage'



Robert Nelson with his pro-
fessional video equipment
at the Jim Riggs Concert



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FINANCIAL RESULTS

FOR THE YEAR ENDING 30TH JUNE, '92

-oo00oo-

The attached extracts from the Audited Balance Sheet and Supporting Accounts, as at 30th June, 1992, were prepared by our Accountants and are included in this issue of T.O.S.A. News for the information of the members.

Copies of the detailed accounts (comprising twelve pages) and which include the usual reports and Certificates of our Auditors, (Mitchell & Partners, Chartered Accountants of Sydney) will be distributed at the Annual General Meeting, or can be inspected by arrangement with the President or Secretary. In view of the significant costs involved, and in accord with past practice, it is not proposed to post copies of the detailed accounts and reports to individual members.

Bob Gilmour
Treasurer.

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THEATRE ORGAN SOCIETY OF AUSTRALIA

(N.S.W. DIVISION) INCORPORATED

BALANCE SHEET as at 30TH JUNE 1992

	THIS YEAR \$	LAST YEAR \$
CURRENT ASSETS =====		
Cash	25,974.29	24,946
Receivables	932.64	16
Investments	37,758.18	20,474
Inventories	2,318.12	2,531
	-----	-----
TOTAL CURRENT ASSETS =====	66,983.23	47,967
NON-CURRENT ASSETS =====		
Property, plant and equipment	203,405.00	232,535
	-----	-----
TOTAL NON-CURRENT ASSETS =====	203,405.00	232,535
	-----	-----
TOTAL ASSETS =====	270,388.23	280,502
CURRENT LIABILITIES =====		
Creditors and borrowings	3,205.00	5,102
	-----	-----
TOTAL CURRENT LIABILITIES =====	3,205.00	5,102
NON-CURRENT LIABILITIES =====		
Creditors and borrowings	3,705.00	3,704
	-----	-----
TOTAL NON-CURRENT LIABILITIES =====	3,705.00	3,704
	-----	-----
TOTAL LIABILITIES =====	6,910.00	8,806
	-----	-----
NET ASSETS =====	\$263,478.23	\$271,696
	=====	=====
MEMBERS' FUNDS =====		
Reserves	90,478.00	90,478
Retained profits	173,000.23	181,218
	-----	-----
TOTAL MEMBERS' FUNDS =====	\$263,478.23	\$271,696
	=====	=====

THEATRE ORGAN SOCIETY OF AUSTRALIA
 =====
 (N.S.W. DIVISION) INCORPORATED
 =====

PROFIT AND LOSS ACCOUNT
 =====

FOR THE YEAR ENDED 30TH JUNE 1992
 =====

	THIS YEAR \$	LAST YEAR \$
Operating Profit before Depreciation	20,911.88	28,413
Depreciation	29,130.00	29,130
Operating Loss after Depreciation	(8,218.12)	(717)
Retained profits at the beginning of the financial year	181,218.35	181,934
	-----	-----
	181,218.35	181,934
	-----	-----
Retained profits at the end of the financial year	\$173,000.23	\$181,217
=====	=====	=====

THEATRE ORGAN SOCIETY OF AUSTRALIA
(N.S.W. DIVISION) INCORPORATED

STATEMENT OF CASH FLOWS
FOR THE FINANCIAL YEAR ENDED 30TH JUNE 1992

	1992 Inflows (Outflows) \$
Cash Flows from Operating Activities	
Receipts from members and public	62,093.32
Payments to suppliers and artists	(46,948.87)

Interest Received	15,144.45
	3,166.87

Net Cash from Operating Activities	18,311.32
Cash Flows from Investing Activities	-
Cash Flows from Financing Activities	-

Net Increase in Cash Held	18,311.32
Cash at Beginning of Financial Year	45,421.15

Cash at the End of the Financial Year	\$63,732.47
	=====

T.O.S.A. (NSW DIV.) INC.



2/18 Bodalla Avenue,
Port Macquarie, 2444

5th October, 1992

Dear T.O.S.A.,

I was delighted to read page 4 of the October issue of TOSA NEWS, (quoted Heaven: Latest Travel Information).

