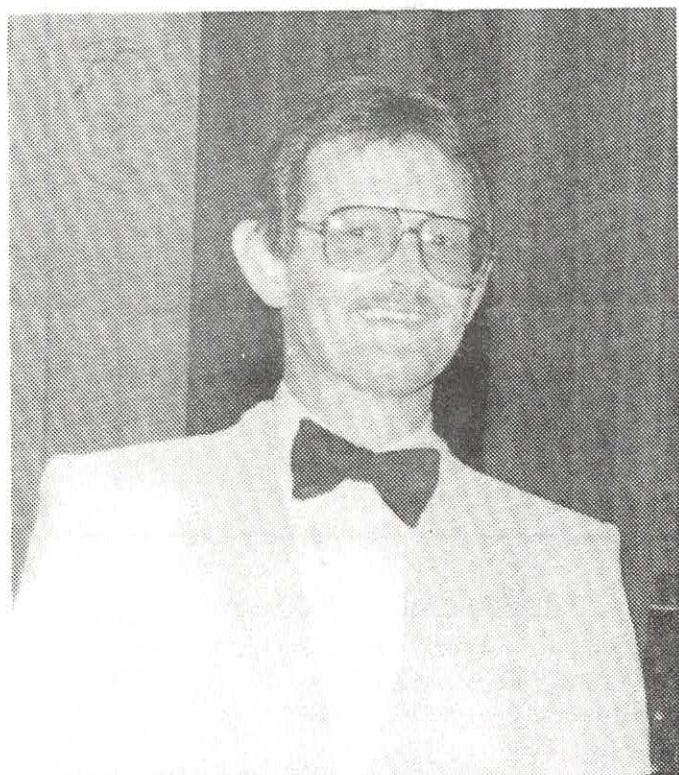


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TOSA NEWS

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★ MUSIC & SONG



★ **BILL SCHUMACHER**

with guest artists

★ **MARIE STRONACH**

soprano

★ **ROY ASHTON**

baritone

on TOSA's
magnificent Theatre Pipe Organ

Sunday 26th October

at 2pm.

Marrickville Town Hall

Marrickville



**Afternoon
Entertainment**

**“All
FREE”**

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Box A584 P.O. SYDNEY SOUTH. N.S.W. 2000

NEWS FROM THE A.C.T.

In a recent letter from the ACT Division of TOSA, Vice President Clinton White has advised us that the souvenir programme that was made available at the opening of the Compton organ on Sunday the 17th of August is still available.

The cost of this professionally produced programme (which includes a glossy photo of the console), is only \$4.00 including air mail postage anywhere in Australia. Interested persons can obtain a copy by sending a cheque to TOSA ACT, PO Box 367, Civic Square, ACT 2608.

The next concert on the Compton will be held on 19th October 1986 at 2.00pm and will feature Ray Thornley. Booking form in this issue.

NEW MEMBERS

(September Meeting)

A cordial welcome is extended to the following new members.

Ron Hinde (rejoined)
Louis Sheridan
Kevin Rowland
Colin Stephenson
David Dodds
Frank Hardy
Helen Lovat
Eileen Carroll



OCTOBER

SUNDAY 12th at 11.30am.

B.B.Q. at the home of Ian Somerville.
32 Neridah Ave. Mount Colah
B.B.Q. facilities will be available from
11.30am. Salads will be provided.
Members are asked to bring their own
steak etc and BYO.
Seating is limited, so any extra chairs
would be appreciated. Ian has set a
limit of 50, and requests no children.

There are two large organs available
for all to play. They are a 2/13 Norman
and Beard church pipe organ and a
Thomas Celebrity Royale electronic.
Admission will be \$5.00 per person.
All proceeds on the day will go towards
the Capitol Organ Fund.
Please book early by ringing 476 4991.

FRIDAY 17th at 7.30pm.

CAPITOL ORGAN FUND RAISING NIGHT
Bondi-Waverly RSL Club, Gray Street,
Bondi Junction.
Patron Ian Davies is once again inviting
members to attend a great night of
organ and piano music.
Guest artists will be Valda Lang, Patricia
Wooldridge and Neil Palmer.
Admission: \$4.00 The Bistro Bar is open
from 5.30pm.

SUNDAY 26th at 2.00pm.

FREE CONCERT
MARRICKVILLE TOWN HALL
BILL SCHUMACHER with guest artist
soprano, MARIE STRONACH.

NOVEMBER

SUNDAY 2nd at 2.00pm.

HOME ORGAN AND POOL PARTY
at the home of Betty Bruderlin. 69
Isaac Street Peakhurst.
Betty has a small above ground pool,
so bring your swimmers and your music.
Who knows, there maybe a few surprises!
For bookings please ring 534 1753 Cost:
Gents \$3.00 Ladies \$2.00 plus a plate
please.

MONDAY 3rd at 7.30pm.
COMMITTEE MEETING

TUESDAY 4th at 7.30pm.

ANNUAL GENERAL MEETING
MARRICKVILLE TOWN HALL
(Please note: Voting closes at 8.00pm.)

SUNDAY 23rd at 12.30pm.

CHRISTMAS PARTY
MARRICKVILLE TOWN HALL
Full details and booking form in this
issue.

DECEMBER

MONDAY 1st at 7.30pm.

COMMITTEE MEETING

SUNDAY 14th at 2.00pm.

TONY FENELON IN CONCERT
MARRICKVILLE TOWN HALL
Admission: Adults \$8.00 Members \$6.00
Concession \$5.00

ADELAIDE TOSA CONVENTION 1987

COACH TOUR

12 DAYS AND 11 NIGHTS

Tour includes dinner, bed and breakfast
and use of the coach in Adelaide. Sug-
gested fare \$698. A \$50 deposit to
be paid by 30th November 1986.

The coach will leave Sydney on Tuesday
14th April and return Friday, 25th April
1987. Full details were published in
the May issue of TOSA NEWS. For
further details and bookings, please
ring Ritchie Willis on 57 3581.

FOR SALE

CONN Model 652 - 3 keyboards, 32
note pedal board. This organ is in excell-
ent condition. Unfortunately forced
to sell as contemplating smaller premises.

PRICE: \$12,500 or nearest offer.

Would accept small Hammond organ
on a trade in basis. For all enquiries
please ring 521-4802.

Leslie Cabinet - Model 247RV - six
pin connection. Walnut finish with cloth
front.

Price \$350 or nearest offer.
For all details ring 387 7130.

NOTES FROM THE SECRETARY

By the time you read these notes, in the third issue of "THE NEW TOSA NEWS" (new that is since Ron Wilson resumed as Editor and Printer), many of the matters dealt with by the new committee will have been explained to members at the September Members Meeting. For those of you who could not attend that meeting, I will use these notes to attempt to bring you some of the good news.

INCORPORATION OF THE SOCIETY.

Unfortunately, due to a rather foolish action by my predecessor, the work of preparing documentation and rules etc for incorporation has all to be done again, and therefore, this project is going to take a little time. It is however, my desire to present to the members at the AGM in November a set of rules for their consideration.

MEMBERS USE OF MARRICKVILLE WURLITZER.

At the last committee meeting, we spent a good deal of time talking about members use of the organ for practice etc, and it was decided to draw up a new set of guidelines for the Practice Convenor - Bob Staunton, so that each person knows his or her rights and obligations etc, and that the society's investment in the instrument is protected. These new guidelines will be available shortly, and each and every member who uses the organ is urged to abide by them, particularly in respect of their time allocation and the securing of the organ at the end of their use of it.

ORION INSTALLATION.

The last committee meeting appointed Vice President Ian Somerville and Committee member Jack Lawson as joint Coordinators of the Orion Installation, and it is now expected that these two people will commence to make inroads into the vast amount of work to be done before we once again hear the tones of the ex Capitol Mighty Wurlitzer in concert. In a little while, I do believe that these two members will be soliciting help from all quarters within TOSA to make use of whatever expertise is available in this installation. I am also of the opinion that in the not too distant future, a "TARGET DATE" will be announced and after so many years of

waiting and hoping, I am sure that, that announcement will bring almost as much pleasure as will the first note from the mighty organ.

CHRISTMAS FUNCTION.

