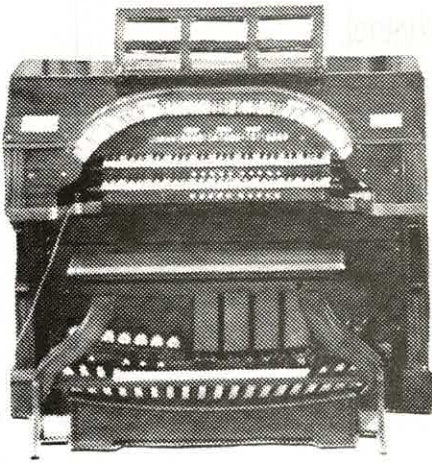


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TOSA NEWS

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Beverly Kennedy



Richard James

☆ TWO EXCITING YOUNG ORGANISTS
IN CONCERT

AT THE CONSOLE OF THE MIGHTY
WURLITZER THEATRE PIPE ORGAN

☆ Sunday 24th. March at 2.00pm.

Marrickville Town Hall

DIRECTORY TOSA (N.S.W. Division)

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Address all correspondence to:-
The Secretary, TOSA (N.S.W. Division)
Box A584 P.O. SYDNEY SOUTH. 2000.

Welcome to the following new members.

Mr and Mrs Softly, Delwyn Smith, Lawrie and Eileen Voigt, Ron and Pat Rutherford, Les and Joyce Hewson, Joan Smith, Anne Giles, Russell Robertson, Clarence and Beryl Stuart, Mr and Mrs W. Watson.

The following have rejoined. . .Tony James, Ian Hanson, Mr E. Broadley.

NORFOLK ISLAND TOUR

3rd September 1985

Several members are planning a 14 day tour of Norfolk Island in September staying at the Highlands.

Tour consists of 10 nights dinner, bed and breakfast and four nights bed and breakfast only. This is to give people a chance to (if they wish) dine out or do their own thing.

Bookings are based on a deposit of \$100 and the balance payable by the 20th of July.

The cost of this 14 day holiday is \$1194 per person.

For all enquiries or bookings, please ring Ron Smith on 387 3711 (Bus. Hours).

**UNLESS YOUR MEMBERSHIP FEES HAVE BEEN PAID, THIS WILL BE YOUR
LAST T.O.S.A. NEWS.**

Theatre Organ Society

of australia

n.s.w. division

RICHARD JAMES

BEVERLY KENNEDY



POPULAR SYDNEY
ORGANISTS WHO WILL
ENTERTAIN AT
THE MAGNIFICENT
WURLITZER
THEATRE PIPE ORGAN



Sunday 24th. March at 2.00pm.

Marrickville Town Hall

The Ticket Secretary,
T.O.S.A.
127 Quarter Sessions Road,
WESTLEIGH N.S.W. 2120

Booking Form

Please forward me the following tickets for the RICHARD JAMES / BEVERLY KENNEDY concert to be held at MARRICKVILLE TOWN HALL on SUNDAY 24th MARCH 1985 at 2.00pm.

We regret we are unable to accept phone bookings. All bookings must be made through the Ticket Secretary.

Please make cheques payable to T.O.S.A. (Please include stamped addressed envelope)

_____ ADULT TICKETS @ \$7.00 _____ MEMBER OF TOSA @ \$6.00

_____ CONCESSION @ \$4.00 (Please print name and address clearly)

(Children under the age of 10 admitted free)

NAME _____

ADDRESS _____ POST CODE _____

Please book early

Phone enquiries 759 6050

Limited number of tickets available at door

RICHARD JAMES

Richard James is becoming one of the most familiar faces in the electronic keyboard industry today. Versatility is Richard's main key not wanting to be classified in any one category of musical style which pleases audiences young and old alike.

After six years playing organ and piano, Richard commenced his professional career playing in restaurants and at wedding receptions at the age of 14.