The column was perhaps a bit whimsical, yet contained a wealth of fact from the Good Book. THE guide for this life and the next.

Thank you for the reminder that the eternal things are the things that really matter.

Yours faithfully,
Eric Frendin.

We were delighted to receive your letter Eric. My sentiments entirely.
Miriam.



WELCOME TO NEW MEMBERS

A warm welcome is extended to the following new members.

Allan Tassaker	Nth. Strathfield
Robert Craine	Bathurst
Mrs. J. Kennedy	Ermington
Mrs. Jean Allewhy	Caringbah
Ms. M. Duncan	Ashfield
Mr. John Fountain	Kogarah
Ms. G.I. Barrett	Oatlands
Mr. Ross Haywood	Crows Nest
Mr. Ron Jenkins	Gosford
Mr. John Andrews	Pennant Hills
Mr. Louis Dusting	Mortdale
Mr. Brynley Smith	Waitara

ANNUAL GENERAL MEETING

Nominations for Office Bearers for 1993.

The following nominations have been received by the Returning Officer, as at 5.00 pm on Wednesday, 14/10/92.

-oo000oo-

PRESIDENT	Mr. Bob Staunton Mr. Jack Lawson
VICE PRESIDENT	Mr. Frank Ellis Mr. John Shaw Ms. Margaret Hall
TREASURER	Mr. Bob Gilmour
ASSIST.TREASURER	Mr. Bill Schumacher
SECRETARY	Mrs. Jean Taylor Mrs. Mary Stewart
ASSIST.SECRETARY	No Nomination
COMMITTEE	Mrs. Pearl Lawson Mr. Paul Luci Mr. Peter Harding Mr. Neil Palmer Mr. John Parker Mr. Barry Tooker Mr. Karl Zipsin

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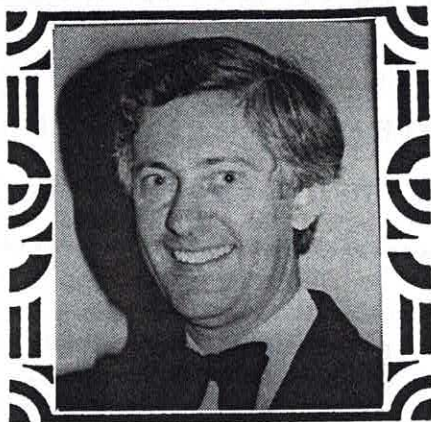
RAFFLE PRIZES

Members no doubt noticed the delightful Raffle prizes won at the Charity and Jim Riggs Concerts.

The beautiful Hamper was donated by Mrs. Jean Taylor and the lovely coat hangers by Mrs. Edna Hambley.

Many thanks ladies.





PROFILE

Tony Fenelon

Tony Fenelon was born on 9th January, 1941, in Melbourne. He commenced his piano tuition at the age of 7 and was playing competently in Eisteddfods and local festivals when he was 8. His first win was at Hughsdale and he has had particular success at Dandenong where he won major prizes every year until his early 20's, including the Australian Pianoforte Scholarship in 1959.

In 1961 at age 20, he was the outstanding winner of both the Open and Bach Sections of the Australian National Eisteddfod held at Canberra in the Albert Hall. In 1963 he was the Victorian State winner of the A.B.C.'s Concerto and Vocal Competitions. Along the way, Tony had completed a Bachelor of Science degree at the University of Melbourne in 1963, as well as his Associate Diploma and achieved the highest marks ever awarded for Licentiate Diploma at Melbourne's Conservatorium of Music under famed pianist and teacher, Roy Shepherd.

At Christmas, 1964, another interest of Tony's came to the fore. Having always had a love for Theatre Organ, Tony was invited to perform as a feature spot in a special programme being presented at Melbourne's Regent Theatre. As

cont'd.

a result of his outstanding performance, he became the resident organist at the Regent until it closed in 1969. Through this early period, Tony was also invited to play at several locations on Theatre Organs throughout Australia by the rapidly growing Theatre Organ Societies.