Due to the fact that a lot of our members care not to go out in the evenings, the committee have decided that this years function is to be a luncheon, followed by an afternoon of dancing. Phyl Wilson and her band of eager helpers are preparing, I am sure, a great function for us, we will have a Dance Band as well as the use of our own Wurlitzer as the Function will be held at Marrickville. I look forward to seeing lots of members there on SUNDAY 23rd NOVEMBER at 12.30pm.

THANKS

The Executive and Committee would like to thank Young's Nursery of Burns Road, St Johns Park for donating the beautiful indoor plant to the Society as one of the raffle prizes and also to Jean Tomlin who donated the lovely hand towel set also for the raffle which was held at the David Smith and Andrea Harrison concert at Marrickville Town Hall on 24th August.

Thanks also to the Palmer family for the supply of component parts necessary to make an interval bell, and to Neil Palmer in the construction of the unit.

Due to the great effort by Ritchie Willis and Norm Read in organising the coach tour to Canberra for the Inaugural Concert on Sunday 17th August, a sum of \$180.00 was raised for the Capitol Organ Fund.

The Executive and Committee would like to extend their thanks to Ritchie and Norm, and the other 99 passengers.

MISSING

On the return of the Society's Cafe-Bar cup holders from the previous committee, it was found that there are approximately 50 missing.

Anybody knowing the whereabouts of the cup holders, would they please contact Phyl Wilson on 759 6050.

CONGRATULATIONS TO FRANK ELLIS

On Monday the 29th of September, the 100th programme of theatre organ music will go to air on 2CBA-FM at 9pm.

This is due to the dedication and love of music by Frank, (be it records, or live recordings made at Marrickville Town Hall), that has kept the programme on air every Monday night for the past two years. Being involved with Frank and 2CBA, I am in a position to know what goes on behind the scene. To do a half hour programme off records takes Frank a full day listening to records, timing each record so he can build up his programme and still leave time to do the introduction and sign off.

When Frank is satisfied with the programme, he then has to type his commentary in duplicate, one copy for himself, the other for the recording engineer who is in an adjoining studio so that he can follow the script during the recording.

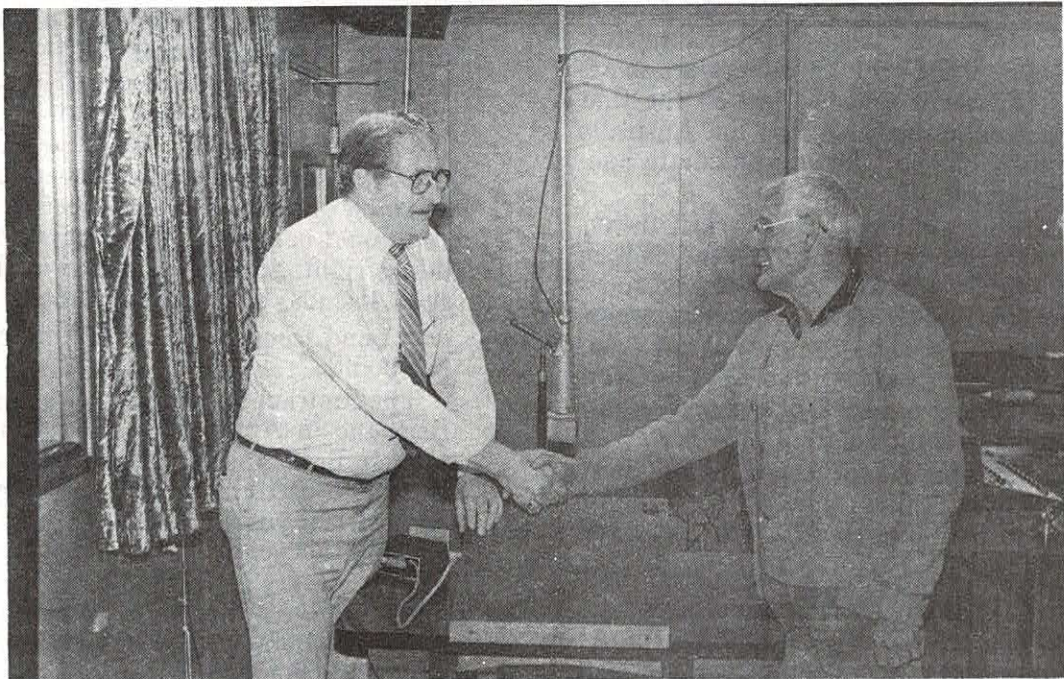
Before the programme can be recorded at 2CBA, Frank has to have a running sheet filled in listing all titles and composers. This can create a problem if they are not listed on the record jacket. The same procedure is required for live performances that Bill Schumacher and I record at Marrickville Town Hall.

So, to Frank Ellis and the gang at 2CBA, I would like to say congratulations and keep up the good work.

Ron Wilson
Editor.



Above: Frank Ellis checks his script before recording.



Above: Reverend Vernon Turner congratulating Frank after the recording of his 100th programme.

Half year to install instrument

THE Concert Hall in Brisbane's Performing Arts Complex will be closed for six months, except for concerts by Musica Viva and the Queensland Symphony Orchestra, while the new Johannes Klais pipe organ is being installed.

Queensland Performing Arts Trust media relations supervisor Mary Anne Weston says that about two-thirds of the stage will be taken up with large containers of organ parts, office accom-

modation, scaffolding and a working platform at loft height.

Until the organ is installed, orchestras will be accommodated on the remaining stage area plus the raised orchestra pit to the front of it. The first five rows of seats will be removed. A curtain will come down before performances to hide work in progress at the back. □

From JOHN ENGLAND in Bonn

"BRISBANE'S new Concert Hall organ should make sweet music," says Hans Gerd Klais, "because we have built love into it, as well as our tradition of craftsmanship going back more than 100 years."

Klais, 55, is the boss of the world-famous German organ-building firm of Johannes Klais, established in Bonn in 1882. This month, a team of six of his men, including his apprentice son Philipp, is assembling the big organ the firm has built for Brisbane's Performing Arts Complex.

Klais says that planning and building the instrument was a "very special project". "... I say that honestly because our Australian partners have been unbelievably friendly and understanding.

"My team has been totally committed. The two most closely involved were so exhausted by the time we loaded the first containers on board a ship for Australia that they had to take an immediate holiday to recover."

The object of love as well as skill, the organ, when assembled, will fill the back of the Concert Hall with an impressive, modernistic array of 7500 pipes. The organ, the biggest Klais has built, will have four manuals (keyboards) and 88 registers. "That's equal to an 88-player orchestra," Klais points out proudly.

The instrument will have a height of 10 metres, a width of 15 metres and a depth of up to four metres. "It's not a toy and will demand a lot from organists," Klais says. "My men will assemble it and my voicer (tuner) will bring it to top form. After that, it'll be up to the musical interpreters and the hall's acoustics."

A friendly man, relaxed and jovial, Klais admits that his initial personal negotiations on the organ, in Brisbane in November, 1982, got off to an unpromising start.

The long path to the Concert Hall began in 1977, when Mr Robert Boughen, University of Queensland organist and City of Brisbane organist, visited Klais in Bonn. More visits followed and, by 1981, Klais had a plan and a price worked out.

On his first trip to Australia Klais was shown the plans for the Arts Complex. "I realised immediately that the organ then in mind was going to be too small," he says. "I withdrew my proposal and said there must be a new plan — and a new price."

But architect Robin Gibson objected to a bigger, more expensive instrument. What followed then, says Klais, was a "very lively exchange of opinion between me and Mr Gibson".

Klais admits that attending the meeting while still jetlagged from his flight from Germany probably didn't help his professional temper.

"But we broke up agreeing to give the decision another 24 hours and I went back to my hotel to spend most of the night making a sketch of a new organ.

"The next morning, to my surprise, Mr Gibson defended my new ideas and made a sketch of his own at the meeting. With additional help from Mr Boughen we got things right. Since then, we have all been good friends, despite professional differences and frequent tough talking on various points."

The contract for the organ was signed in Brisbane in April, 1984, and Klais flew back to Bonn and his drawing-board. The final layout details were completed in August last year and the organ was built by May this year.

"That's very fast for such a large instrument, but we are proud of keeping to our deadlines. In fact, we were bang on time to a schedule made in November, 1982."

All the organ's external wooden parts are made of Australian walnut, like the rest of the hall. The rest are of South American hardwoods ("plus a quite international mixture").

