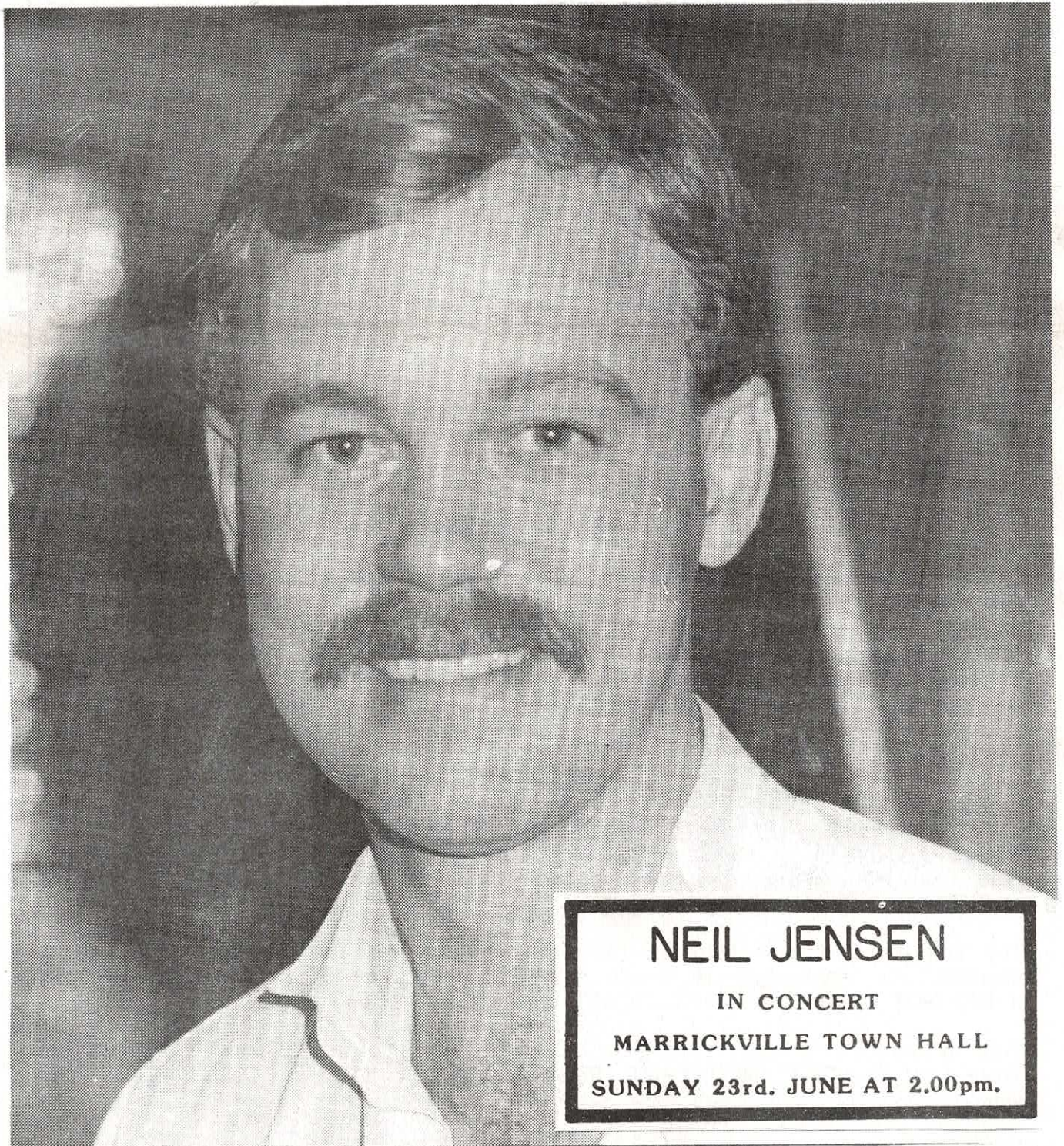


Volume 24 Issue 6 Price 40¢ June 1985

TOSA NEWS

*The Official Publication of the Theatre Organ Society
of Australia, N.S.W. Division
Address - Box A584 P.O. Sydney South, 2000
Registered by Australia Post - Publication No. N.B.H. 1038*



NEIL JENSEN

IN CONCERT

MARRICKVILLE TOWN HALL

SUNDAY 23rd. JUNE AT 2.00pm.

DIRECTORY TOSA (N.S.W. Division)

PATRON Ian Davies

PRESIDENT Alan Misdale (525 5554)

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

SECRETARY Ernest Vale (570 4953 or 798 6816)

TREASURER Edna Smith (529 7379)

MEMBERSHIP SECRETARY Ron Smith (529 7379)

RESEARCH AND ARCHIVES Ian Cameron

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COMMITTEE Phyllis Wilson, Ron Wilson, Bill Schumacher, Robert Gliddon,
Neil Palmer, Ron Smith

TOSA NEWS EDITING AND PRINTING Ron Wilson (759 6050)
Doug Smith (750 0917)

PHOTOGRAPHY Barry Tooker and Ron Wilson

CONCERT TAPES Neil Palmer (798 6742)

HOME PARTIES Ron Smith (529 7379)

ARTIST LIAISON OFFICER Ernest Vale (570 4953 or 798 6816)

Address all correspondence to:-

The Secretary, TOSA (N.S.W. Division)

Box A584 P.O. SYDNEY SOUTH. 2000.

NEW MEMBERS

The Executive and Committee extend a warm and cordial welcome to the following new members.

John Humphries, Jim and Janice Jepson, Stuart Sinclair, Mr and Mrs Dawson and Christopher, Walter and Marie Cook, Phillip and Yvonne Orchard (rejoined), Donald and Barbara Cameson, George Stevens, Mrs J. L. Taylor, Doreen Perrie.

IMPORTANT

NOTICE TO ALL MEMBERS

Notice is given to all members that a meeting of members will be held at Marrickville Town Hall, Marrickville Road, Marrickville on Wednesday 12th June commencing at 7.30pm.

The meeting that was held on the 6th February was for the purpose of giving members the opportunity to thrash out what they required in the Constitution - it DID NOT confirm the FINAL DRAFT of the Constitution.

Your attendance at the meeting on the 12th of June at 7.30pm. at Marrickville Town Hall is VERY IMPORTANT. Please bring your DRAFT CONSTITUTION with you.

DATES FOR YOUR DIARY



June

MONDAY 3rd at 7.30pm.

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

WEDNESDAY 12th at 7.30pm.

SPECIAL MEETING to be held at Marrickville Town Hall.

Business: To confirm the Constitution of T.O.S.A. NSW Division as set out in the final draft sent to all members.

SUNDAY 16th at 2.30pm.

YARRA GLEN POTTERY Presentation.

TOSA Member Niki Katris will present a Yarra Glen Pottery presentation at the home of Phyl and Ron Wilson, 120 Dennis Street Lakemba.

COST: \$1.00 per head. Ladies a plate please.

Pottery maybe purchased on the day and the commission on sales will go to T.O.S.A. After the pottery demonstration, please feel free to stay on and enjoy a musical evening. For bookings please ring Phyl on 759 6050 now.

SUNDAY 23rd at 2.00pm.

NEIL JENSEN in concert at Marrickville Town Hall.

Booking form in this issue.

WEDNESDAY 26th at 7.30pm.

SPECIAL FETE MEETING

A special meeting is being held at 120 Dennis Street Lakemba for all those interested in working for the Fete to be held at Marrickville Town Hall on Saturday 12th of October 1985. Help make this a success and bring your suggestions and ideas to the meeting.

FRIDAY 28th at 7.30pm.

CLUB NIGHT to be held at Epping Baptist Church. If you missed hearing this organ during the convention you now have the opportunity to hear it with several organists playing for your enjoyment. The church is situated on the corner of Ray and Carlingford roads at Epping.



July

MONDAY 1st at 7.30 pm.

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

WEDNESDAY 17th at 7.30pm.

CLUB NIGHT to be held at Marrickville Town Hall.

SUNDAY 28th at 2.00pm.

BILL SCHUMACHER and CLINTON WHITE in concert at Marrickville Town Hall.

***** IMPORTANT *****

DONT FORGET the all important meeting of members to be held at Marrickville Town Hall on Wednesday 12th June 1985 commencing at 7.30pm.

The purpose of this meeting is to confirm the Constitution of T.O.S.A. NSW Division, as set out in the FINAL DRAFT that was forwarded to all members with the March issue of TOSA NEWS.