Two years later after leaving school, Richard started work as a teacher and consultant for a very established retail network in Sydney.

Richard has gained valuable experience in concert work and wholesaling with a piano company, R.H.Elvy. With the company, Richard has entertained many people for N.S.W. and Queensland city and country areas.

To date, one of Richard's greatest personal achievements was to be selected official pianist to perform at the official launching of a new Steinway Grand piano range at the National School of Music in Canberra. In the presence of the countries leading concert pianist and the company director, Mr. John Steinway from New York.

Richard has devoted much of his time to concert work for the Theatre Organ Society of Australia, having gained the recognition as one of the finest young artists in the country today.

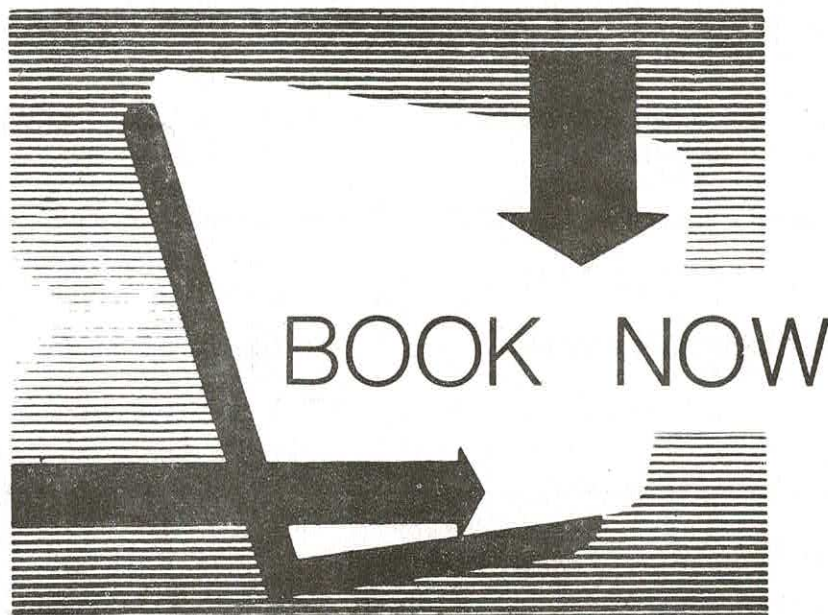
After an absence of nearly two years from Sydney, Richard is very excited at having joined one of the industries most dynamic and progressive promotion team representing JVC throughout Australia as concert artist and product training co-ordinator.

BEVERLY KENNEDY

Beverly Kennedy was taught by Sister Mildred of Our Lady of Lourdes, Earlwood and later at St.Peters and Paul, Earlwood.

She has won the Trinity College of Music award for piano, four years in a row for grades 4 to 7. In 1979 she won the 14 to 16 competition, open to all YOA members, the prize being a trip to the USA.

Beverly has previously played several concerts at Marrickville for the Theatre Organ Society and has received high acclaim for her many fine performances.



DATES FOR YOUR DIARY



...3

March

MONDAY 4th at 7.30pm.

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

SUNDAY 10th at 2.30pm.

HOME ORGAN PARTY at the home of Joe and Mercedes Maennl.
31 Tenth Avenue Oyster Bay.
COST. . . Gents \$4.00 Ladies \$3.00 plus a plate.
For bookings please ring 528 6383.

SUNDAY 24th at 2.00pm.

Marrickville Town Hall, Marrickville.
RICHARD JAMES and BEVERLY KENNEDY CONCERT
Admission. . . ADULTS \$7.00 . . MEMBERS \$6.00 . . CONCESSION \$4.00

TUESDAY 26th at 7.30pm.

Marrickville Town Hall.
SPECIAL MEETING
To enable members to ratify the final draft of the constitution.

April

MONDAY 1st at 7.30pm.