Most of the pipes are made of a tin-lead mix. The others are fabricated from various woods, including redwood. Pipe diameters range from 2.5 mm to 55 cm.

All the work at Klais' 70-man factory is done by hand. Imported timber sits for 10 years in his huge lumber yard, drying out and "settling down". The tin and lead come from Malaysia and South America and are melted, poured and rolled into flat sheets in a small foundry.

Then Klais' master organ-builders, such as Klaus Flugel who labored lovingly on the Brisbane instrument ("he often lay away at night thinking about it," says Klais), got to work.

The millimetre-thin tin-lead sheets are cut, rolled and soldered and then tested for tone by mouth. Further tuning tests follow, with the pipes upright over their manual. Meanwhile, in the carpentry shop the wooden "wind-chest" (sounding-board) is carefully fashioned according to a precise layout.

At the same time other craftsmen are building the manuals, regulating the mechanical linkages and building the wooden framework for the finished organ. All the parts are then brought together and assembled for a final test — then "knocked down" for shipment.

There are few countries in which a Klais organ cannot be found, although he says he cannot recall exactly how many he has built since 1965 when he took over the firm founded by his grandfather.

"I just make them. I don't count them," he said. "Organ-building is a pleasant hobby — and it's nice that so many people want to finance my hobby." But Klais is tight-lipped when asked the price of the Brisbane organ.

"That's not for me to say. I insisted from the start that I would be paid a fixed German currency price. The lower-valued Australian dollar, of course, means that the cost of the organ — like any other imported article — has risen in Australian terms; but I have built it strictly within my budget. I might even lose a little on it; but it's been fun, so I wouldn't cry about that." [The Queensland Department of Works contract was for \$1.2 million two years ago.]

Klais loaded the organ parts, except for the pipes, on a ship for Brisbane in April and the containers began arriving in Brisbane this month. "Long storage in containers is not good for pipes. They are sensitive things, but they will be sent off in July."

His assembly team stopped in Singapore to acclimatise themselves to the heat after a cold, wet, German spring and early summer before reaching Brisbane.

"We hope to have the organ assembled by Christmas," Klais says. "Fine-tuning work will be done in January and February."

The team foreman, Gunther Schumacher, 45, began as a Klais apprentice and has been with the firm for 30 years. The others in the team, except for

Phillip Klais, 19, are also longtime Klais men: they are Klaus Sonntag, 55, a specialist carpenter, Andreas Monter and Jorg Kruse, both all-rounders, and Herbert Albers, who is taking his master organ-builder's examination in Germany and was flying out a little later to join the others.

The final key team member, "voicer" Theo Eimermacher, 58, will fly to Brisbane in October, with his wife, a retired teacher. "He always takes his wife with him on trips away," says Klais. "I'm very glad about that. It means he doesn't get lonely."

The other men's wives, and probably children, too, will make trips to Brisbane as part of the contract costs, instead of the men flying back to Germany for home leave after every two months or so.

"That's a good idea, also. It means the men don't have to go through the jet-lag stage on their return to Brisbane which would affect their work. The women and children will be able to relax while they get over their tiredness, and then see something of Australia."

KLAIS believes Brisbane concert-goers will like the organ. "But we'll know if it's OK when we hear the first tone. The pipes were built to acoustic theory. It will be the voicer's task to adjust the pipes to the hall.

"There could be problems, but limited corrections will be possible. The organ's tonal range runs from much deeper than a contra-bass to much higher than a piccolo flute. For the technically-minded, that's from 16 hz to 15,000 hz and higher. Only young people aged 18-25, when human hearing is at its best, can catch such high tones.

"If the hall's acoustics are not good for the deep tones, I can do nothing about it; but if there are any problems I shall fly to Brisbane at once. I like Brisbane and shall certainly be there for the organ's christening."

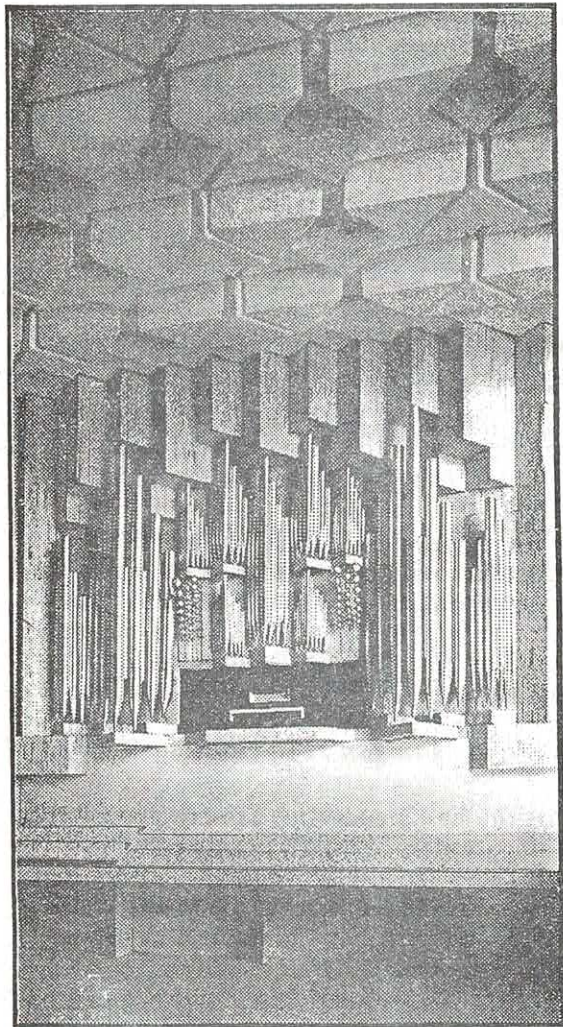
Klais adds, reflectively: "An organ is like a fine painting. It needs time to grow on one, to be appreciated in all its beauty. I hope the people of Brisbane will allow themselves time to get to know and love their new instrument.

"Organ music is not only about seeing and hearing. It's also about feeling the music over one's body, but Australia's organ culture is more than 100 years old so I don't think I have to tell Australians how to appreciate one."

Klais, a cigar-smoker who plays the flute as his second hobby, is also a wine-lover. A two-hour interview with him in his book-lined office (he has what is believed to be one of the world's largest private libraries of books on organs), was made even more pleasant by sharing a litre of a fine dry white.

The wine, he told me, was part of a gift of 570 litres from a church in Essen, in the industrial Ruhr, where he had just installed a new organ. "It's a tradition in Germany that, when an organ is good, its builder is given as much wine as will fill its largest pipe."

Peering with a grin over his glass, Klais said: "The largest pipe of the Brisbane organ would hold about 800 litres. That would give me a problem with the German customs, of course; but Australian wine is excellent." □



ABOVE: Model of the Klais organ to be installed in the Brisbane Performing Arts Complex.

News source, . Queensland Sunday Mail Color, July, 1986

SOME MUSICAL CENTENARIES.

(By Russell Robertson)

Resently I was listening to one of our better class radio stations which was playing the full length recording of Weber's opera "Euryanthe". Between each of the acts, the announcer gave some interesting facts about the opera and also that it was being presented to commemorate the second centenary of the death of Weber in 1786.

Musical centenaries are now very much the fashion and they are occurring so regularly that it can be said that we are living in a great decade of musical centenaries.

It started in 1980 with the centenary of the death of Offenbach, the man who was once selected the winner over Johann Strauss in a contest to write the best waltz. The centenary reawakened interest in his music and many of his operettas were again staged to a new and appreciative audiences.

The next year was much busier. It was the third centenary of the death of Telemann (1681) as well as the centenary of the birth of Bartok and the centenary of the death of Moussorgsky. More new recordings of the music of each of them, but the best seller by far was Moussorgsky's "Pictures at an Exhibition".

There were three again in 1982. First the centenary of the births of Stravinsky and Kodaly, also the second centenary of the birth of Paganini (1682). He was the one to get the greatest notice and many of the top violinists made recordings of his music, with Salvatore Acardo having the greatest number.

Richard Wagner, the great german composer died in 1883, and as no other composer of note happened to have died or been born in that year the way was clear for Wagner to have the 1983 centenary stage himself.

The Wagner Theatre at Bayreuth, which he designed, has been staging his operas since it was completed in 1876.

(To be continued in next issue).