If TOSA NSW Division is to continue to operate, it is **ESSENTIAL** that **MEMBERS ATTEND THIS MEETING** and give it the Constitution to do so.

YOUR ATTENDANCE at this meeting is **ESSENTIAL**. Please bring your **DRAFT COPY** of the Constitution with you.

CAPITOL ORGAN RESTORATION

(by Doug Smith)

To all those volunteers who gave me their names to help with the Capitol restoration, I wish to advise that I will contact you very soon now as work programmes commence.

With the advent of the National Convention being in Sydney we have been forced to delay slightly our restoration programme. However, we can now see the green light to go ahead and after two small projects are completed at Marrickville I will arrange an instruction night in the near future to be held in the St. Philips Church Hall, c/r McCallum Street and Moorefields Road Kingsgrove.

I will personally call you and advise the date and time of this instruction night which will be held as soon as possible.

Note: The Executive and Committee has decided upon the policy that Chests will **NOT** be deployed to members homes for restoration. They will be kept at a central point for continual observation during the restoration.

EDITORIAL

In response to the many inquiries I have received in connection with the late arrival of TOSA NEWS, let me explain the reason why!

The printing of the May issue of TOSA NEWS was finished on Wednesday 24th April and collated on Friday the 26th and then delivered on Saturday 27th to the home of Marg and Lance Wells at Neutral Bay.

Marg and Lance then have to address the envelopes on a special machine and bundle them up in post code order. They were then delivered to Neutral Bay post office on the 1st May.

From that point on, TOSA NEWS is in the hands of Australia Post.

Need I say **MORE!!!**

Ron Wilson. . . . Editor

LETTERS TO THE EDITOR

As this is the '300th Birthday Year' of Johann Sebastian Bach I would like to offer this snippet of information.

Readers may be interested to know that the great J.S.B. still lives on. He has a Canadian born descendant John (Johann) Sebastian Bach presently living in Calgary, Alberta.

This modern day Bach is a brilliant violinist and during the war was here in Sydney teaching violin at the Beresford School of Music.

After the war, he returned to Canada much to his students regret, as he was a greatly admired teacher - and is a wonderful man very worthy of this famous name.

Yours. . . . Val Claxton.

BEHIND THE SCENES

(by Doug Smith)

Now the Convention has completed its course I think it's time to look back and reflect on the somewhat mammoth effort required (and freely given) to get it all going and running smoothly.

From the initial outset, I have made an approximate estimate of the 'behind the scenes' activities and a very conservative estimate tells me that the convention needed 42 bookings, 42 letters, 54 phone calls including at least 6 O/S calls in either direction, catering 4 bookings and 16 artists including bands to book and co-ordinate with practise time and tuning etc. All this was allocated to various members of the Executive and Committee and I think I can safely say that everything went off without too much trauma. In fact every venue we visited seemed to be running smoothly and in most cases exceeded our expectations by far. This apparent smoothness must undoubtedly be classed as an outstanding tribute to the huge efforts by all concerned in their respective jobs. The TOSA ladies under the very capable leadership of Phil Wilson were an ideal example of hard work, very tiring and time consuming, who with all helpers never budged from their efforts till all had been completed and everyone satisfied. If you think back to a few of our events, Registration, Epping Baptist, Tony and John's concert, Candi Carley's concert, the Dinner Dance for assistance and co-ordination, then the farewells on the Monday afternoon with a catered lunch and a cuppa for everyone, all kept our ladies on their toes and they came through with flying colours, even if a bit exhausted after the week-end, to say the least.

Too often people always seem to accept these things as 'just happening' and give very little attention or credit to the volunteer members of the Executive and Committee who give their utmost to see that things go well at EVERY function. In the background, dedicated people are always working on the organ for never ending periods over week-ends and often at night, to see that our instrument is in top shape for each concert we have.

I hope we can all realise what a huge undertaking we have to consider when even one concert is proposed for promotion. If just one of a chain of events does not happen, well the concert could not take place, so there's no doubt we should try and consider our workers occasionally when a small fault is evident and try to understand the problems or better still, make an offer to help and rectify the problem. I have visited other State Divisional functions and they seem to have a never ending stream of volunteers just waiting to help with seating, ticketing, serving teas etc. as well as opening-up for practise and generally being useful in many respects. I think we could learn a lesson from some of these examples and I always seem to get the impression that more people are happier when more take part in the activities.

ORGAN PLAYING COMPETITION

The Wollongong Pipe Organ Prize will take place in the Wollongong Town Hall between Thursday 11th and Sunday 14th of July.

The competition is open to all organists.

First Prize - \$1,500 Second Prize - \$750

Round 1:

(i) Frescobaldi: Any one toccata from numbers 1 - 7 inclusive from the Second Book of Toccatas, Canzonas, etc., of 1637.

(ii) Bohm: Prelude and Fugue in C major.

(iii) Brahms: Any two Chorale Preludes from Op.122.

One may be for manuals only.

Round 2

(i) Bach: Any major free work, but excluding the Trio Sonatas.

(ii) Handel: One of two prescribed Organ Concertos.

Enquiries and entry forms from Robert Ampt. Phone (02) 923 2657

HOME PARTY at Peakhurst.

A very happy afternoon was had by the people who attended Bruderlin's Home Party on Sunday 12th May, at Peakhurst.

The ELKA organ had a good work out and many budding organists demonstrated their prowess at the keyboards, much to the enjoyment of all present.

Our Hostess, Betty Bruderlin had gone to great lengths with the refreshments and with the help of the ladies, an afternoon tea was presented that was should have been called a banquet! Indeed it was great day for some people and many came back for seconds, thirds, fourths and fifths!

Thanks to the Bruderlin family for their generosity and being instrumental in raising \$91.00 towards TOSA funds.

CLUB NIGHT

MTH Wednesday 15th May (by Ron Smith)

Wednesday 15th May saw a good following at Marrickville for the Club Night. It was to be a Club Night with a difference, being attended also by a contingent from the **Theatre Historical Society of Australia**. They brought two fine films for our enjoyment and the first was a Laurel & Hardy "silent" and this was ably accompanied on the Wurlitzer by our member Bill Schumacher. The other film was a most interesting documentary on the Kings Theatre, Brooklyn, New York. This excellent film comprehensively covered the history of the theatre from the early past to this century until now.

It was a cold evening so the efforts of our ladies preparing the supper were particularly well received by all our patrons. During supper, several members tried their hand on the organ and generally speaking a good night was had by all.

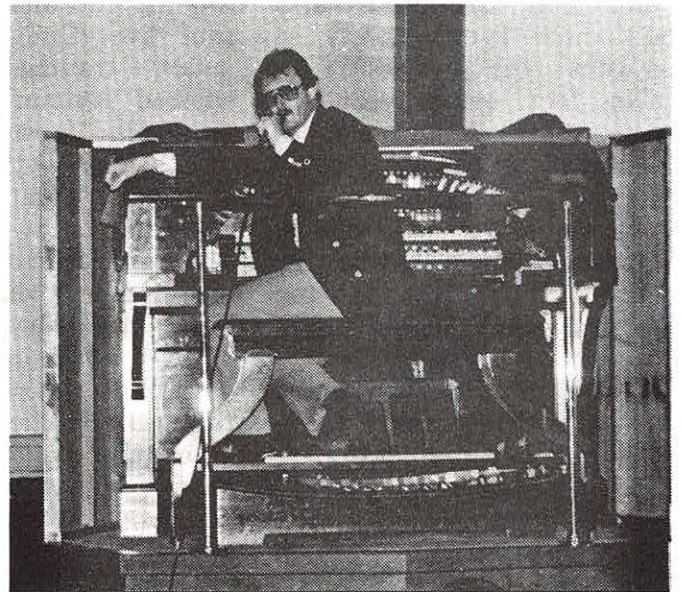
Thanks to Bill Schumacher for opening the evening with a 20 minute musical segment and to the **Theatre Historical Society of Australia** for their patronage and for entertaining us with the films.

Top photo: Bill Schumacher at the console of the Wurlitzer.

Bottom photo: Theatre Historical Society member, Warren Woods, setting up the 16mm projector.



Above: Norma Smith, winner of the lucky door prize.