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

FRIDAY 5th - MONDAY 8th

SYDNEY'S SILVER NATIONAL EASTER CONVENTION

If you haven't booked for this terrific week-end of music with local and overseas artists, be wise and DO IT NOW!!

SUNDAY 21st. at 12.30pm.

HOME ORGAN PARTY and B.B.Q. LUNCH.
Plus "Bring and Buy store".
At the home of Jack and Marie Stronach.
19 St. Elmo Parade, Kingsgrove.
Bring your own meat, drinks and sweets.
Ladies . . . a plate please.
COST. . . \$3.00 per head. For bookings please ring 50 4171.

ORGAN PLAYING COMPETITION

The 1985 WOOLONGONG PIPE ORGAN PRIZE will take place in the Woolongong Town Hall between Thursday 11th and Sunday 14th July, 1985.

The competition is open to all organists.

FIRST PRIZE . . . \$1,500 SECOND PRIZE \$750

Inquiries and entry forms from Robert Ampt (02) 923 2657

FROM YOUR PATRONTHE CAT AND THE CURTAIN

Going back once again in time, to the Heydays of the Theatre Organ, ones mind (especially if you were part of it as I was) goes back from time to time over humorous incidents that took place during one's career as a Theatre Organist.

The year was 1952 and I was organist of Hoyts Capitol Theatre, Melbourne. This magnificent theatre had a huge scarlet and gold main drop curtain in the proscenium arch with big golden looped tassels on it.

Now it happens we had two big tabby cats called Peter and Paul whose job it was to patrol the theatre and seek out stray rats etc. One afternoon I was up on the console playing the afternoon show when I noticed one of the cats sharpening his claws on the big front curtain in full view of the audience. He must have hooked one of his paws into the tassels and when the projectionist sent the curtain up to show the advertisement slides, the cat went up with it.

There was a great laugh from the audience and I had to keep on playing the Wurlitzer with one hand and both feet whilst I used the other hand operating the organ console phone to ring the bio box and let them know that the cat had ascended up into the heavens back stage and would have to be rescued.

The final outcome was complete panic with managers, theatre staff and last but not least the fire brigade, finally succeeded in climbing way up into the dizzy heights back stage and bringing the poor animal back to mother earth again.

It just goes to show that the old saying "There's No Business Like Show Business" is very true.

Ian Davies J.P.
Patron.

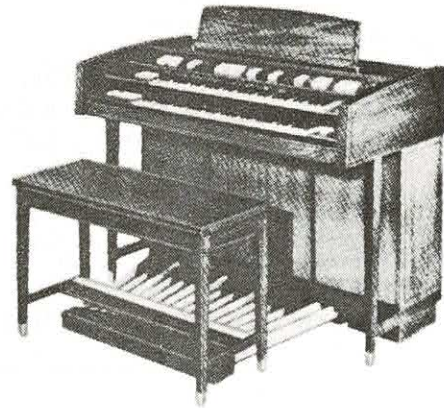
FOR SALE

WURLITZER 2 manual 5 rank organ for sale, ex Regent, Colchester, UK, now installed in Oxnead Watermill, Norwich UK.

Would crate and despatch, or provide accommodation to dismantling team.

For further details please contact HERITAGE TRAVEL SERVICE, 38 South Steyne, MANLY, N.S.W. 2095.

For sale. . .CONN RHAPSODY



2-61 note keyboards - 25 Pedals

Leslie - Vibrato - Sustain

Attack Percussion - Repeat Percussion

Rhythm Section - Stereo Expression

Chorus Control - Voiced Fun-Master

Rhythm Section

Excellent condition \$2995 or o.n.o.

For further details ring 042 287447 or 042 291261 during business hours.

TOSA NEWS

Dont forget we are always needing articles for our magazine. If you have an interesting story to relate that would be appealing to your fellow members, please write and tell us about it.