A COMMENT ON MODERN LIFE

Hungry House,
Starvation Street,
HARDUP

Dear Sirs,

In reply to your request to send a cheque, I wish to inform you that the present condition of my bank account makes it ordinarily impossible. My shattered financial condition is due to union laws, town laws, liquor laws, sister-in-laws, mother-in-laws, State laws and Federal laws. Through these laws I am compelled to pay income tax, super tax, excise tax, sales tax, tariff tax, liquor tax and petrol tax. Even my brains are taxed and I am required to get a business licence, car licence, truck licence, not to mention a marriage licence and a dog licence. I am required to contribute to every society and organisation which the genius of man is capable of bringing to life, to women's relief and unemployment relief, also to every hospitable and charitable organisation in the country.

For my own safety, I am required to carry life insurance, property insurance, liability insurance, burglar insurance, accident insurance, business insurance, earthquake insurance and fire insurance. My business is so governed that I do not know today, nor can I find out, who owns it. I am inspected, suspected, rejected, disrespected, examined and re-examined, informed and misinformed, required, summonsed, fined, commanded and compelled until I provide an inexhaustible supply of money for every known need, desire or hope of the human race. I can tell you honestly that but for the miracle that happened, I could not enclose the cheque.

The wolf that comes to so many doors nowadays had pups in my kitchen, I sold them, and here is the money.

Yours woefully,

Owen Muchmore

(My thanks to the Gold Coast "Coupler" from whom I "stole" the above.)
Jan Barham - TIBIA Editor.

(I would also like to add my thanks to the Queensland Newsletter "Tibia" from whom I "stole" the above.)
R.W. TOSA NEWS Editor.

The Mosque

The Shriners are probably best known for the many benevolent functions they perform through their burn centres and hospitals for crippled children. And of course, most of us have seen them perform in parades with their bands, small vehicle patrols and zany clowns. However, one thing the Shriners have done for all of us who are theatre organ enthusiasts was to build magnificent theatre complexes in major cities across the U.S.A. Today they stand as monuments to the architect's skills and the decorator's imagination.

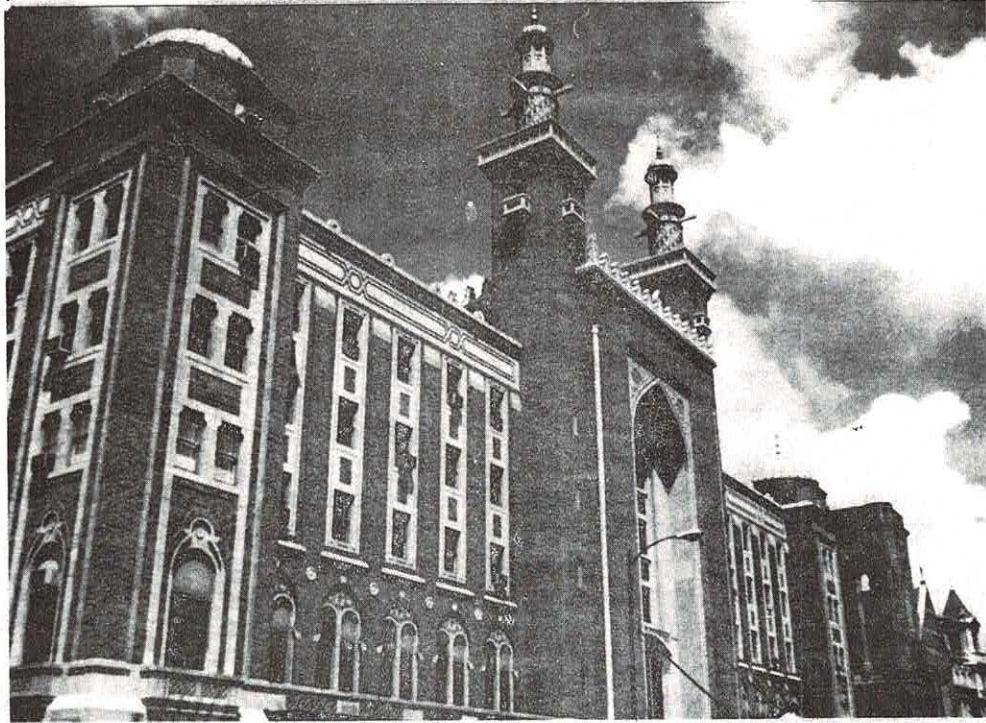
The Richmond Mosque is such a building. Built at a cost of \$2,000,000 in the 1920's, it is considered by many to be one of the finest examples of Mohammedan architecture in the United States. When the building opened it contained at 50-room hotel across the front, a 50 x 25-foot swimming pool, a gymnasium, a bowling alley, a ballroom seating 1000, the awesome auditorium seating 5000, and seven floors of dressing rooms. On the second level were three lounges surrounding the front and both sides of the auditorium. The architect of this Arabian jewel was Marcellus Wright, who also designed Richmond's Hotel John Marshall. The Mosque's hotel rooms are now city offices and classrooms for Virginia Commonwealth University; the pool is used for life-saving classes by the police academy, and the bowling alleys are a pistol range, also used by the police academy. The ballroom is intact and is used regularly. The section of the main floor that originally was a small restaurant is now part of the extended lobby.

The mosque had a gala opening on Friday evening, October 28, 1927. According to Douglas Gordon, staff reporter for "The Richmond Times-Dispatch", it was a night of nights. Richmond had never seen anything like it. The Mosque's minarets, ten stories high, were brightly lighted by floodlights at their bases, providing a wonderful ambience enchanting the park across from the building as thousands made their way to this huge edifice.

Inside, the proscenium opening was large enough to swallow every other theatre in town and high enough to house a cyclopanorama portraying all the heavens. Every seat was filled. It was a brilliant occasion - people could not believe they were in Richmond. Mme. Ernestine Schumann-Heinck, internationally-famed opera star, sang a farewell concert; Thomas Cannon conducted the Mosque concert orchestra; Prof. Charles J. Possa of New York was at the console of the \$60,000 Wurlitzer pipe organ (Possa had recently returned from a European concert tour where he performed before the King and Queen of Spain, and his appearance in Richmond was considered a musical event). The next night, October 29, was the night the Mosque set the pace that was to last less than two years.

There were nine units to the show, beginning with an organ solo by Mr. Possa and ending with the Universal silent movie, "Out All Night". Between were the Mosque Symphony Orchestra, Mosque Magazine (something like a newsreel), the Mosque Collegians, Mosque Tours, and then the Mosque Presentations which was a series of vaudeville acts. This formula of films and live stage shows started at 1 p.m. each day and repeated itself every three hours until closing. The big silents, "Ben Hur", "Wings", "What Price Glory", and many others, were screened at the Mosque.

But for a relatively small city of 150,000 all this proved to be too much; after little more than a year the Mosque went dark and back into the hands of Metropolitan Life, the New York insurance company that had financed it. Many reasons were given for its closing in addition to the fact that the bottom had fallen out of the economy. Among them were its refusal to convert to sound (the owners thought it was only a fad); its lack of air conditioning which made it unbearable in the summer months; the Shriner's right to close it down on short notice for their own ceremonies; and the fact that there were other movie houses



in the city offering the same type of entertainment: the National, Loew's, and the Byrd had recently opened.

When the Mosque did re-open, it never again attempted a movie-vaudeville policy. A Mr. Corley was employed by Metropolitan Life as resident manager, and it was the beginning of a new life for the building. A concert by Kirsten Flagstad drew so many people that street cars could not get by the building. In 1930 and for several years thereafter, The Metropolitan Opera visited Richmond regularly. Their stay was four days with four performances, and their coming to town was like Ringling Brothers setting up. People turned out just to see the trains arrive with all the stars and scenery. The San Carlo Opera Company and the Ballet Russe de Monte Carlo played the Mosque year after year until World War II put a stop to all this.

In 1940 the government of the City of Richmond finally bought the huge complex for \$200,000 and only then did it officially become Richmond's civic auditorium. In 1943 it was taken over by the Department of the Army and served as the nerve centre for the anti-aircraft command for all the troops of America. Here the work of the "Blitz Busters", embracing 15 training centres, was supervised by General Joseph E. Green.