A great highlight of his career came in 1969, with his first visit to the USA for a concert tour and one which resulted in return tours totalling ten in all. His most recent tour was in 1990 when he was invited to tour several cities in the USA. He has toured with the well known American organist, Lyn Larsen. This tour featured Tony playing piano with Lyn providing orchestral backing at the organ in an exciting repertoire of duo works ranging from well known classics including the music of Rachmaninoff, Chopin and Liszt to the popular music of today. This highly successful tour of 16 cities was widely acclaimed by all who attended.

Tony has released 15 record albums in various countries and has the distinction of being awarded 4 Gold records for one of his albums recorded at the Regent, Melbourne WurliTzer. Recently Festival have released two of his recordings on compact disc.

Music is Tony's love, but not his only profession. He is also bio-medical engineer and heads the Bio-Medical Engineering team at Royal Melbourne Hospital. For leisure (when he finds the time), Tony is an accomplished and enthusiastic glider pilot.

A man of great versatility, Tony's dedication, energy, musical genius and personality make him an artist of constant demand throughout the world.



RECORD BAR NEWS

The Organ Literature Foundation has sent a new catalogue listing theatre organ records, miscellaneous classical records, books and video cassettes. The catalogue is with Neil Palmer who conducts our record bar.

The Foundation's address is;
45 Norfolk Road, Braintree, MA 02184-5918. U.S.A.

Frank and Edith Rohanek, tireless workers for TOSA have been sadly missed at the last two concerts. Frank has undergone yet a third eye operation. All best wishes Frank, we hope to see you and Edith at the Margaret Hall Concert.



JIM RIGGS

SCHOOL EDUCATIONAL PROGRAMME
ORION CENTRE, CAMPSIE.

One hundred and fifty boys and girls from local schools, attended an Educational Programme conducted by Jim Riggs at the Orion Centre, on Wednesday, 23rd September. Those attending were Year 6 Primary and Year 7 High School students. Jim Riggs held them all spellbound for an hour - no mean feat you will agree. To date we have received 55 completed questionnaires from students who attended and almost without exception, they are wanting more of these workshop sessions. We are now looking to have some of our own organisers conduct similar sessions for even larger audiences from Sydney Schools during the next 12 months.

JIM RIGGS REVIEW - Cont'd.

Second last - a Cole Porter medley, which Jim suggested included some titles that were a little on the double meaning side. All great fun as we heard such tunes as Let's do it - What is this thing called love - All through the night and It's all right with me. All played with Jim Riggs' style and warmth.

Jim's last number was introduced after a short discussion on present day music in the United States, described by him as 'hate music' in a lot of cases (and by implication in Australia). He said, and we all believe, the music of the WurliTzer is full of fun and joy. Jim finished off with a Sidney Torch arrangement of Twelfth Street Rag, played with such feeling for the original by Mr. Torch.

We weren't about to let Jim go without an encore, so he completed the afternoon with the sweetest version of My Funny Valentine that I have ever heard and then a fast little theatre emptying number as the organ disappeared into the pit.

Thank you Jim for a great afternoon's entertainment which all present enjoyed immensely. Please come back to Australia soon.

THANK YOU

To all Members of T.O.S.A. (NSW)

Alan Misdale and his family gratefully acknowledge and deeply appreciate the messages of sympathy and condolence received from so many of their friends.

So many were received that it may not be possible to acknowledge them all individually.

Be assured, however, that all of these kind thoughts have helped us very much through a very sad period.

From Alan Misdale and family.

Wanted

Help please. If you have an owner's handbook (now out of print) for a Yamaha C-55N organ, I would appreciate an opportunity to look at it.

J. Hopkins
44 2771

--oo000oo--

Can any member tell me who wrote "Brown Eyes Why are you Blue". I'd like to have a copy of the music if possible and will pay the cost thereof.

I do have it on tape - it's on a Phillips Record "Best of the Minstrels". I also have quite a collection of old music and perhaps will be able to help someone in like need.

Mrs. Val Page
5 Toona Close
Taree West. 2430

Mr. C. Bramsen of 40 Kennewell Parade, Tuncurry 2428, would like to purchase two back copies of TOSA NEWS: March 1984 and September 1984, if any member has them to spare.

ALL I WANT FOR CHRISTMAS

David Johnston at the Capri Wurlitzer

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* Australia's **FIRST** theatre organ Christmas recording.