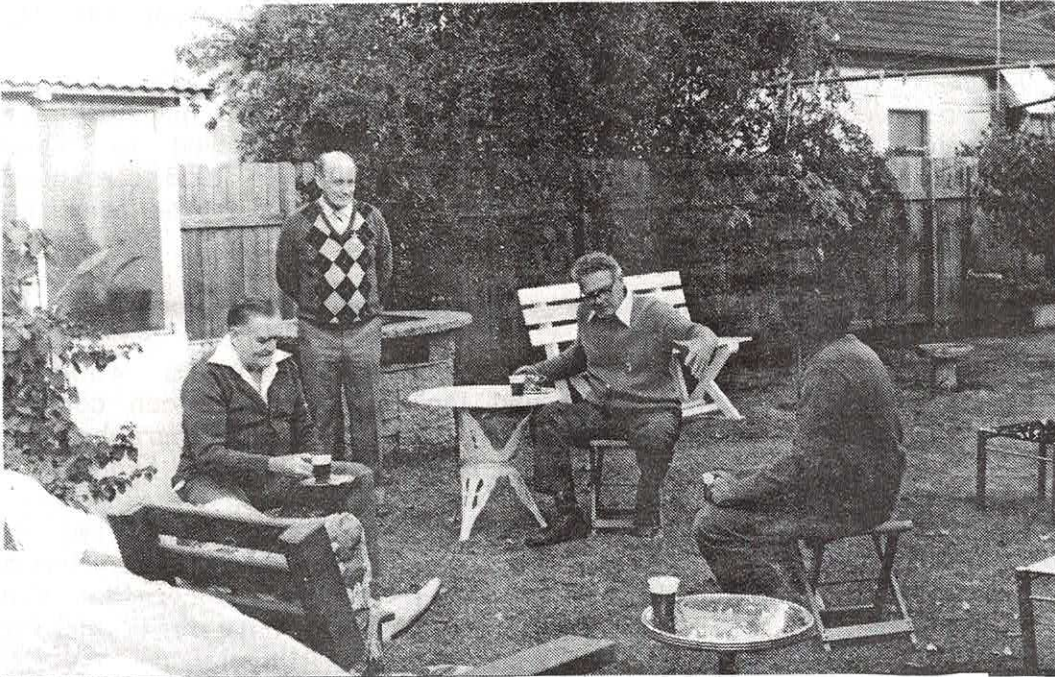




Joy and John Harrison



Daisy Katris



Sam Bruderlin boasting about the one that got away!



Wendy Hambly



John Clark

THE CAPITOL

LOST HISTORY REDISCOVERED

(By Les Tod)

Sydney's Capitol Theatre has a history that is quite unique and which, until recently, was only partly known. It was thought previously to have been built in 1915/16 as Wirth's Hippodrome Circus, and converted to the Capitol in 1928. Evidence has only recently come to light which indicates the building's history actually goes back as far as 1892.

This is important news, as it was only discovered in recent weeks that the theatre's owners, the Sydney City Council are planning redevelopment of the site with a 2,000 seat theatre. AHS will be making a renewed submission on the theatre through member Ross Thorne, to outline the newly discovered history and stress its importance as a truly unique theatre building dating from the last century.

In 1892 construction commenced on the second city markets, known as the Belmore Markets, on a site bounded by Pitt, Hay and Campbell Streets, on part of the site occupied by the Capitol today. Until then the market buildings themselves were of timber materials and were located in the block bounded by Pitt, Hay, Campbell and Castlereagh, where the Tivoli/Hotel Sydney later stood. The new building was to be built out of brick and stone and decorated with terra cotta ornament. It was to be used for fruit and vegetables and decorative friezes of these were placed around the facade and parts of the side walls. The facade incorporated a large triangular pediment on the top, using the fruit and vegetable friezes, with three Victorian type archways which were repeated along the western wall and at the rear. Through these passed the horses, carts, and pedestrians. Because of the low lying ground, the walls were substantial and stood on footings 25 feet (8 metres) deep.

When the Haymarket markets came into use from around 1909, the Belmore Markets were demolished, apart from the fruit and vegetable building on

part of the Capitol site. The latter saw sporadic use for travelling circuses and even a play. In 1915 it was partly demolished, and a substantial amount of the structure was re-used in a new building erected on portion of the site, against the western (Parker Street) wall. Sections of this wall were up to around 4-6 feet in height, possibly because of their strength and the deep footings. The facade of the new building, to be known as the Hippodrome, was virtually the facade of the Belmore Markets, rebuilt at a higher level. The Victorian arches were repeated around the building, but on the first floor level, ie, above awning level. Even the fruit and vegetable decorations were used again, along with the terra cotta tiles.

The Hippodrome opened in April 1916 and continued to be used by Wirth's Circus in the 1920's. In 1928 the interior was gutted, and rebuilt as the atmospheric Capitol Theatre.

Ross Thorne has been compiling data from the archives of the Sydney City Council over several visits, while Les Tod and Ian Hanson have been compiling historical data and photographs from research in the State Library, Sydney.

The AHS submission will be sent to the Council, National Trust Heritage Council and other concerned bodies in an attempt to have the historical and architectural importance of this unique theatre building recognised and preserved. Sydney has a shortage of 2,000 seat live theatre buildings, with the Theatre Royal and Her Majesty's being heavily booked for some time.

In March of this year, Ian Hanson organised an inspection of the Capitol for the purposes of establishing whether the rumours about its poor condition were indeed true. Apart from the expected damage to plasterwork and missing statues, the stalls floor is in need of replacement as is the carpet and some of the seats. These are considered to be only minor problems and certainly not as bad as we had been led to believe by certain statements made in the press.

At the time of writing there is interest being expressed by some entrepreneurs regarding the possibility of restoring the theatre for live use, it is to be hoped that these come to fruition and this grand theatre can again be opened to the public for live entertainment.

In April the Minister for Planning and Environment placed a 2 year Interim Conservation Order on the Capitol to allow time for its merits to be properly debated.

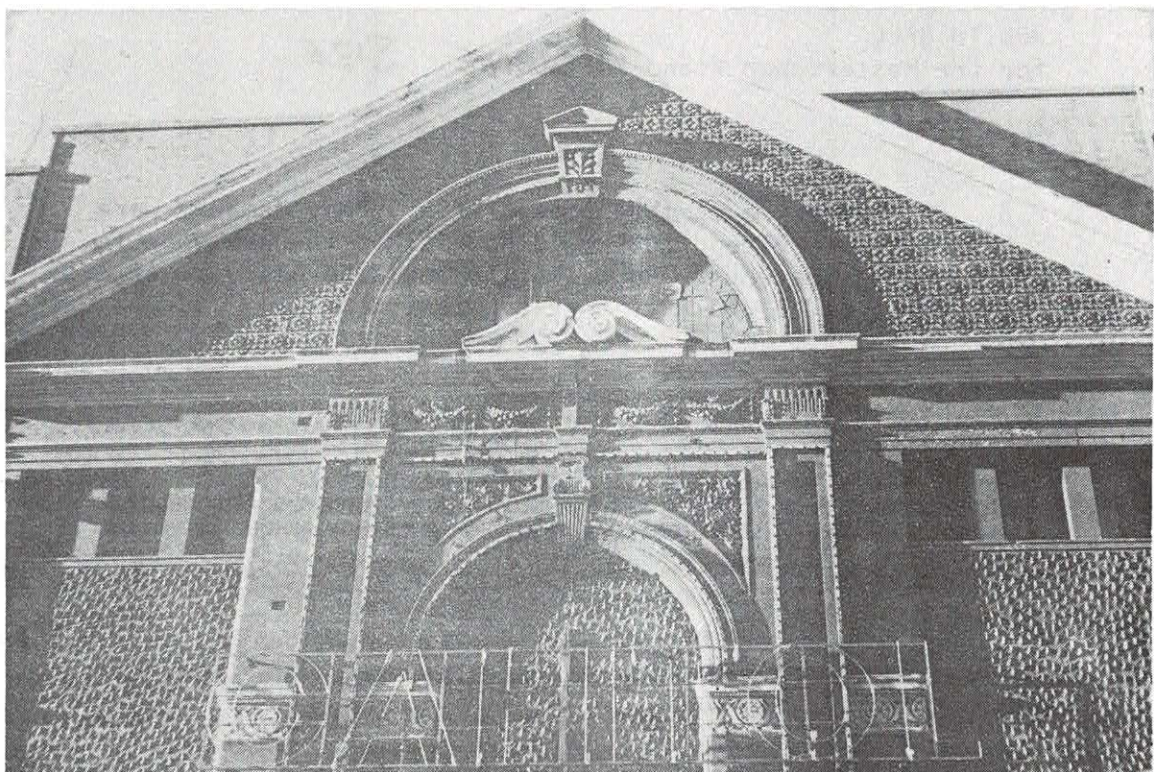
Further photos have been unearthed, another from the State Library showing the side of the building, and one from the collection of member Barry Sharpe. These will be available tools in our argument to have the theatre's historical importance properly recognised.