After the War the theatre reverted to its use of providing entertainment

for the people. The Mosque stage has hosted every type of act, from Arturo Toscanini conducting the NBC Symphony Orchestra to circuses and ice shows. When "Hello Dolly!" played the Mosque during the early 1960's, Carol Channing slept in her dressing room on a rented hospital bed because she could not stay in a suite at the Hotel Jefferson as it had just been painted. Every major musical came to Richmond - "My Fair Lady", "Oklahoma!", "Man of La Mancha", "The Sound of Music", "Peter Pan", and many more; these were all the "heavies", not to mention the "bus and truck" companies we have become accustomed to today.

In 1971 the Mosque was closed for almost a year when the city decided it had to either remodel the place or board it up. About the only thing left today of Rambusch Studio's decorations are the large murals across the top of the proscenium (Rambusch also decorated the world-famous Roxy Theatre in New York). The theatre has undergone many changes, and today looks rather barren after the removal of most decorations, the painting over of the detail which was so typical of Islamic art and the removal of all coloured house lighting.

Over the years the City of Richmond has spent at least \$4,000,000 on the building, including new concert-style chairs, air conditioning, new lighting system, new stage rigging, modern sound system, and new carpet and paint through-

out. These renovations were quite an undertaking because of the mammoth size of the facility.

Although the Mosque Wurlitzer is not among the largest of the instruments built by the Rudolph Wurlitzer Company, certainly it is the most famous. The 3/17 Style 260 Special remains intact mainly because of the protection it has received over the years from former A.T.O.S. President Tommy Landrum. He and the late Harold Warner, Jr., restored the instrument in 1953 and received recognition from a grateful city council for doing so. Today, the Virginia Theatre Organ Society maintains this organ along with Mr. Landrum.

This organ is believed by many to have been the most important in promoting the theatre organ revival of the mid-1920's. Soon after Warner and Landrum restored the organ, Reginald Foort made several recordings on the instrument for Cook Laboratories label. These recordings were immensely successful and are now collectors' items. Foort, one of the most famous British radio and theatre organists of all time, was then working as a sales representative for Standart, a Dutch classic organ builder, and residing in Norfolk, Virginia. Emory Cook was an entrepreneur whose early spectacular binaural recordings were used extensively to demonstrate

the marriage of the then-revolutionary "stereophonic" sound systems. To hear Reginald Foort play "In a Persian Market" on the Mosque organ is like seeing "Aida" performed at the base of the Pyramids.

The Mosque Wurlitzer has a sound all its own. The 1600 pipes, tuned percussions, and sound effects are located behind grilles at the balcony level to the left and right of the Mosque stage, and the organ speaks forth into the reverberant acoustic environment of the auditorium with a beautiful, crystalline voice. In the rear of the balcony and over the projection booth is a third chamber initially intended to house an echo division, which was never installed. The console with its three keyboards and pedalboard originally was located on the left side of the orchestra pit, but in 1930 it was placed in its present position in a box to the left of the stage. Designed as a classic instrument for accompanying Shrine functions as well as other shows, this beautiful example of Wurlitzer's art has thrilled millions throughout its lifetime.

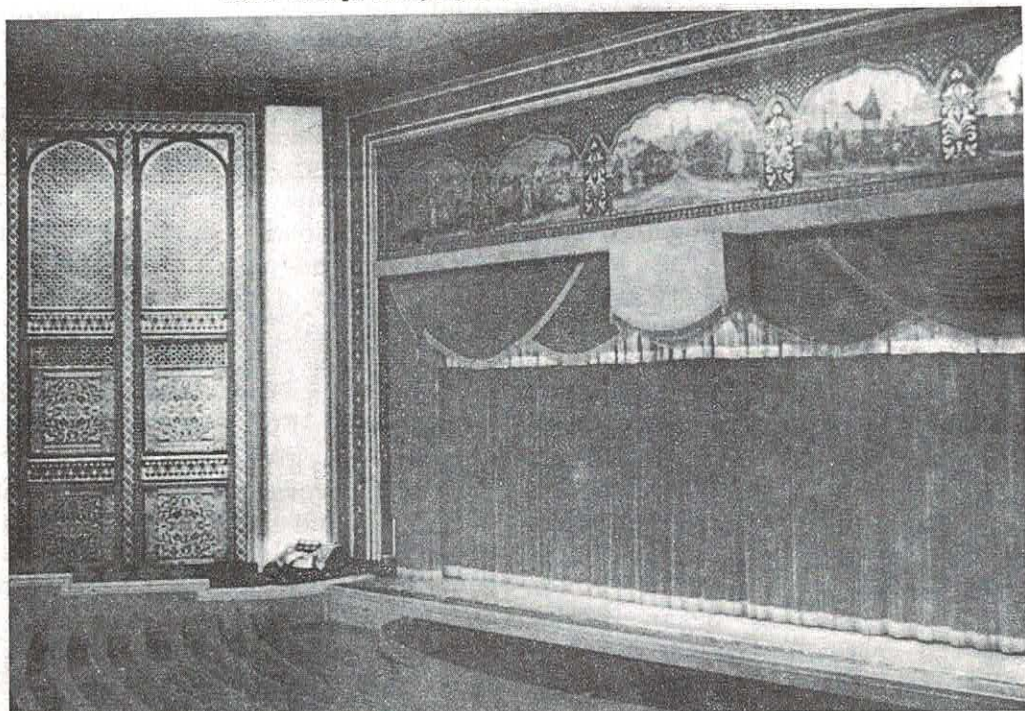
The mosque has had a brilliant past and has a promising future. When it opened in 1927, it was the second largest theatre in the United States. Today, in 1986, it is still one of the five largest in the East. It continues to serve a





View of the auditorium from the stage, taken soon after renovations to the auditorium in 1968.

View of the stage, left organ grille and console in the Mosque.



growing metropolitan area in a variety of capacities.

The Mosque has been Richmond's concert hall for nearly 60 years and is still going strong. Because the Mosque seats nearly twice as many people, the Carpenter Centre for the Performing Arts sponsors its largest shows at the Mosque. "Sugar Babies", starring Anne Miller and Mickey Rooney, played the Mosque in the fall of 1985. A great spring season is already in the making headed by the smash musical "La Cage aux Folles".

With the City of Richmond experiencing a revitalization and rebirth of the downtown area, and the surrounding counties experiencing rapid commercial and residential growth, this monument to the city's past enjoys great promise for her future.

--- reprinted from "Theatre Organ" March/April 1986 edition.

CONCERT REVIEW

ANDREA HARRISON AND DAVID SMITH

MARRICKVILLE TOWN HALL
SUNDAY 24th AUGUST 1986.

(By John Giacchi)

Although the weather wasn't at all inviting, people attended an excellent concert by David Smith and his pupil, Andrea Harrison. Most of us, I'm sure, were warmed up to these young artists as we have heard David and Andrea perform on other occasions.

Among David's solo numbers on the Wurlitzer were, "The Good Old Bad Old Days", which had left my mouth widely agape, "The Dancing Tambourine", "Summertime", "The Way We Were" and a swing medley consisting of "Satin Doll", "Putting On The Ritz", and "String Of Pearls".

Next in line, wearing a velvet and satin purple suit with tails, we had Andrea Harrison who joined David at the piano to play Dave Brubeck's "Take Five" (So called because of the tempo - 5/4, and "Ballad For Adeline" which sounded absolutely gorgeous, especially Andrea's sensitivity and David's excellent accompaniment. Andrea presented several solo numbers on the piano, including "Arioso" by J.S.Bach, "The Cat And The Mouse" (great finger work here), and "Cavatina" which also was presented as a duet.

David next played "Stranger On The Shore" on piano which was very well received, and then to the Wurlitzer to end the first half with J.S.Bach's "Tocatta and Fuge in C Major". Although this piece was played with the utmost dexterity, it lacked articulation which is important for classical organ works, but did show the versatility of the Wurlitzer by imitating bass pipes of 32 foot pitch. Very convincing indeed! Those super tea ladies were out again supplying us all with refreshments thank you ladies! I'm sure that many do not know how much of the music at a concert these ladies miss organising, cleaning up and putting every thing away!

A raffle was held, and first prize went to Mrs Schumacher with second prize going to Athol Phillips.