Available on CD or high quality cassette from your TOSA record bar or direct by mail from the form below.

A great Christmas gift for organ lovers and other friends you want to introduce to the theatre organ.

Compact Disc \$20
Cassette \$15

The reviews say it all.....



"I don't like Christmas records!..... All in all, a most satisfying feast of fine music to play at ANY time of the yearIf you want to have by far the best collection of Christmas music I have heard, then David's recording is for you." Brian Pearson. S.A. TOSA NEWS August 1991.

"This recording shows David in a different light to what he is generally regarded and demonstrates his outstanding ability, the arrangements are excellent and refreshingly new..... The presentation is top rate and one of the best I have seen. The recording quality captures the Capri sound very well." Mal McInnes. 6RTR FM, Perth.

"ALL I WANT FOR CHRISTMAS" Mail order form.

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T.O.S.A. (N.S.W.) INC.

Thank you for your support. We hope you enjoy listening to it as much as we enjoyed making it for you.

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..... Postcode

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Pack/Post \$3 ea \$

TOTAL ENCLOSED \$

Send your order to:

304 PARRAMATTA ROAD,

ASHFIELD. N.S.W. 2131

NOT ALL THEATRE ORGANS WERE LARGE

Over the years we have frequently heard and read of large theatre organs, some famous and some quite gigantic such as Radio City Music Hall and Chicago stadium. However there were also some very small instruments in theatres too.

Thanks to our member Peter Held, we are now able to provide information on some really small instruments. The following article submitted by Peter was originally published in the Theatre Organ Review Quarterly, in the United Kingdom, March, 1965, Volume XIX No.73, Editor Frank A. Hare.

FOURS TO THE FORE

by Kevin Wilson

I: The Four Unit Scene

Ever since I first began to understand the mysteries of the unit organ, it has been my view that the instrument of medium size - that is, of eight or ten units - is almost invariably well handled by any organist, whereas a large instrument requires intelligent handling if justice is to be done to its tonal resources. But not all organs are large or even medium in size. What of the small organ with only five units, or perhaps even four? Surely the latter presents a case for a player of really artistic mind, if he is to successfully create and maintain interest whilst having only two manuals and four tone colours at his command?

This subject was revived in my mind upon reading the last issue, in which a contributor spoke of the four unit Wurlitzer in the Brook Theatre, Bound Brook, New Jersey, as being a perfect example of sweet voicing. This I can well believe, and I would dearly like to hear the instrument myself, for those of us who have not had such an opportunity may find it hard to imagine what can be achieved from an organ having only Flute, Salicional, Vox Humana and Trumpet ranks. The nearest we can do is to think of the Grantham or Loughborough Wurlitzers minus the Tibia. Yet, we must remember that the four rank was the standard Wurlitzer Model B for many years, the Tibia being introduced as a fifth rank later on. It is also worth noting that other American organ builders supplied numbers of organs having only three ranks of pipes, but one suspects that these must have been mainly intended for use in conjunction with cinema orchestras.

The first Wurlitzer Model B to reach England, was opened at the Palladium, Brixton, London, in October, 1926, and although I have been unable

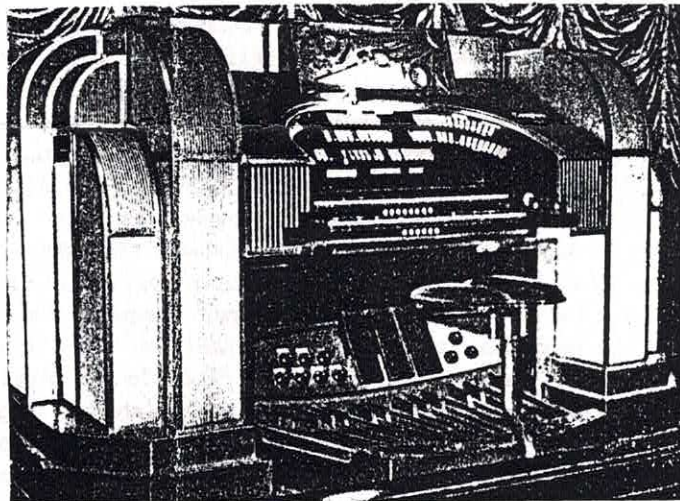
to make any personal check, it is understood that this was one of the four rank models, the only one of its size to be imported. When British firms commenced building unit theatre organs, Messrs. Hill, Norman & Beard made a speciality of designing instruments to fit even the most difficult locations, apart from offering a choice of many sizes in their standard range. The smallest of these was the Style 'A', of which the A.1 contained Tibia (or Major Flute), Viole d'Orchestre, Vox Humana and Tuba (or Trumpet), whilst the A.2 included additional extensions of the same ranks, plus a Viole Celeste of forty-nine pipes. This was not, however, an independent rank: the pipes stood alongside the parent string rank, on small pneumatically choked blocks, which withdrew to allow the pipes to speak when the "Celeste effect" stopkey was used.