Send your contributions to Ron Wilson, 120 Dennis Street Lakemba, and if suitable we will be happy to print them in TOSA NEWS. If you include colour or black and white negatives, we will do our best to reproduce them and promptly return them to you.

We have often received historical items of interest, but there must be many experiences to relate to more recent happenings, so write in and tell us about them.

Editor

DOWN MEMORY LANE

...5

NUMBER 12 OF A MONTHLY SERIES by FRANK ELLIS.

This month we take a look at what was happening in September 1939, and I must first hasten to tell you that in my article last month, I accidentally left out one important item. I guess I had just too many pieces of paper with my scribbled notes on them, at the time and I must have overlooked one of them. It was quite an important piece of information too, so I now make it known to you dear reader, that Reubert Hayes opened at the Wurlitzer of Hoyt's Regent Theatre, Brisbane on August 4th 1939. With Reubert at the console, that superb Wurlitzer was to become the most widely heard theatre organ in Australia, as well as the most frequently broadcast.

With the coming of the Second World War, there came a flood of changes to our Australian life style and one of those changes allowed picture theatres in Brisbane to open on Sunday nights in order to give the tens of thousands of Australian and American servicemen in Brisbane somewhere to go on Sunday nights. Movies on Sunday in this Country, had been undreamt of until then. There was also a dance for servicemen and their girlfriends every Sunday night in the hallowed hall of the Brisbane Town Hall which shocked many people at that time.

Doors at the Brisbane Regent opened at 6 p.m. at there was standing room only by 6.30 p.m., and as films were not allowed to start until I think 7.30 p.m., there was a ninety minute void that had to be filled. Reubert Hayes conducted a singalong from the console with slides on the screen, and so, the programme "Favorites For the Forces" was born. It was broadcast right around Australia on the A.B.C. National Network and also to the forces in the South Pacific. Reubert had, through radio, become known nationally just as did Wilbur Kentwell, after the War, through the Jack Davey Shows which were also broadcast nationally.

So Reubert Hayes remained in the beautiful Brisbane Regent right through the War years, and "on air" at 6.30

every Sunday night actually reaching millions of listeners. And that, my friends, despite the shock and consternation of the more conservative Australians, was how we first achieved Sunday movies in this Country. Today of course, all sorts of entertainments now take place on a Sunday, but it all began because of thousands of lonely servicemen wandering Brisbane's streets during those dark War-time days.

During September 1939, Iris Mason, Reg Case and Idwal Jenkins were heard on A.B.C. broadcasts - this was in addition to Des Tanner's regular Saturday night session. The A.B.C. were more than generous to organ-lovers that month.

Les Waldron, brilliant as always, was still at the Plaza and, as always, getting loads of applause from very appreciative audiences.

I learned recently that Jim Williams was the first organist to feature the Hammond organ in Australia, but Les Waldron was the first one to feature the Hammond in Sydney. I had always believed that the first organist to feature the Hammond in Australia had been Arnold Coleman, then resident organist at the Melbourne State Theatre. I distinctly remember seeing a Cinesound Newsreel or maybe it was a Movietone News, in which Arnold was shown demonstrating this new toy for the movie cameras. I thought to myself, at the time, that Arnold was demeaning himself to even be seen at the console of such a toy after his years of playing one of Australia's largest Wurlitzers with its giant four-manual console. I guess my reaction to that first model Hammond would have been shared by many other organ lovers too. Time marches on!!

Owen Holland was charming audiences at Sydney's Regent and receiving high praise from all quarters. He was particularly lauded for his accompaniment of Jan Rubini, that personality conductor/violinist then leading the Regent's orchestra. Kurt Herweg was still in residence at the Prince

DOWN MEMORY LANE ... cont.

Edward where he was highly regarded by the Management.

Jim Williams, who had studied theatre organ under Idwal Jenkins, had first started his career at the Ritz Theatre, Concord - he remained there about 2 years. He also, had, on occasions, relieved at the Plaza on the first organ installed there which was a Christie. He then became conductor of the band on the interstate liner "Manoora" and sailed round our coastline on that great liner for another two years.