The second half saw Miss Andrea Harrison at the Mighty Wurlitzer opening with a bright and snappy "Toot Toot Tootsie",

followed by a Japanese arrangement of "Scarborough Fair", a seldom heard "Polka Dots And Moonbeams" and another Japanese jazz arrangement of "Girl Like a Pussycat". That vamping Tuba Horn was used very effectively by Andrea giving the piece that "Bluesy" flavour. The next piece, "The One I Love" (belongs to somebody else!), had everyone cackling with laughter as Andrea dedicated it to Mr Phil Doyle, resulting in loud guffaws from Mr Doyle!!

Back to the duets for a "Rock and Roll" bracket. This was very creative, but I think that overuse of the Post-horn slightly spoiled the bracket.

David then presented a piano solo, which he composed at 17 years of age, called "French Death". It was written in memory of a friend of David's. This was, without doubt, the best piece that he played on the piano, and showed a great amount of emotion. Words just cannot describe all aspects of this piece, and brought a loud and lengthy applause. David went on to finish the concert with another composition of his which involved the simple scale and the "Dambusters March". Again, loud applause brought David and Andrea out for an encore. So, wearing two very large sombreros, the final number was "Just a Gigolo".

What was the general reaction of the concert? For entertainment value, I'd have to give it a 10. On the other hand, several members, including myself, had found the music sometimes too loud. Why? Overuse of the Post-horn - maybe? Yes, but not quite! Due to lack of time, it was not possible to play many of the ballads that were to be included in the program; some ballads that were missed were "I Wish You Love", "Return To Me", "My Love Forgive Me", "Everything I Have Is Yours" and "Song Of the Sands".

David Smith had to bring his own piano from his studio to Marrickville Town Hall. What happened to the Grand Piano that SHOULD have been present. I heard, and I hope I get struck by lightning if I'm wrong, that TOSA couldn't (or wouldn't!) supply the artists with a Grand Piano. Therefore, the upright piano could not cope with the mighty power of the 2/11 Wurlitzer organ.

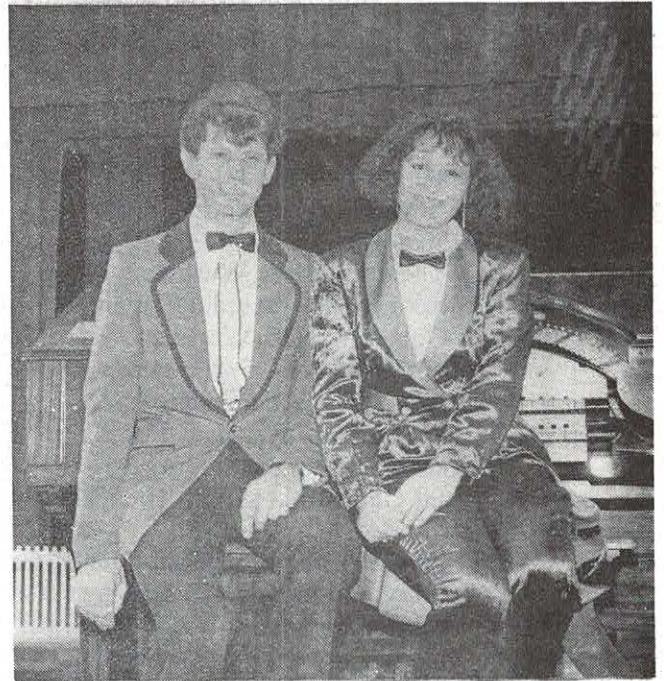
Had a grand piano been brought in, the balance between piano and organ would have been mutual, so the PA system, (which BADLY needs replacing!), had to be turned up to its fullest which:

1. Distorted the sound of the piano at the back of the hall.
2. Made no difference in the first place.

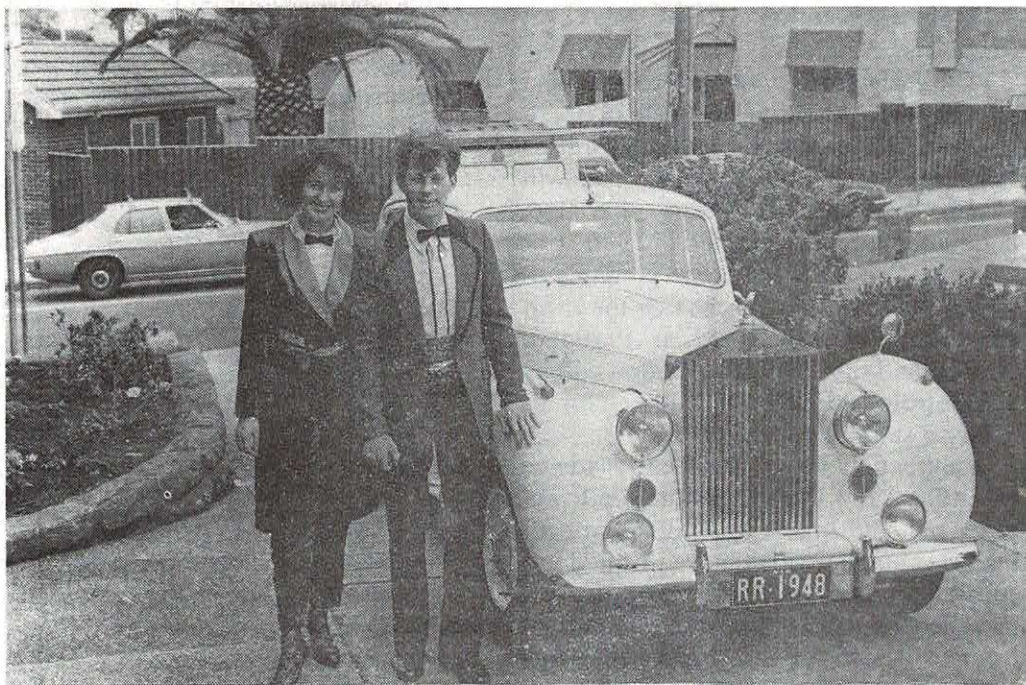
Anyway, next time one of these two artists are performing, I recommend that you don't miss it, because, they are truly great and are the future backbone of the Theatre Organ. If you missed out on this concert, then soon, our tape library will have it ready for hire.

Editor's note:

This concert was originally arranged as an organ only concert with these two artists. When Andrea and David are rebooked for a future concert, as I hope they will be, if a piano is to be a part of the presentation, I am sure that this now mostly new committee will attempt to organise a top class grand piano.



Above: David Smith and Andrea Harrison seated at the Wurlitzer.



Above: Andrea Harrison and David Smith arriving at Marrickville Town Hall in a white Rolls Royce.

LA TO HOST 1987 ATOS CONVENTION

THE 1987 American Theatre Organ Society Convention will be held in Los Angeles from Sunday June 21 to Friday June 26 inclusive.

The "Encore" on Saturday June 27 will be at San Diego.

The concert venues/and their organs will be:

Orpheum Theatre - 3/13 Wurlitzer

John Brown Cook Centre - 4/31

Wurlitzer

Bay Theatre - 4/44 Wurlitzer (Jesse

Crawford Studio recording organ)

San Gabriel - 3/16 Wurlitzer

Wiltshire Theatre - 3/13 Barton

Pasadena Civic Auditorium - 5/28

Moller (formerly Reginald Foort's famous travelling concert organ)

Crystal Cathedral - 5/223 (builder not known)

For the Encore at San Diego, the venues and organs will be:

California Theatre - 3/20 Wurlitzer

Balboa Park - 4/53 Austin

The tentative list of organists to play for the 1987 ATOS Convention includes Carlo Curley and Lyn Larsen, Walt Strony, Tom Hazleton, Ron Rhode, Lew Williams, Hector Olivera, and at the Crystal Cathedral, Frederick Swann, with choir.

This information has been supplied by TOSAVIC executive committee member John McLennan, recently returned from his seventh trip to USA and his sixth ATOS Convention, this year at Richmond, Virginia.

The early advice will enable those who contemplate attending an ATOS Convention to start early planning for Los Angeles, which is the nearest one will ever be to Australia. That is, of course, not counting San Francisco in 1990. For those who go in for long term planning or would like to save up for the trip, the 1988 Convention will be held at Portland, Oregon and the 1989 Convention will be at Detroit, Michigan, Father James Miller's stamping ground.