Top photo shows the facade of the second Belmore Markets, taken around 1895-1900. Comparison with the photo below, of the Capitol's facade, taken in March 1985, clearly shows many of the decorative elements re-used in the Hippodrome, 1915/1916.

Photos: Top - State Library of N.S.W.

Bottom photo: L.R.Tod March 1985



The Mastertouch Piano Roll Company

MAKERS OF "MASTERTOUCHE" AND "BROADWAY" MUSIC ROLLS

P.O. BOX 206, PETERSHAM, N.S.W. 2049.

16th April, 1985

Mr. Ernie Vale,
Theatre Organ Society of Australia,
N.S.W. Division,
P.O. Box A584,
SYDNEY SOUTH NSW 2000

Dear Mr. Vale,

Mr. Wright has told me of the very successful visit by your group to Mastertouch on Easter Sunday morning. We are most grateful for your society's support over the years.

On behalf of the staff of Mastertouch and of course Mr. Wright, would you convey to the Society our heartfelt thanks for the very generous donation.

We look forward to future visits from the group. Many thanks once again.

Yours faithfully,



JUDITH BELL
for the Mastertouch Piano Roll Co.

P.S. Barclay believes that some of the Sydney members were unable to attend but would have liked to have done so, and wishes you to know that he would be happy to arrange for them to visit if they so wish.



A.T.H.S.
 BOX 377, P.O.
 SEVEN HILLS 2147

Box 377, P.O., SEVEN HILLS 2147.

The Hon. Secretary,
 T.O.S.A. (N.S.W. Division),
 Box A584 P.O.,
 SYDNEY SOUTH 2000

16th May, 1985.



Dear Mr. Vale,

On behalf of the Australian Theatre Historical Society, I have been asked to thank the Theatre Organ Society of Australia, N.S.W. Division for the delightful evening on 15th. Our members who attended (on your Society's invitation) thoroughly enjoyed the entertainment and the company. A special thanks to Bill Schumacher who added so much to the evening.

It is to be hoped that similar functions can be organised in the future.

Yours faithfully,

Kevin Cork,
 Hon. Secretary.


 STOP PRESS STOP PRESS STOP PRESS 
 CLUB NIGHT 28th JUNE at EPPING BAPTIST CHURCH
 Corner of Ray and Carlingford Roads Epping

Christie Unit Organs comprised almost half of Sydney's Theatre Organs, yet TOSA members seldom have the privilege of hearing any Christie Organs these days.

Come along and hear **DAVID PARSONS, CLIFF BINGHAM, NEIL PALMER** and **BILL SCHUMACHER**. This is the first official N.S.W. Division function at this newly restored Theatre Organ.

Tea and biscuits will be served afterwards. Donation at the door towards the Organ Fund for the Epping Christie would be appreciated.

DOWN MEMORY LANE

Number 15 of a monthly series
by Frank Ellis.

In November 1939, Charles Tuckwell was briefly in Sydney on his way from the Civic Theatre Auckland to take up his residency at the Melbourne Regent. Lionel Corrick took his place at the Wurlitzer of the Civic Theatre Auckland. It had been said that Lionel Corrick had asked Hoyts for a move, and a swapping of consoles was arranged between Charles Tuckwell and Lionel Corrick, as a result of his request.

Clarence Black, formerly of the Adelaide Regent, was then in residence at the Astra Theatre Parramatta as mentioned in my article last month. He played a group of Stephen Foster melodies quite delightfully and with a great deal of color - as much as a five rank organ would allow. His encore was a couple of the hits of the day to please the Saturday night audiences, who, generally speaking, preferred the lighter music to that in a subdued or serious vein.

Ray Chaffer at the Parramatta Roxy, featured a presentation which he called, 'In My Garden' - a group of songs in which the names of flowers appeared. It was well presented and well received too, by the Roxy audiences. In all, it was a sensitive and taste-ful organ presentation.

There were a couple of outstanding broadcasts in November that year too. One by John Barrett in a programme called 'Something In The Air' was with Mabel Nelson, and was described as a "sheer joy". In another broadcast, Idwall Jenkins gave a superb performance of 'Serenade To A Wealthy Widow' which was then enjoying a run of popularity. Mamie Reid on the piano did excellent work, fully complimenting Idwall Jenkins on the Hammond. This novelty number, by the way, I featured in one of my broadcasts on 2CBA FM last October, played by Gerald Shaw on the five manual Compton organ of the Odeon

Leicester Square. Another item in that broadcast in November 1939 was the 'Minuet In Jazz'.

Of the records released that month, one of the best was Harold Ramsay's version of Kreisler's 'Liebesfreud' on on side one, and the traditional 'Two Guitars' on the flip side. That was on the Parlophone label. On H.M.V. Label Reggie Foort released Rachmaninoff's 'C Sharp Prelude', and this was an exciting arrangement well up to the Foort standard.

Harking back to those 1939 broadcasts which were nearly all on Hammond organs, as outlined in last month's Down Memory Lane. The Hammond organ had only been on the Australian scene for 2 or 3 years, but had, in that short time, become established and accepted in churches, several cinemas, and also as a studio instrument for radio work. Its mobility was a strong factor in those days, and the fact that it required no installation compared to a pipe organ, and could be moved with ease requiring only an electric power point, helped to ensure that this new electric toy became a success story. Later, other makes of electronic organs began to appear, but Hammond was the pioneer in this field.

As mentioned earlier in this article, John Barrett was credited with one of the outstanding broadcasts of November 1939, so a brief profile of him would seem to be called for. He was born in 1915, played church organ at the age of 12, and spent four years studying mining engineering. Did a couple of years in that profession, including underground work on the Bendigo goldfields. He resumed his musical career and became Arnold Coleman's assistant at the dual-consoled Wurlitzer of the Melbourne State Theatre. At the same time, he was also playing organ and accordion at the next door Majestic Theatre. Later, played Hammond at the Albert Park Theatre. and later again, made a brief return to the Majestic. He then free-lanced and did a weekly stint on the ABC before he saw service with the Military forces during the war.

More bits and pieces next month.



EPPING BAPTIST CHURCH.

A Brief History of the Builder.

The foundation of the firm of Wm. Hill & Son dates back to the year 1755. The name immediately brings to mind one of their greatest instruments that of the Centennial Hall, Sydney completed by Hill during the years 1886 - 1889, which was at the time of completion the largest pipe organ in the World, being five manuals and one hundred and forty ranks of pipes. Late in the teens of this present century William Hill & Son amalgamated with Norman & Beard to become William Hill & Son and Norman & Beard to give the Company its full title. As early as 1853 the firm became associated with the entertainment pipe organ when they built a most remarkable instrument for the Royal Panopticon of Science and Art, Leicester Square, London - this organ was complete with some percussion stops. Their first "theatre organ" as such was built for a London theatre as early as 1913!

After the First World War, H.N.&B. came under the joint directorship of Dr. Arthur Hill and Mr. G. A. Wales Beard. In June 1923, Dr. Hill died and Mr. John Christie (who is mainly remembered for founding of the Glyndebourne Opera Company) became Chairman of the Company. It was decided that their theatre organ should be marketed under the name of "Christie" - some have said that the reason was that the name Hill, Norman & Beard should not appear on a theatre organ lest it damage their image as a builder of fine classical and church organs - this theory is obviously wrong as they had for some years been installing theatre organs under their full name!

Cinema Comes to Eastwood.

The first theatre in Eastwood was a large structure of a somewhat temporary nature located in what is now East Parade. In 1922 a more substantial hard-top theatre was constructed in Rowe Street, and this building was a centre of entertainment in Sydney's northern suburbs until 1973 when it was demolished in favour of an arcade/

shopping complex which seemed commercially more viable. Prior to 1929 and the coming of "sound" pictures a small, orchestra accompanied the movies, it is believed that this consisted of piano, violin and trumpet!

Theatre Organ for Eastwood.