Christie organs of the 'A' range, all of which were built in 1928 and 1929, included those at the Tower, Hull; Regent, Hull; Capitol, Tonbridge (later transferred to the Forum, Leeds); Metropole, Bratislava; Pavilion, Shaftsbury Avenue, London (later enlarged twice and afterwards transferred to the Plaza, Chorley) and Kinema, East Ham, London (later rebuilt as the Granada, when a Wurlitzer was installed). The East Ham organ, the last of the four-rank Christies, was being built at the same time as the Edinburgh firm of Ingram & Co., was making a two manual, four unit for the Astoria Cinema, Corstorphine. Opened on the first day of 1930, this instrument had ranks identical to those of the Model 'B' Wurlitzer, i.e. Flute Salicional, Vox Humana and Trumpet, and was doubtless based upon its American counterpart. It was stated to have "Hope-Jones electro-pneumatic action", an action which the Ingram firm had used, and no doubt improved upon, since their association with Robert Hope-Jones before he left for America in 1905. In the early thirties, this organ was broadcast regularly by Norah Milne in the BBC Scottish Regional Programme, and also, upon one or two occasions, on the National wavelength. Although now unused the organ is still in situ, a claim which cannot be made of any of the Christies.

Adequate though these organs were, for their size, and pleasant enough in tone, it seemed that the era of the mellow four unit was at an end with the demands of the mid-thirties for organs of sufficient power for use in featured interludes. But this was not so, for shortly after the Union Cinemas commenced their cinema building scheme in 1935, and with their policy of installing organs wherever possible, they placed orders with the John Compton Organ Co. for instruments of four units at the Ritz, Horsham, and Ritz, Penzance. These were opened by Harold Ramsay in June and July, 1936, and towards the end of the

Union era, another instrument of the same size was opened by Wilfred Southworth at the Ritz, Hereford, in January, 1938. As the company installed many organs of larger sizes, it seems strange that they should have chosen such small instruments for these locations, but it is possible that, failing them, they would not have felt justified in equipping the cinemas concerned with organs.

All three had illuminated consoles, the Hereford one being of the distinctive Union style, and all were equipped with the Compton electrostatic Melotone units which, of course, added to their tonal resources. Nevertheless, they were the first - and only - four unit organs to be built by Compton, who showed how adequate such small instruments, when built on modern lines, could be for the cinema. The organ chambers at Horsham and Hereford were placed under the stage, but at Penzance the chamber was situated over the stage, the sound reaching the auditorium through a grille. Let us therefore, use this most Southerly cinema organ in England as our example of the modern four unit theatre organ.