Publication in VOX of early advice about the 1983 Convention in San Francisco resulted in 27 Australians attending. This number would have resulted in a substantial fare saving if they had all travelled to America on the same flight from Australia. Even 10 would have attracted a discount of about 10 per cent. But for the widest possible variety of reasons, everyone demonstrated a fine spirit of independence and left on different flights. It was not possible to get even 10 together for the outward flight, even

though it was not necessary for them all to return together.

Next year could be different. Anyone interested in travelling with a group to Los Angeles is invited to advise Eric Wicks, 19 Beatty Street, Ivanhoe 3079.

HAZLETON HONOURED

At the ATOS Convention banquet at Richmond, Tom Hazleton was named ATOS Organist of the Year 1986-87. This will please Tom's many friends made during his two TOSA-sponsored tours of Australia, the most recent in 1983.

RECITAL ON FIRST AUSTRALIAN ORGAN

THE first organ built in Australia will be heard in a recital by leading Melbourne organists on Sunday 14 September at 2.30 pm.

The instrument was built in 1840 by Johnson and Kinloch, Sydney for the Church of St Matthew, Windsor NSW by the great architect, Francis Greenway.

It has just been restored in the North Melbourne workshop of Knud Smenge.

The restoration work, which took more than a year, included the reconstruction of the wind reservoir, action and pipework to the original design.

The recital on this unique instrument will take place at Knud Smenge's organ workshop, 108a Haines Street, North Melbourne and will be the only opportunity to hear the organ before it is returned to Windsor late September for re-installation.

Admission to the recital, which will include music by English composers Purcell, Stanley, Greene and the Wesleys, is \$6, concession \$4. Any enquiries should be made to 329 8810.

Reprinted from . . .
Victorian Newsletter - 'VOX'

CONCERT REVIEW

JOHN ATWELL

EPPING BAPTIST CHURCH
(Sunday 7th September)

"It's a Great Day" was John's opening number, and I think he must have had a premonition when he chose this piece, because it was a great day: the Christie was in tip - top condition, the weather was gorgeous, the audience was large, and in my opinion, this performance represented John at his best.

John continued with an emotive "Without A Song", then a selection from "Brigadoon". Next was a bouncy "On The Sunny Side Of The Street" featuring the modified glockenspiel, then a switch to "straight" organ with "Prelude In Classic Style". Unfortunately, John experienced a memory slip in this piece (a performer's most dreaded fear!), however, he recovered most professionally.

In keeping with the day and the setting, John had us all upstanding for a hymn which almost "lifted the roof off".

After a slightly different harmonic interpretation of the theme from "Ice Castles" John stirred up memories of Ella Fitzgerald (or more noticeably, Sydney Torch) in his jazzy arrangement of "A Tisket, A Tasket", which I thought was most effective. Next was "The Sleeping Beauty Waltz", then John introduced his wife Joy to join him for some piano / organ duets - "In An Eighteenth Century Drawing Room", "The Harmonious Blacksmith" and to close the first half, the off-heard "Dream Of Olwyn". From where I was sitting, the balance was in favour of the piano, I felt that the organ could have been a little louder.

After a short and very dry (no cuppa!) interval, John came back with a swinging "Crazy Rhythym", which got the second half to a good start. "Misty" was next, followed by a very well played and registered selection from "The Student Prince", "Do I Hear A Waltz?" and another hymn. John's Negro Spiritual Selection (incorporating "I Got A Robe", "Nobody Knows The Trouble Iv'e Seen" and "The Gospel Train") was, in my opinion, his best item of the afternoon.

It conjured up the emotions of the Negroes, showed off the Christie's gorgeous Tuba, and above all, proved what a sensitive musician John really is.

To end the programme was Elgar's "Pomp and Circumstance No.4" in which John ably demonstrated the Christie's capabilities as a classical instrument. After a lengthy and well deserved round of applause, John reappeared for an encore fitting to the organ's location, "I'll Walk With God".

I was certainly glad that I made the trek up to Epping to hear this concert, the Christie is a delight to listen to, and if John's good performance was the by-product of his two week holiday, then I can only say - please come and play for us again after your next holiday!!

Review by Andrea Harrison.



Photo above: John and Joy Atwell.

LETTER TO THE EDITOR

Article submitted by member Stephen Bosanquet.

Dear Sir,

As I was reading the section in the August issue of TOSA NEWS of "Wherein lies its future" by John Ledwon, I felt motivated in writing to express my disagreement in most of the things he said. May I quote from the magazine, "The theatre organ must be made to appeal to a much larger potential audience if it is to survive." Also he asks "What about the 16 to 35 year old group? They are the future audience, and their music has been largely ignored. The fact the theatre organ in its current configuration cannot compete musically with to-days "sound" without the assistance of other instruments.

The addition of a rhythm section, percussion and electric bass and an accent section (brass or synthesizer) will do wonders to the overall sound. Many theatre organ purists will fight tooth and nail that this practice of adding other instruments to their beloved theatre organ. However, for the theatre organ to survive in the 80's and beyond, it must be done.

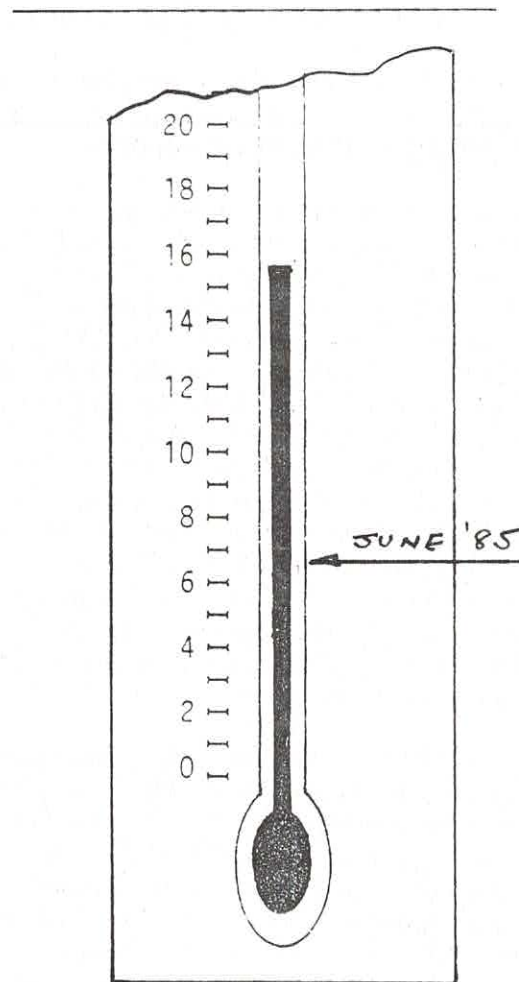
The theatre organ movement is static and living in the past. Either it moves forward towards the present, or it is doomed to gradual extinction. To-days audience must compromise some of their views and tastes, and allow a good portion of a concert to be music of to-day registered for to-day" - end of quote.

I would like to see ALL cinema and church organs be left as mechanical sounds. When an artist plays a cinema organ at a concert and gets magical sounds out of it, I think how amazing that a pipe organ has capabilities, if, when electronic bits like synthesizers are added to organs as John Ledwon would say, I think it would absolutely spoil the original sound. If people like that sort of thing, why don't they go and listen to an electronic organ that has all that sound.

You won't get me to a concert if a cinema organ as John Ledwon wants it - I'm a purist.

I, myself, am under the 40 age group. As John says, "the Big Band era is a thing of the past". I can't see how that can be, because there are at least some young people who like classical music, baroque music and there are new reproduced and classic organs around that are baroque in the period of the early 17th and 18th century era. I could say all this is living in the past.

The Wurlitzer organ, like the one in Marrickville Town Hall, and ex Capitol organ and other cinema pipe organs are left original without electronic sounds added to them. I hope it will never be changed. I never did like the idea of the Compton having the melotone or electone added to it, even in early days. The patent, I believe, put on Compton may of stopped other makes of organs from doing it. I thought, thank goodness!