Jim then went to the Savoy Theatre, New Lambton for six months where he was heard on a Hammond. He also broadcast over 2KO from that theatre. He was next seen and heard at the Arcadia Theatre, Chatswood for nearly a year when he joined Western Suburbs Cinemas and appeared at the Strathfield Cinema and the Astra at Parramatta, doing a six months season in each.

I shall endeavour to unearth more memories for you next month, and in the meantime, don't forget to listen to our own organ programme on 2CBA-FM which is heard every Monday night at 9 p.m. Please join me then - its a lot of fun and exciting to think we have a theatre organ programme on air each week, after an absence of over 25 years. More power to 2CBA-FM I say.

Bye-bye for now!

OBITUARY

It is with sadness that we advise the sudden passing of our member and friend Bill Osborne.

Bill and his wife Addie had supported many concerts and social functions and also hosted a home organ party for TOSA'S benefit.

We will sorely miss Bill's cheery presence at our functions and we extend our most sincere condolences and the Lord's sustaining grace to Addie in this time of grief.

CLUB NIGHT

Wednesday 23rd January 1985
(By Doug Smith)

This was visiting night for the Theatre Historical Society and a good attendance of members showed up to see the Historical slides of many famous theatres and land marks and to hear the excellent description given by Professor Ross Thorne who revealed some very interesting tid-bits of nostalgia and was most enjoyable indeed.

The Theatre Historical Society was well represented by President Ian Hanson and Vice-President Les Tod along with quite a few of their members. I think the total attendance including TOSA members was about 90 people and we all had a cuppa (thanks ladies) to end up with.

Unfortunately our Wurlitzer was out of service being in the midst of a maintenance project and could not be heard, but we hope to rectify this in the near future with a return visit by the Theatre Historical Society to hear our instrument.

DONATION TO ORGAN RESTORATION**FUND**

The Society is most grateful to Miss Val Claxton for her generous donation of \$500 to be spent on the restoration of one of the Society's organs.

She made the donation to perpetuate the memory of her parents, which is a fine gesture on her part.

The Society will fit a small plate to the part of the organ that is restored to acknowledge the donation.

Thank you Val for your generous support.

ELECTION OF OFFICERS

Nominations for the election of Officers will be called for following ratification of the Constitution and By-Laws.



Professor Ross Thorne setting up the slide projectors prior to the start of the evenings entertainment

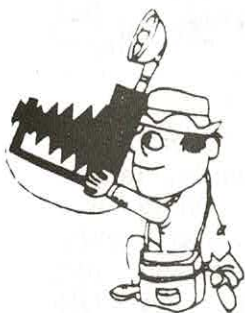
CLUB NIGHT

WEDNESDAY

23rd January 1985

MARRICKVILLE

TOWN HALL



Photos by Barry Tooker



Ross Thorne being congratulated by TOSA compere Frank Ellis, who is also a keen member of the Historical Society.

HAVE YOU BOOKED FOR SYDNEY'S SILVER NATIONAL CONVENTION?

IF NOT

SUPPORT YOUR SOCIETY AND DO IT NOW!

LARSEN AND FENELON BRILLIANT

Review by Clinton White
(Canberra)

900 people were held spellbound for 3 hours while two of the world's best gave one of the most captivating concerts this reviewer has ever had the pleasure of attending.

Tony Fenelon's and Lyn Larsen's concert at Marrickville Town Hall on Friday February 1st clearly demonstrated the kind of talent, technique, artistry and mastery that has brought them to the top in the world of theatre organ entertainment. Such was the brilliance of the performance that the audience gave a standing ovation at the end of the first half. This reviewer felt as though the second half was an unexpected bonus!