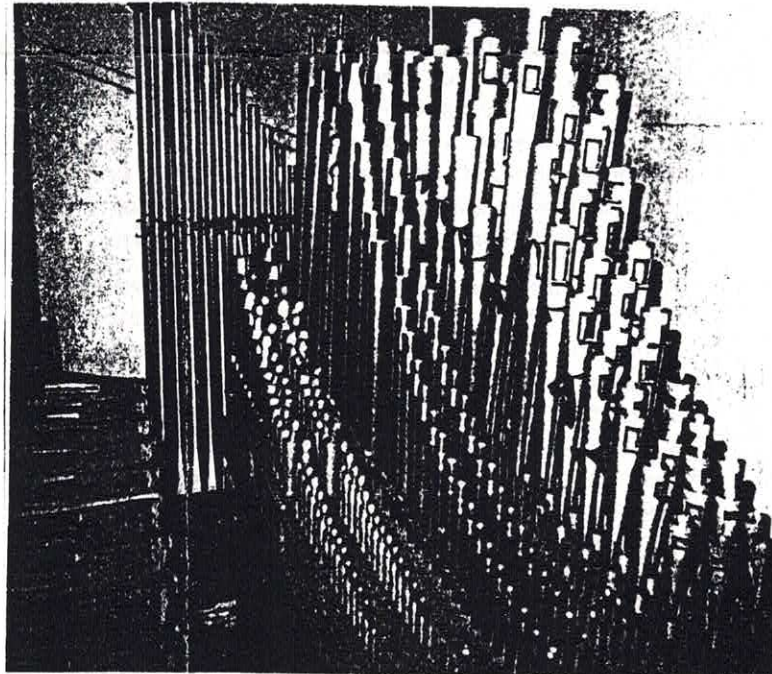
The console of the organ in the Ritz, Penzance

II: The organ of the Ritz Cinema, Penzance

Penzance, tucked away down at the end of Cornwall, seems to many people so remote as to be almost out of England. In this most Western town in the country, the singing Cornish dialect is strongly marked; the strange lights and colours found in the West are clearly seen, and sub-tropical plants grow profusely in the Morrab Gardens. With Mounts Bay in front and the wild high country of Land's End behind, it is a place which the holidaymaker must always remember. As a town, Penzance is comparatively new, but it had a stormy young life. It existed in the sixteenth century, only to be sacked by the Spaniards in 1595, together with Newlyn and Mousehole, whilst Cromwell's armies gave it a rough handling in the Civil War, and for two hundred years thereafter, the Sallee Rovers and Barbary Pirates were frequent and unpleasant visitors. Even in the last war, German hit-and-run raiders left their mark. Newlyn,

although now incorporated in the Borough of Penzance, is a place which has retained its character as a fishing village, whilst becoming well known as an art centre through its school, and people such as Frank Bromley, A.J. Munnings, Phil May, Lamorne Birch and Dame Laura Knight.

It was in these pleasant, relaxed surroundings that Union Cinemas built their Ritz Cinema, which is situated in Queen Street, as a place of entertainment for residents and holiday-makers alike. In it, Compton installed the organ which bore their factory number A.349 - to the audience another 'mighty organ' to the organist a mere four-ranker with Melotone! Like the organs at Horsham and Hereford, the units selected were, and still are, excellent examples of voicing. Although of metal, the Tibia is lush and pleasant; the open Flute of orchestral quality, blending well with the rest of the organ; the Gamba a string of solo strength and character, and the Tromba a reed having an edge approaching French Trumpet tone. Rounded off by the Melotone, which provides also the Marimba and Vibraphone, the organ gives an excellent account of itself, the shape of the chamber directing the sound into the auditorium to create the impression of an instrument twice the size.



The chamber of the four unit organ at the Ritz, Penzance
(Photographs by Richards Bros., Penzance)

The photograph shows the manner in which the four units have been placed in the chamber Tibia, Flute Gamba (mostly hidden) and Tromba, with the bass of the Gamba on a separate chest. Out of the range of the camera are the basses for the Tromba and Tibia and the glockenspiel, xylophone and traps unit. It will be seen that the shutters are vertical, with independent actions instead of the standard Compton whiffletree. The two manual console is placed in the centre of the orchestra pit, on a slow-rising lift.

It was in this theatre that a teenage boy who lived near Penzance introduced himself to Harold Ramsay, and started himself on a theatre organ career. His name was, of course, Dudley Savage, and it is interesting to think that so small an organ brought about such a reward for the organist, and for the people who have enjoyed his playing in person and over the air to this day. Dudley appeared at the Ritz as a featured guest organist on occasions, and at charity concerts, and it might be mentioned that among others who appeared at such concerts are Robinson Cleaver, Reginald Foort, Reginald Dixon and Sandy Macpherson.

The organ had the honour of being broadcast by Leslie Jenkins (who was always billed locally as Leslie T. Jenkins) in the West of England Home Service in July, 1946, and in later years Harold Stringer, Clifford Birchall and Arthur Lord appeared there as members of the A.B.C. team of organists. The cinema was, of course, among those taken over by the A.B.C. upon the failure of the Union company, and remains under their control.