In 1932 the owners of the "Duke of York" (as the theatre was originally named) decided that a theatre organ would be a desirable addition to the theatre. Demonstrations were arranged of the piano-keyboard style Wurlitzer then in Romano's Restaurant in York Street, Sydney by the famed Eddie Horton and also of the Christie Unit Organ in the Lyceum Theatre by Manny Aarons. It was decided to purchase a Christie organ for Eastwood. From information received just this Easter during the Convention from Eric Wicks of Melbourne some very interesting facts have come to hand and we take an extract from Eric's letter:-

"I think I am right when I say this organ, when built and assembled at the Hill, Norman & Beard factory, was the one on which Horace Weber broadcast in Melbourne for some months after his return from Sydney in 1931 or 1932. Horace used to go to air Sunday nights from the Clifton Hill factory, his theme song being Ray Noble's 'In the Gloaming, by the Fireside'. Source of this information was one Jack Kenneally, now deceased, who used to take Horace to the factory each Sunday. Broadcasting ceased suddenly when the organ was sold."

Hurried Installation.

We quote from a letter received some years ago from Hill, Norman & Beard when a previous article by Ian Griggs appeared in T.O.S.A. News:-

"The installation was a rather hectic period, the organ was shipped to Sydney and we took delivery on a Monday morning with the opening planned for the following Saturday week!! There were many all night work sessions as we were on a penalty clause of, I think about fifteen pounds per day.



Nevertheless it opened on time. During the opening an organ builder was stationed in each chamber to remove any ciphering pipes.

It was the first Australian Built Christie with, naturally, some imported parts. At the time it was claimed that the vibraphone was the first installed in an Australian theatre organ." (This was incorrect as both the State Theatres Sydney and Melbourne had vibraphones - It would seem that this was the first (and only) Christie in Australia to be fitted with this unit.

The Theatre Years 1932 -1956.

The Duke of York Christie opened on 14th May 1932, with Stan Cummins at the console, just immediately prior to this Stan presided at the console of the Christie organ at the Ritz Theatre, Concord - this particular instrument was later enlarged and relocated to the Melba Theatre, Strathfield. Other well-known Sydney organists who presided at the console between 1932 and 1940 included Penn Hughes, Cyrus Tuckwell (brother of Charles) Brian Hatfield and Ray Chaffer (this was Ray's first appointment and he was later to become well known and respected on the Western Suburbs Cinema Circuit). Jack Pitt who was associated with the orchestra as far back as 1928 also took his turn at the console in addition to his duties as theatre electrician and projectionist.

From 1940 on, the organ sat unused probably until the end of World War II, the only person to use the instrument was Jack Pitt who played it occasionally just to keep it going. One day the then manager Alf Shaw heard the organ played and arranged for it to be featured during the programmes on Friday and Saturday night. In later years Alf Shaw was to become a good friend of the Society when as Manager of the Capitol Theatre, Sydney he gave the ultimate in co-operation in our dealings with access to that particular organ.

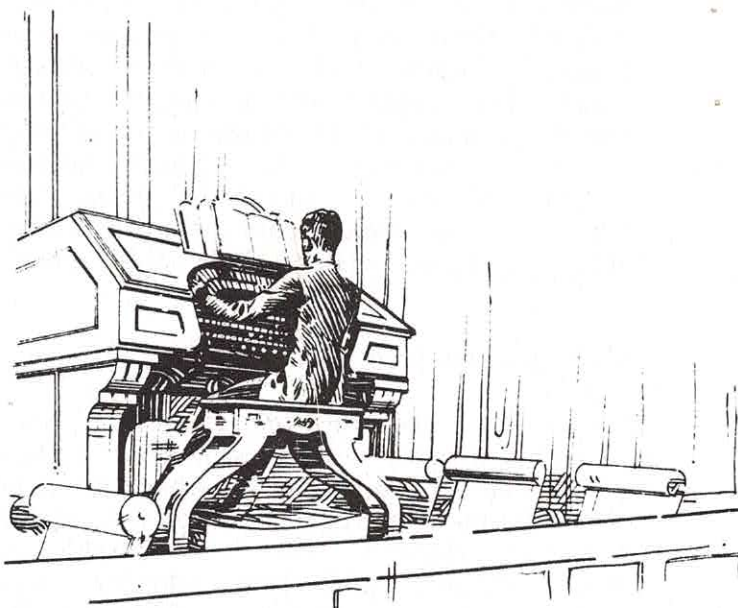
Jack Pitt set up a Childrens' Choir which was recorded on a 78 r.p.m.

and was broadcast on radio.

The popular Saturday afternoon matinee "Odeon Childrens' Cinema Club" flourished for many years, in fact up until the coming of television. (the name of the theatre had by this time been changed when it became part of the Greater Union Organisation). Like most other Sydney theatre organs the Eastwood Christie was shut down in 1956, television was taking its toll, although the theatre was to survive, the organ was sold to Epping Baptist Church for 750 pounds! Although this doesn't sound much it was a fairly high price at the time as the Gordon Theatre 2/8 Christie sold for 350 pounds and the Roxy Theatre, Parramatta Christie sold for 600 pounds!!

The stop-list as it was in the Theatre follows on the next page. You may note some variations from the usual stop layout for a small organ. e.g. the upward extension of the Echo Violin rank with most fractionals right up to the tierce.

NEXT MONTH: The Organ takes on a new role



CHRISTIE

UNIT
ORGAN

Solo (61 Notes)

Diaphone 16'
 Tibia 16'
 Violone 16'
 Tuba 8'
 Violin Diapason 8'
 Violin Celeste 8'
 Tibia 8'
 Clarinet 8'
 Vox Humana 8'
 Echo Violin 8'
 Clarion 4'
 Violin Diapason 4'
 Violin Celeste 4'
 Tibia 4'
 Clarinet 4'
 Vox Humana 4'
 Tibia Twelfth 2 2/3'
 Piccolo 2'
 Vibraphone 49 notes
 Xylophone 37 notes
 Orchestra Bells 25 notes
 Chimes 18 notes

Pedal (30 Notes)

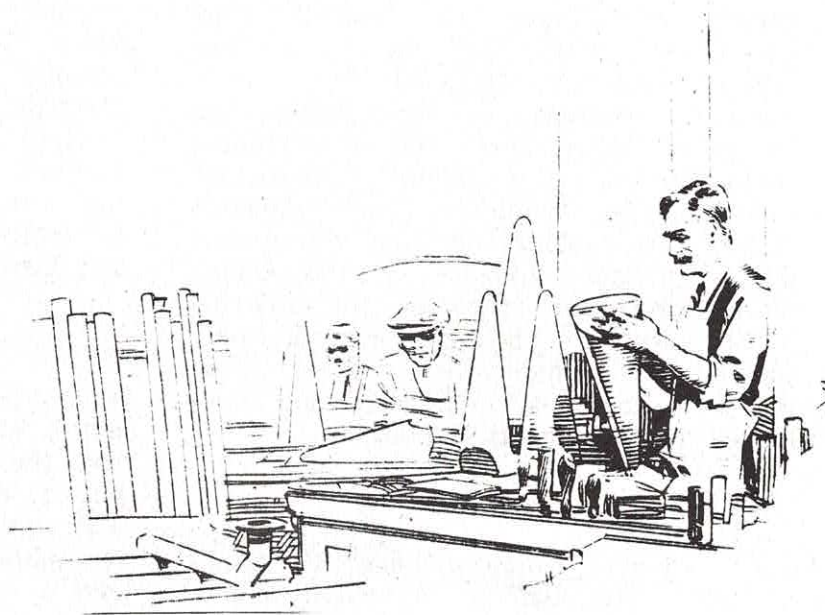
Diaphone 16'
 Tibia 16'
 Violone 16'
 Diapason 8'
 Cello 8'
 Tibia 8'
 Tuba 8'
 Clarinet 8'
 Tibia 4'
 Chimes 18 notes
 Bass Drum
 Cymbal
 Tom-Tom
 Drum Roll (2nd touch)
 Snare Drum (2nd touch)
 Triangle (2nd touch)
 Crash Cymbal (2nd touch)
 Solo to Pedal coupler

Accomp. (61 notes)

Diaphone 16'
 Tibia 16'
 Violone 16'
 Vox Humana T.C. 16'
 Tuba 8'
 Violin Diapason 8'
 Violin Celeste 8'
 Vox Humana 8'
 Echo Violin 8'
 Violin Diapason 4'
 Tibia 4'
 Vox Humana 4'
 Echo Violin 4'
 Echo Violin 2 2/3'
 Echo Violin 2'
 Echo Violin 1 3/5'
 Vibraphone
 Xylophone
 Orchestra Bells
 Chimes
 Snare Drum
 Tambourine
 Castanets
 Tom-Tom
 Chinese Block
 Triangle

General

10 Pistons per manual
 3 toe pistons to pedal
 1 Reversible toe piston to coupler
 Tremulants to all ranks.



Great British Theatre Organs

THE ODEON, LEICESTER SQUARE, LONDON.