The concert got under way with **Ghost Riders in the Sky** which is probably their most popular and requested duet. It was played with authority under very difficult conditions and set the scene for a lively and entertaining programme. The difficulty was that the console and piano had to be jammed up against the stage (because of the sheer numbers in the audience) and, thus, the artists were the very last people in the hall to hear the sound of the organ. The piano, with its instantaneous response, however, was heard by the artists before anyone else. The problem? Synchronisation of the piano and organ.

Larsen appeared to be quite nervous at first and this probably accounted for his slightly tenuous approach to the first of his three solo numbers that followed the opening duet and which resulted in the worst enemy of a concert artist - the **Mind Blank** which struck at the end of **Nannette**. But isn't it nice to know that nerves and **Mind Blanks** can happen even to the best?! He more than redeemed himself, however, in a flawless rendition of his most requested encore number, **Bugler's Holiday** by Leroy Anderson.

Then it was back to the duets which saw out the first half. Here we were treated to Strauss' **Tritsch Tratsch Polka**, the showy Theme from The

Apartment, **Kitten on the Keys**, and Chopin's **Grand Valse Brilliant** in which Fenelon and Larsen exchanged instruments. The closer was a magnificent version of the **Warsaw Concerto** - more like an end to a concert than just the first half!

After interval the brilliance just got better and better and they kicked off the second half with that ever popular **Scherzo** from the **Litolff Concerto Symphonique No.4**. Three solo items on the organ by Fenelon followed and included the Theme from **April Love**, **They Can't Take That Away From Me** and **Consider Yourself** from Lionel Bart's show **Oliver**. Personally I would have preferred to hear Tony at the keyboard of his first love - the Pianoforte - where, on every occasion I hear him, he truly excels and shows his superb technique and music interpretation. In fact I thought he may have been a little nervous at the organ because his pieces didn't seem to have their usual tight but easy style. He seemed slightly overshadowed by Larsen's playing - but I'm not sure I can put my finger on the reason for it.

Then it was back to the ever loved duets and the audience really lapped it up to the full. Every piece was a highlight but the ones that really stood out were a very unusual and imaginative arrangement of **The Old Piano Roll Blues, Memory**, from **Cats** and, of course, the finale, the Final Movement from Rachmaninoff's **Piano Concerto No.2 in C Minor**. **Memory** was the most beautiful arrangement I have ever heard. It featured snippets from Debussy underneath the main melody and was played with such feeling and sensitivity that one could almost see the tears rolling down the walls from the organ chambers. The Rachmaninoff brought the house down (to use the old cliché) and, again, it was played perfectly with some marvellous orchestration from Larsen backing up Fenelon's mastery of the classics.

Two encores followed, one featuring solo Larsen playing **Deep in my Heart** with bits and pieces of **I Still Call Australia Home** thrown in for good measure and then one final duet the

name of which I cannot bring to mind.

Both artists looked good on the night (and wasn't it nice to go to an evening concert at Marrickville for a change?) and Fenelon looked especially resplendent in his grey tails and pink bow tie. As is always the case, the Marrickville audience was warm and friendly and with the artists all the way, as Sinatra would say. The organ sounded terrific and, considering the weather, stayed in remarkably good tune for the duration. The Yamaha C5 Grand was beautiful and more than adequately coped with the power of the organ. My only suggestion is that perhaps the lighting could be a little stronger next time, but the technicians, Father and Son Weismantel, did a tremendous job of setting the mood and highlighting the right artist at the right time.

It was good to see such a huge audience as well. Lets hope this continues and I'm sure it will with the help of TOSA NSW's radio programme on 2CBA-FM. Congratulations. I'm sure that at the end of 1985 we will all look back and say that the Larsen/Fenelon concert was **Concert of the Year!**



Above. Tony Fenelon and Lyn Larsen



Above. Tony and Lyn being interviewed by Frank Ellis.



Above. Tony Fenelon and Lyn Larsen jubilant after a very successful concert.