Although I believe that upon his most recent visit to the cinema, Clifford Birchall played a Hammond, I understand that the Compton remains in the good order in which I found it upon the occasion of a visit some years ago, when the notes from which this article has been prepared were taken. Despite the organ being unused, the console was then in immaculate condition, and I have no doubt that it still is. To my mind, the instrument is a tribute to the Compton firm, who rose to the occasion and proved that, if the need arose, four units could hold up their heads with dignity.

The specification which follows shows the arrangement of the four units to provide the maximum amount of variety, and may be of particular interest to any readers who are contemplating the building of a small organ for a residence.

SPECIFICATION OF THE ORGAN

PEDAL		SOLO	
Tromba	16	Tromba	16
Tibia	16	Tibia	16
Tromba	8	Contra Gamba	T.C. 16
Tibia	8	Bourdon	T.C. 16
Gamba	8	Tromba	8
Flute	8	Tibia	8
Bass Drum Tap—f		Gamba	8
Bass Drum Tap—p		Concert Flute	8
Bass Drum Roll		Tromba	4
Snare Drum		Tibia	4
Cymbal Tap		Gamba	4
Cymbal Crash		Flute	4
Triangle		Tibia Twelfth	2½
Accompaniment to Pedal		Twelfth (Flute)	2½
Solo to Pedal		Ocarina	2
Four adjustable toe pistons		Flautino	2
		Tierce	1½
ACCOMPANIMENT			
Contra Gamba	16	Xylophone	
Tromba	8	Glockenspiel	
Tibia	8	Orchestral Bells	
Gamba	8	Melotone	8
Concert Flute	8	Melotone	4
Tromba	4	Melotone Twelfth	2½
Tibia	4	Super Melotone	2
Gamba	4	Krummhorn	8
Flute	4	Cor Anglais	8
Twelfth (Flute)	2½	Chimes	
Gambette	2	Carillon	
Flautino	2	Echo Control	
Marimba	8	Glide	
Vibraphone	4	Vibrato	
Snare Drum		Sub Octave	
Castanets		Super Octave	
Tambourine		Eight adjustable thumb pistons	
Chinese Block		VENTILS (By stopkeys)	
Tom Tom		Tibia Treble	
Sleigh Bells		Tromba—Flute—Viol	
Sand Block		Basses	
Second Touch:		Percussions	
Tromba	8	Melotone Off	
Tibia	4	EFFECTS, etc.	
Solo to Accompaniment	4	<i>By stopkeys:</i>	
Six adjustable thumb pistons		Surf	
TREMULANTS			
Tibia		Aeroplane	
Tromba—Flute—Viol		<i>By toe pistons:</i>	
CONSOLE LIGHTING (Stopkeys)			
Lights Off		Birds	
Automatic		Auto	
Red		Cymbal Roll	
Blue		Snare Drum—Grand Crash	
Green		Cymbal Crash	
Amber		Operator	
Orange		BALANCED PEDALS	
Sky Blue		Organ	
Turquoise		Melotone	
Mauve		General Crescendo	

MARGARET HALL'S NEW ZEALAND CONCERT TOUR

Margaret Hall will be visiting New Zealand in November. Margaret has been invited to play at the following locations during her 2½ weeks concert tour.

Hollywood Theatre, Auckland
2/11 Wurlitzer

Southwood Museum, outer Wellington
3/16 Wurlitzer from the Civic, Auckland

Baycourt, Tauranga
2/10 Wurlitzer (all original)
from DeLuxe Theatre, Wellington

College Auditorium, Christchurch
Electronic instrument.

S T O P P R E S S

On the evening of the 16th October,
the Returning Officer has advised
that the following names have now
been withdrawn from the ballot.

MR. BOB STAUNTON
MR. BOB GILMOUR
MS. MARGARET HALL
MRS. JEAN TAYLOR
MR. JOHN PARKER
MR. KARL ZIPSIN
MR. PAUL LUCI

As a result no ballot sheets are
enclosed in this issue of TOSA NEWS.