On the east side of Leicester Square stands one of the most distinctive of London's pre-war cinemas - at least as regards the exterior. Its polished black marble frontage and 90' monolithic tower form an unusual combination of "bauhaus" and "night architecture" features, perhaps symbolic of the essential darkness of the cinema. Since its opening on November 2, 1937, the theatre has been the flagship of firstly Odeon, and now Rank circuits, and is regularly attended by royalty for charity shows, premieres and Royal performances.

On these gala occasions, the theatre's very special Compton organ is a featured part of the entertainment. But it was not so long ago that it was a part of every film show, and I am one of many fortunate enough to be able to recall wonderful performances by Gerald Shaw - to be invited to sit in the orchestra pit and feel the fabric of the building vibrating all around one was an unforgettable experience.

The organ is the only five-manual theatre pipe organ built by Compton. Why five manuals? Musically speaking, one could argue that four, or even just three, would have been sufficient and that the extra money could have been better spent on another rank or two of pipes. The top manual was almost certainly included for purely cosmetic reasons - the organ had to look larger than the four-manual Wurlitzer in the main "opposition" theatre, the Empire - and controls only a few couplers and the vibraphone. Oscar Deutsch, founder of the Odeon circuit, was not renowned for ordering lavish organs, and in general only seemed to include them where those in rival cinemas might attract audiences away from his Odeons.

"One Off"

The Odeon's Compton has 17 ranks of pipes. Although by American stand-

ards it is of moderate size, as British organs go it is large, and it and the Wurlitzer in the Gaumont State, Kilburn (previously the subject of an article in T.O.S.A. News), which opened a month later, were the last two new large organs to be installed in British cinemas. It was almost in every way a "one-off" job. Most theatre organs being installed at that time were small (six to eight ranks or less) and loudly-voiced, heard in short "interludes" of song hits of the day, possibly with the audience singing along. This was not really appropriate for Leicester Square, where a more subtle instrument, better suited to the interpretation of rather more refined music (Eric Coates, say, rather than Beat me daddy, eight to a bar) was more fitting.

The resultant instrument has five ranks of strings, two diapasons, two flutes, a tibia, four chorus reeds and three "colour" reeds - Clarinet, Krumet and Vox Humana. A special luxury is the 32' extension of the Stopped Flute and seven of the ranks extended to 16' pitch. The organ has all the usual effects and percussions and an electro-phonic device commonly known as a Melotone. This last is a pipeless unit in which the frequencies are generated by means of electro-static fields created by revolving discs and are then passed through various filters, amplified and relayed through loudspeakers into the auditorium. It is controlled from stopkeys labelled Melotone at various pitches, and also those labelled Schalmei, Krummhorn, Cor Anglais, Musette and Carillon, plus Echo and Vibrato.

Melotone

Some people like the sound of these units, which were fitted to most Compton theatre organs from 1935 onwards, but I regret I am not among them. The Schalmei and so on bear little resemblance to their pipe counterparts, and to my ears, at least, these units

ODEON, LEICESTER SQUARE ...

are just quaint curiosities of limited musical merit, although in 1937 they may have represented the "white heat of technology". The Odeon's Melotone unit originally provided Marimba and Chimes, but these have since been replaced with actual instruments.

There have been a few other changes over the years as ranks were replaced with ones of better quality from redundant organs on the circuit. Thus the Tibia is not the original metal rank, but a wood rank from the Wurlitzer organ of the Gaumont, Watford. The Krumet pipes came from the Compton organ at the New Victoria Theatre, London. The organ initially had a grand piano attachment, which has long since disappeared.

Few people realize that the console lift incorporates a turntable; this has never been used, as in certain positions the console would be dangerously unstable, and the whole affair, plus organist, could topple into the front rows of the audience! The lift is unusual in that the console can descend way below the orchestra pit and be covered over, making the entire pit area available for an orchestra if required. This undoubtedly has saved the instrument from premature removal. At least one relief organist booked to play at the Odeon did not realize that the organ console was hidden beneath his feet and went home again in the disgruntled belief that he had been sent to play at a theatre with no organ!

James Bell

The first resident organist at the Odeon was James Bell, who broadcast the organ regularly and made a series of records on it, which today are collectors' items. After his sudden death in 1947 (he collapsed at the console immediately after a broadcast), John Howlett was appointed, and his period at the console is perhaps best remembered for his late-night "Moonlight Lullaby" broadcasts, which included much light music and even "proper" organ music by Wolstenholme

Guillmant, Yon, Thalben-Ball and Boellman. These received lavish praise from listeners appreciative of their high musical content. John Howlett left the Odeon in 1958. He introduced for a short time a novel feature, a Clavioline electronic keyboard with a few solo sounds - an early forerunner perhaps of a synthesizer. So for that period the Odeon was the World's only cinema containing a six-manual organ.

His place was taken by Gerald Shaw who remained until his death in 1974, by which time the Odeon's Compton had become the only organ in a South of England cinema to be played daily. He made a number of records there and frequently broadcast the organ. It was Gerald who christened the instrument "The Duchess", and he often referred to himself as her "keeper". His style of playing was unmistakable, particularly for its touches of humour and his use of the chorus reeds. His playing was clean, and accurate and above all, whatever he played, be it Mendelssohn or the Beatles, it had style. In 1973 he played a series of weekday lunchtime concerts, which gave him a chance to exploit fully his and the organ's resources.

After Gerald's death regular playing of the organ for film performances ceased and it is now rarely heard except at special concerts and gala performances. Organists playing Sunday concerts at the Odeon usually also play for the film show on the preceding Saturday evening.

The "Duchess" is an instrument of many facets. It sounds magnificent when played "straight", without tremulants (Gerald Shaw had a special "holier than thou" All Trem Off stopkey fitted), and in orchestral transcriptions. It can, when required, sound unbelievably vulgar with the active connivance of the chirpy Krumet rank. I have always considered the reeds rather hard and uncompromising, a feature common to many Compton theatre and church organs, but Gerald Shaw used this aspect of the organ's tonal make-up very cleverly, particular-

ODEON, LEICESTER SQUARE ...

ly in rhythmic "breaks", which were such a feature of his style of playing. It is perhaps for this reason that the organ is at its weakest in ballad playing, although I have heard some incredibly sweet sounds from it at the hands of Bryan Rodwell.

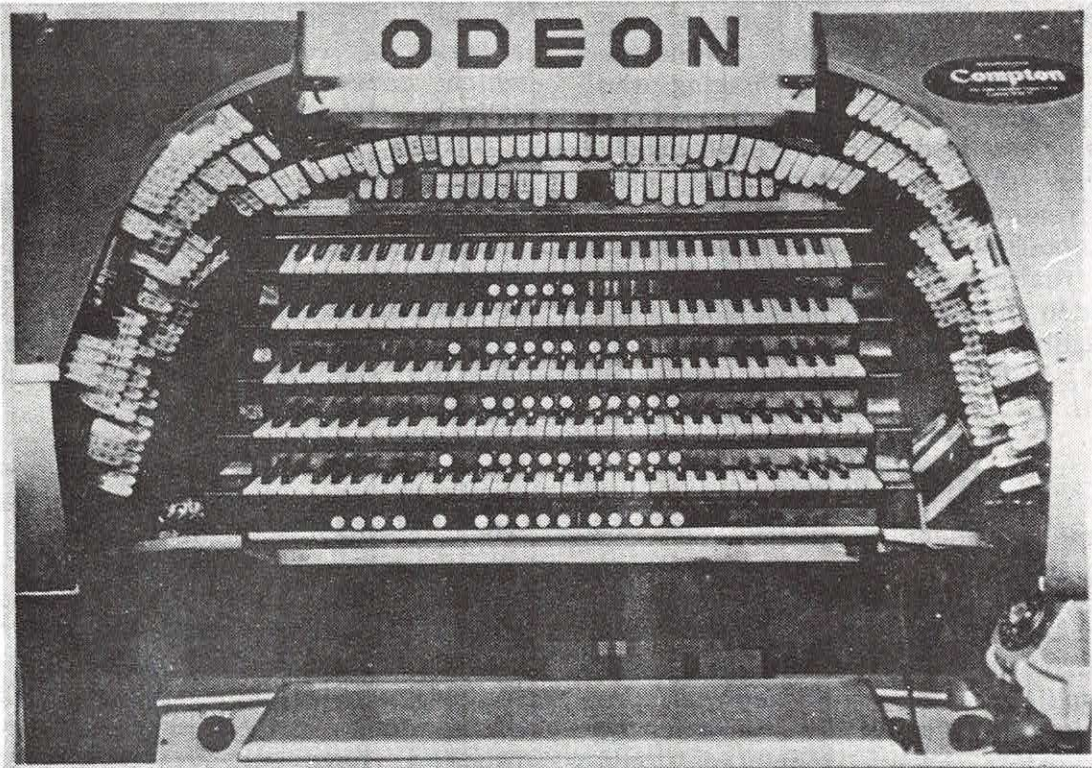
SPECIFICATION**MAIN CHAMBER** (right, under stage)

| | |
|-------------------|-----------------------------------|
| Posaune | 16, 8, 4 |
| Diapason | 16, 8, 4 |
| Geigen | 16, 8, 5-1/3, 4, Cornet IV |
| Gamba | 16*, 8, 4 |
| Violin | 16*, 8, 4 |
| Strings (2 rks) | 8, 4 |
| Stopped Flute | 32, 16, 8, 4, 2-2/3, |
| | 2, 1-3/5, Acuta III, Quartane III |
| Salicional | 16, 8, 4, 2 |
| Marimba | |
| Chimes | |
| Traps/Percussions | |