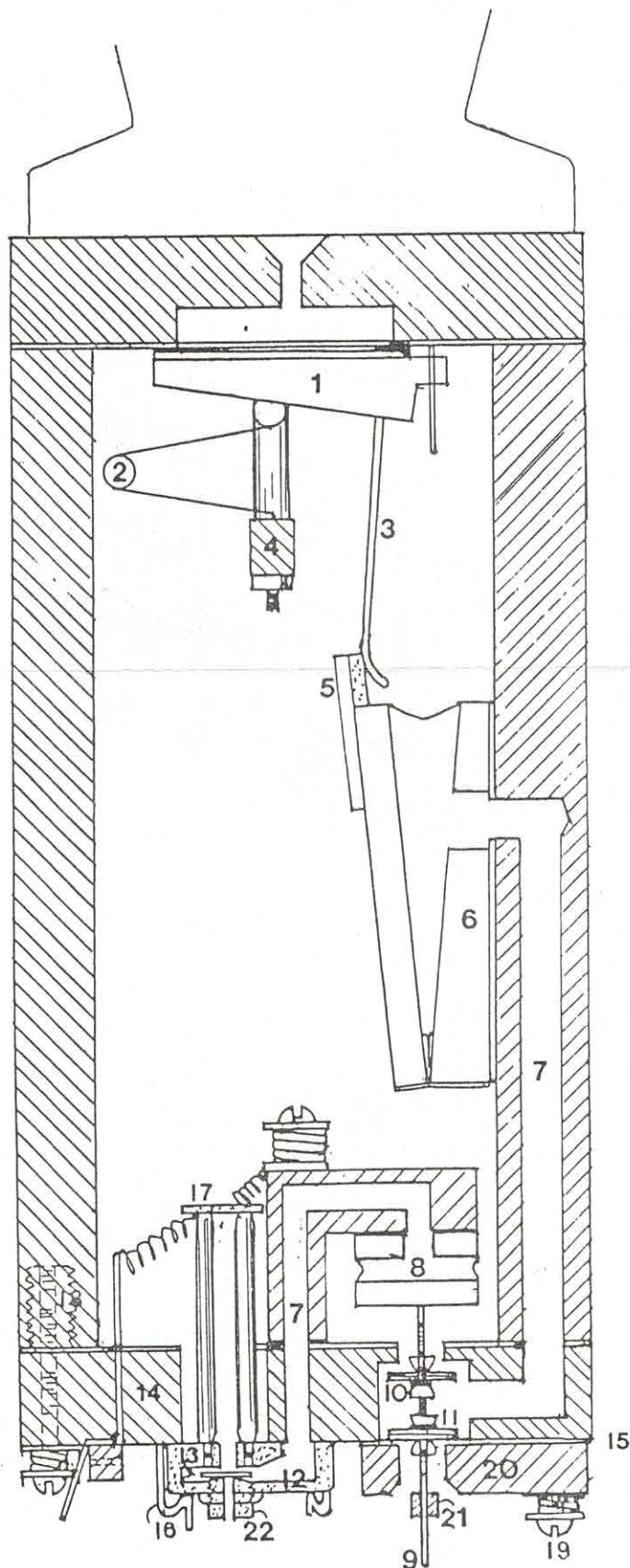


CAPITOL ORGAN FUND

At the time of going to press, the thermometer has now risen to \$15,500. If you can help in anyway to raise the mercury, please contact your committee.

WHAT MAKES THE PIPES SOUND IN OUR WURLITZER.

Many times the question has been asked, what makes the pipes sound in our Wurlitzer. Here is the answer in diagrammatic form.

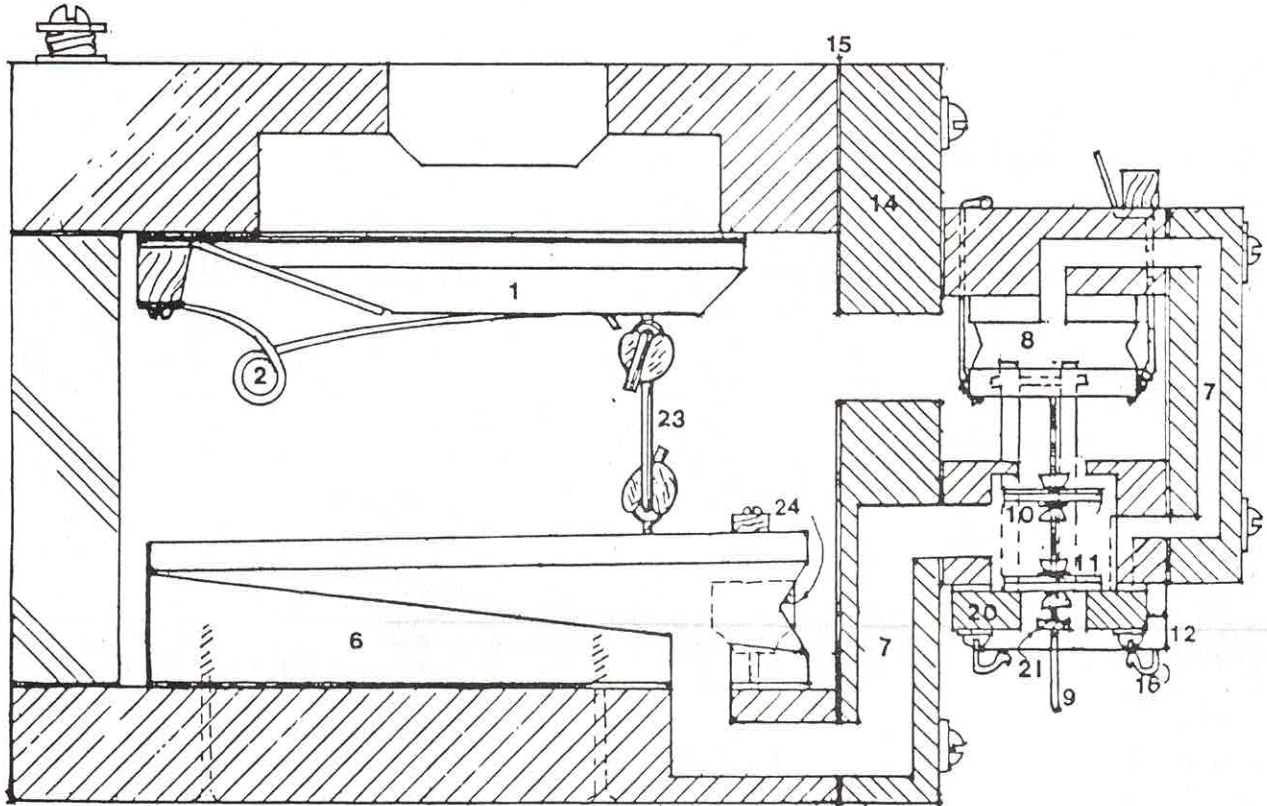


WURLITZER MANUAL CHEST

LEGEND

- 1 PALLET
- 2 PALLET SPRING
- 3 SPOON
- 4 SPRING RAIL
- 5 STRIKER
- 6 SECONDARY PNEUMATIC
- 7 EXHAUST CHANNELS
- 8 PRIMARY PNEUMATIC
- 9 VALVE WIRE
- 10 UPPER VALVE
- 11 LOWER VALVE
- 12 MAGNET
- 13 ARMATURE
- 14 BUNG
- 15 BUNG GASKET
- 16 DAGS
- 17 MAGNET BRIDGE
- 18 FERRULE (INSERT)
- 19 NO. 12 COURSE BUNG SCREWS
- 20 VALVE RETAINER
- 21 VALVE WIRE GUIDE
- 22 TUBE SCREW (LEAD CAP ONLY)
- 23 PALLET PULLDOWN
- 24 BUMPER

WURLITZER OFFSET CHEST (16')



LEGEND

- | | | | |
|----|---------------------|----|----------------------------|
| 1 | PALLET | 13 | ARMATURE |
| 2 | PALLET SPRING | 14 | BUNG |
| 3 | SPOON | 15 | BUNG GASKET |
| 4 | SPRING RAIL | 16 | DAGS |
| 5 | STRIKER | 17 | MAGNET BRIDGE |
| 6 | SECONDARY PNEUMATIC | 18 | FERRULE (INSERT) |
| 7 | EXHAUST CHANNELS | 19 | NO. 12 COURSE BUNG SCREWS |
| 8 | PRIMARY PNEUMATIC | 20 | VALVE RETAINER |
| 9 | VALVE WIRE | 21 | VALVE WIRE GUIDE |
| 10 | UPPER VALVE | 22 | TUBE SCREW (LEAD CAP ONLY) |
| 11 | LOWER VALVE | 23 | PALLET PULLDOWN |
| 12 | MAGNET | 24 | BUMPER |