BEHIND THE SCENES

ALL STOPS OUT!

When the exciting news was received that we could present the two No.1 artists from Australia and the USA together early in February, a rapid decision was made to completely re-furbish the piston action on the Marrickville console and carry out essential maintenance in both chambers.

An immediate dis-assembly of the complete piston action unit from the console was carried out along with several small associated chests. These various parts were distributed to members homes and work got under way at once. The chests were stripped of all the old leather and gaskets and magnets with respective wiring were cleaned and tested and then all the guide shafts for the 'change' action were dismantled and straightened and re-aligned. The small air motors (about 1"x5/8") were all re-covered and glued back into place and many other small parts cleaned and re-placed.

The chamber crew meanwhile did a great job on the many small (and large) maintenance problems that always seem to be a part of pipe organs, and when all units were completed and re-fitted into the console or chambers we had the satisfaction of seeing excellent results for all the painstaking care that had been put into the work (after a few mumbled words of course!).

Many thanks to all those dedicated people who came to our aid when needed most.

PIPING HOT! for some.

On Saturday 2nd February, several ranks of pipes were moved from the suburb of Annandale to the Orion Centre at Campsie. Member John Wall had been keeping them safe for us for quite some time now and urgently needed his garage back again! The move was arranged with Athol Phillips who supplied a van and Norm Weismantel brought his station wagon plus a trailer. William Bullock, Peter Ellis and John Wall gave their services and we all sweated in the hot sunny morning as we moved quite a few large wooden pipes with several boxes of reed pipes plus many parts.

This took two trips to accomplish and after commencing at 10am we were all very happy to hear the two o'clock time signal when the last load was completed. My sincere thanks to those people who generously gave their time to help with this rather urgent move, but we all got one small reward from the trip and that was to see the Orion Centre completed in all its glory with soft colours and padded seats etc...it has given us a new inspiration to get on with the job and see it through to a fitting conclusion.

HOT LINE POPULAR.

Did you know that Ron Wilson was still getting bookings on the morning before the big concert at Marrickville for Tony Fenelon and Lyn Larsen and get this...people were ringing as early as 9am the next morning requesting to join the Society! After the concert, we never got to bed till 2am with all the packing up and good-byes etc to visitors. Would you like a TOSA Hot-Line at your place by any chance?

T.O.S.A. SPRING FETE
Marrickville Town Hall
Saturday 12th October 1985

This will be a special fund raising event in aid of the **Capitol Organ Fund**. During the fete, various organist will be playing the Wurlitzer organ.

People interested in taking charge of a stall or helping in anyway, will they please contact the Committee.

Jack Stronach has offered to run the garden stall, so if you can help Jack in the supply of potted plants, cuttings, bulbs etc, give Jack a ring NOW on 50 4171.

Jade Tomlin, one of our junior members, is to run a doll and toy stall. Help with any donations, particularly felt, lace, tulle, net, materials etc, no matter what size or quantity, suitable for dolls clothes, would be appreciated.

If you can help in anyway, please ring 749403.



Candi Carley - (Max Herr Photo)

How Does She Do It?

Those of us who have heard blind organists closely duplicate the skills of sighted colleagues often wonder how they manage to master the intricacies of playing such a complex instrument. So we decided to find out by asking a young lady who has no recollection of sight - although she was not born blind.

After numerous interviews and observations we came to the conclusion that an organist such as Candi Carley, who is sightless, must be strong in several areas: (1) she must have a very receptive ear for music (so called "relative pitch" may help) (2) a retentive memory for music, and (3) a generous degree of will power and discipline. Her musical ear helps the brain absorb music,

where the retentive memory stores it, and the will to succeed keeps her at the tedious task of cramming endless pages of music into her head - always ready for instantaneous "play-back". This is quite in contrast with the sighted organist who is also a good music reader. Even though he memorizes his music, he has had the advantage of reading it initially from the printed page, as the composer wrote if even though he may eventually re-arrange it to suit his needs and abilities.