SOLO CHAMBER (left, under stage)

| | |
|------------------------------|---------------------|
| Trumpet | 16*, 8, 4 |
| Tuba | 16*, 8, 4 |
| French Horn | 16, 8 |
| Tibia | 16, 8, 4, 2-2/3, 2, |
| | Accoustic Bass 32 |
| Krumet | 8 |
| Clarinet | 8 |
| Concert Flute | 8, 4 |
| Vox Humana | 16*, 8, 4 |
| Electroponic 'Melotone' unit | |
| Chrysoglott | |
| Xylophone | |

* Available from tenor C only



Compton console - The Odeon, Leicester Square, London

THE 2ND CANDI CARLEY CONCERT

BY Ian McLean

By tradition it is unusual to have the overseas star convention artist play more than the single convention concert, even interstate, so we were in for a REAL treat to be able to hear the inimitable Candi Carley once more at Marrickville.

For those of you who subscribe to the magazine "Keyboard World", and have read my report on the Silver Convention (May issue), especially my comments in that article on Candi's concert, will be in no doubt of the very high esteem in which I held that performance. Candi's hugely entertaining music and personality made her hard to beat on that day. So how was the second concert? For those experienced concert goers who had missed Candi's convention concert this event had the same electrifying effect on them that the first concert had on me and many others.

Despite starting off with the wrong registration in an energy filled boogie, "At The Hop", (a Ron Wilson request) the majority of the first half of this concert was of the same standard as the convention presentation with the exception of a couple of surprising technical fumbles.

With a delightful second touch Tuba vamping away, Candi gave us "Here's That Rainy Day" with plenty of trap (drums and cymbals) emphasis that was precisely in context with this superb ballad as interpreted by Candi. Ernie "Vile" (that's how Vale sounded to Candi over the 'phone) was given a lift in status to "Bubbles" with the light hearted "Tiny Bubbles" dedicated to him ("Vile Bubbles?"). Then, seemingly overcome with emotion, and, I think, a bit of exhaustion, an occasionally fumbled "I Just Called To Say I Love You", was next, but there were no problems in the great Al Jolson medley that was to follow. The Marrickville Hall "less people more echo" effect was apparent with the organ not sounding as "tight" as it did with the packed Hall at the convention concert.

It would be nice if the council put up some curtains on the windows so that the accoustics could be tailored to give all audiences and artists the same sound to hear or play at Marrickville. Canberra's Albert Hall (same vintage and style) has them - no Canberra tax jokes please. This would also assist in eliminating that annoying sun problem in the afternoons, but, I digress.

With that gorgeous vamping second touch Tuba back again, Candi played "Dancing On The Ceiling" and then for a bouncy big band bash, "Dipsy Doodle". The softly tapestried "Daydreams Come True At Night" was followed by the original "P.S. I Love You". For me this lacked enough contrast in dynamics, but, as in all of Candi's other arrangements, her sumptuous harmonies made up for that complaint except that this followed by a very pedestrian "When I'm 64". I thought to myself "She seems to be upset with something". My thoughts were wiped from my mind with the combination "Dizzy Fingers" and "The World Is Waiting For The Sunrise" that had each melody offset to each other (contrapuntal?) in a spectacular arrangement that had some of the organists in the audience gasping in awe.

"Am I Losing My Mind" was a new piece to my ears, and then to close the first half was the spectacular "Joy" (you know, the one by Apollo 100 and J.S.Bach). Although spectacular it was, both at this concert (where there were a couple of technical "bummers") and at the convention concert, this arrangement needs some more harmony contrasts as I alluded to in my "Keyboard World" report to really finish it off.

The rage amongst organists at the moment seems to be a "La Cage Aux Folles" medley. I had no complaints this time as I love the music and Candi's medley arrangements always maintain the individuality of every piece included. This ensures that no matter how long the medley, the audience doesn't get bored (bored with Candi? you gotta be kidding!)

Absolutely wonderful harmonies were falling over my ears in another consummate Carley treated ballad, "Lover Come Back To Me", which was followed up with a similarly paced but still enjoyable "You're In My Heart".

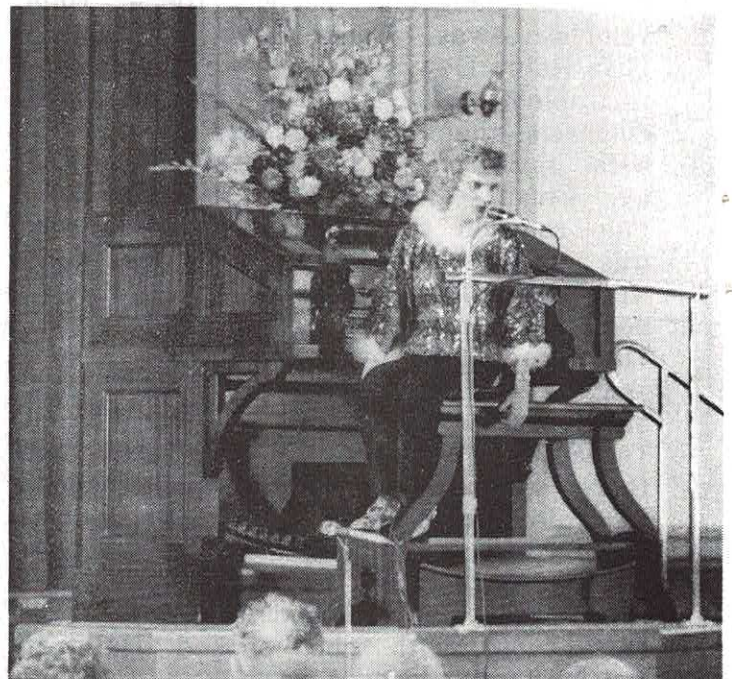
Announcing the next number as a "little trashy" (by now, vintage Carley console patter style) we heard "I Sold My Heart To The Junkman" then in good ol' pizza house style, complete with hand clapping, "When You're Smiling" which the audience (c)lapped up. "At Sundown" had Candi uncharacteristically playing another oldy which was followed with another favourite of mine (but still an oldy), "Ain't Misbehavin'" by Fats Waller. By this time the same rhythmic tempo was just beginning to tire but even though the next number "Sweet And Lovely", was in similar tempo, the pedalwork, the harmonies and the jazz improvisations were enough to get me more than a little excited by this outstanding organists's feel for music.

In stark contrast, "Maxwell's Silver Hammer" by the Beatles was mechanically played, almost like a pianola roll with very little feel. An effective "California Here I Come", "Memories Of You" and "Waltzing Matilda" medley was the closer for this concert except for the rabble rouser encore, the Candi Carley "Hoe Down" which, as it does everywhere she plays it, brought the house down.

So what did cause the occasional unevenness in technique and the poor second half programming contrast? The answer is easy. Like so many visitors to this country who profess love for the people they meet here, Candi was genuinely moved by the occasion (of leaving her new Australian friends) beyond the norm, to the extent that it did effect her performance on this day. She and her wonderful mother Virginia, just simply did not want to leave and emotions overtook the occasion. Just the same, please don't misunderstand what I'm saying, this concert was still one of the best that I've heard. The audience loved it, and the many musicians who attended were speaking in glowing terms about Candi's extraordinary musicality and keyboard technique.

It simply wasn't as good as the convention Carley musical extravaganza. I could talk about professionalism overriding the emotions but when so much of what this lady gives at the console is coming from the heart and is not just a regurgitating of notes, then I think it is easy to understand how very minor errors occurred. As to the lack of second half programming contrasts, especially with regard to the lack of sufficient modern music, no matter what the reason, this is something that Candi should never let happen again as there are always new theatre organ listeners at any concert and effective programming balance must be maintained at all PUBLIC concerts.

It was well worth the 600km round trip from Canberra to hear what was a fine, entertaining and enjoyable concert. Candi's capacity to entertain at a theatre organ console with such musical integrity and, at the same time, with such energy and uncommon sensuality in her music, simply has to make her the choice to be the overseas national tour organist in 1986 so that all Australians might have a chance to hear this quite unique musical and entertainment talent. What about it TOSA?



Candi Carley seated at the Wurlitzer

ALL ABOUT ORGAN STOOLS.

(from our Patron: Ian Davies)

In the early days of my career as a theatre organist, there developed a kind of obsession for experimenting with different types of stools.

The original wooden stool with its curved legs to go over the pedal board was in a lot of cases replaced by a Pedestal type which had a padded seat split in two, that moved with the organist's legs. This amazing invention from the Engineer's point of view was fantastic, but from the organists point of view it was an absolute menace. Unfortunately, decency prevents me from printing what the organists called them, but I assure you, they were right.

When I was appointed to Hoyts Plaza Melbourne, I suffered one of these vicious pieces of equipment and one night when up playing before the audience, a locking pin in the stool must have carried away and on taking my foot off the swell pedals to do some heel and toe work, I suddenly swung round and faced the audience, much to my horror and couldn't get back again. The problem was solved on the manager seeing my predicament, rushed down the aisle, pushed the button and sent me back down the pit. Next morning I had the old wooden stool put back and the pedestal one as far as I know was dumped in Port Phillip Bay. Do you know what?

I hope it's still there for that's where it belongs!

OBITUARY NOTICE

It is with deep regret that we advise the passing of two TOSA members during the month of May.

Norman MacPherson late of Hurstville. Passed away May 18th. 1985 at Royal Prince Alfred Hospital following a motor accident on March 26th. Loved husband of Florence and loving father of John, Heather and Margaret. Aged 80 years.

Alice Hagger late of Bardwell Park. May 17th. 1985. Dearly loved wife of Cyril and loved mother of Lynette and Warwick. Aged 67 years.

A memorial service was held at the Bardwell Park Uniting Church at 10.30 am on Friday 24th May 1985.

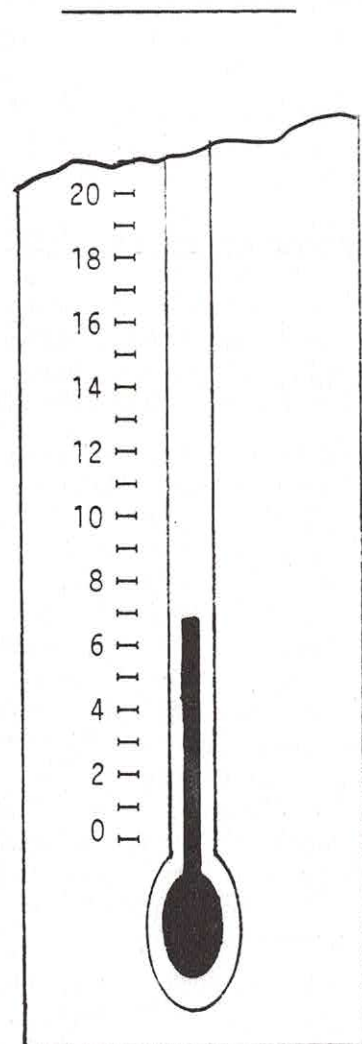
BACH ORGAN COMPETITION

The Melbourne International Festival of Organ and Harpsichord held recently, included a Bach organ playing competition to celebrate the anniversary of Bach's 300th birthday.

The competition attracted 14 competitors from the various Australian States and 2 from New Zealand.

After two elimination rounds the Final was held and the winner was Christopher Wrench from Brisbane who had been studying classical organ in Vienna. We are proud to announce that well known TOSA member Margaret Hall tied with N.Z. player Mark Duley for second place, a very worthy result considering the highly competitive field.

Congratulations to Margaret from all at TOSA on a job well done!



CAPITOL ORGAN FUND

At the time of going to press, the thermometer has now risen to \$6,850. If you can help in anyway to raise the mercury by having home parties, raffles etc; please contact your committee.

BONDI-WAVERLY RSL CLUB

On Friday 24th May, members and friends of TOSA were guests of our Patron, Mr. Ian Davies at the above Club for a fund raising night for the Capitol Organ. Ian Davies made all the arrangements, secured artists and what a grand job he did too!

We had Bill Schumacher and Valda Lang on organ and Valda brought along her co-artist Patricia Wooldridge (who is a brilliant pianist) and together they gave us some excellent piano-organ duets, greatly appreciated by all and certainly a change for some of the locals who attended. Ian Davies also played the organ for us and later in the evening Patricia Wooldridge and her rich operatic soprano voice presented the audience with two beautiful songs, "Vienna City Of My Dreams", and "Merry Widow Waltz". These were so popular they virtually brought down the house.

Over 100 people including club members attended and they enjoyed a wide range of music from the past to the present.

Bill Schumacher started off with a rare one, "The Music Goes Round And Round" then a lovely "Indian Summer" and next a Fred Astair bracket the highlight of which was (for me) a superb version of "Cheek To Cheek".

Valda Lang then commenced her segment with the well known "On A Wonderful Day Like Today" followed by a perfect seasonal song "Autumn Leaves". I haven't heard Valda play for some time now, but there's no doubting her capabilities, her expression was excellent as always and "Autumn Leaves" was a highlight. After being joined by top pianist Patricia Wooldridge, we then heard a delightful rendition of "Waltz" from The Sleeping Beauty,...absolutely marvellous. "Tico Tico, Granada and Jamaican Rum" got us all toe tapping to end this exciting interlude.

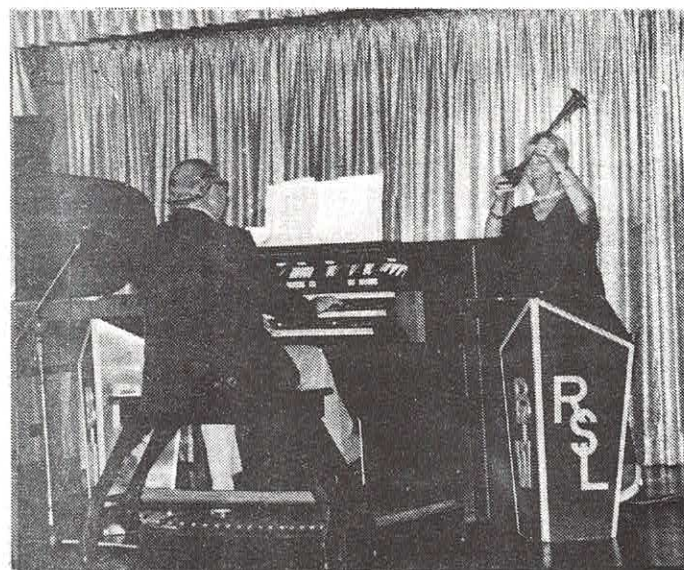
Patron Ian Davies then took over the console and "There's Something About A Soldier" was a rousing start for a 30 minute nostalgic segment included in which were such numbers as:-

"Song From Moulin Rouge", an excellent "They Call The Wind Maria", "Wandering Star, Bells Across The Meadow, Lara's Theme, The Gypsy, La Vien Rose, Smile" then an exciting "Chitty Chitty Bang Bang" complete with sound effects with the help of dear wifey Mary, armed with a Trumpet horn!

A most enjoyable evening all round, and the goodly sum of \$380 was raised towards the Capitol Organ fund. My sincere thanks to Patron Ian Davies, for all his organising and playing, Bill Schumacher, Valda Lang and Patricia Wooldridge for generously giving their time and talents towards our cause.

A further night at Bondi-Waverly RSL Club is planned for September this year and details will be published as soon as they are finalised.

We look forward to your company at this next occasion and your help to make the Capitol Organ installation a participation for all.



Top photo: L-R. Ian Davies, Valda Lang, Patricia Wooldridge, Bill Schumacher

Bottom photo: Ian Davies and wife Mary.