Conversely, the blind organist has only the musical sensitivity of the ear and memory to depend on - so they had better be accurate.

HOW DOES SHE DO IT? ... cont.

Candi Carley was born prematurely. She weighed in at 2½ pounds, and her chance of survival wasn't too good. She was placed in an incubator. Back in the '50s, medical technology hadn't yet determined how much oxygen to administer to a "preemie" in an incubator. An overdose blinded her. But Candi was equipped with a strong will to live even as a baby. She would survive, and that was that.

By the time she was two it was noticed that she was attracted to the radio when it was playing music. Then came a 78 rpm record player. That was even better because tunes which caught her fancy could be repeated. She was only a little past her third birthday when she learned how to operate the record player. Then it was music for most of her waking hours. She discovered something new at the age of six - a piano. Here was an instrument which would play the tunes she knew. All she had to do was touch the right keys. Music she had stored in her head thus found an outlet through her fingers, first just melody lines. Within a year she had added harmony, rhythm - and embellishments.

Candi had several piano teachers, then she discovered the electronic organ. Her emphasis changed immediately. Here was a whole orchestra to play with. It was a short step to pipes, and that was even better. In her southern California home she still has her old Hammond, although she does most of her practicing on a more orchestral Rodgers. Candi lives with her mother and an older brother.

There have been those who encouraged her, friends and teachers. The earliest and probably most fondly remembered is the late Paul Beaver. Paul noted Candi's extraordinary musicality when she was only seven, and he never seemed to tire of watching the kid with the pixie haircut plink out tunes. It was Paul who insisted she supplement her natural abilities with some formal training.

Her early training was on piano, partly financed by a scholarship she was awarded. Her current teachers are classical organist Richard Purvis and theatre organist Gordon Kibbee, who specializes in arranging.

Candi has been active in the concert field for several years. She first came to the writer's attention when she played cameos during Los Angeles area organ crawls, jam sessions and informal gatherings. Our curiosity resulted in questions. How did she manage to play such a complex instrument? How could she even manage registration? Slowly the story began to unfold.

When Candi is confronted with an instrument new to her, she goes around the stoprail, listening to each voice in its various octaves, noting pitch and making a mental note as to its tonal characteristics and its location on the stoprail so she can find it quickly. If a sighted person is there to read the names and pitch indications, so much the better. But knowing the actual name of the voice is of secondary importance at this point. Next she tries mixing voices to learn what's good for ensembles. And she also notes solo possibilities. So, by the time she is ready to play she has a reasonably complete picture of the instrument's facilities fixed in her mind. Toes studs and combination pistons are explored in the same manner. Of course, the organ with a convenient number of settable pistons is a big help. Even on a non-capture piston system, Candi doesn't forget what voices have been set. Tape overlays in Braille on stopkeys help, too. Candi is a skilled Braille reader.

Learning music is no chore. For pop tunes, Candi usually has them firmly set in her mind after hearing them once or twice. Then it's only a matter of trying what she has learned on the keyboards. Her fingers seek the right keys automatically. More complex music requires more application but the procedure is the same. Incidentally, she can play readily in any key; transposition was always easy for her.

HOW DOES SHE DO IT? ... cont.



As for repertoire, she collects tapes and records as well as sheet music. A friend, Deke Warner, provided over 50 reel-to-reel tapes containing a vast collection of pop tunes. These added immensely to an already large collection. Tune titles are catalogued so the tape or sheet music may be located easily. A couple of playbacks and the tune is hers. She usually prepares her own arrangements, and they are constantly changing. If the music is in printed form, a family member, usually her mother, Virginia, reads the melody line to Candi. She commits it to memory. Often while being driven to work, she hears something she likes on the car radio. She usually has it "stored" by the end of the drive. Her abilities are not limited to music. She graduated from high school as an honour student, and later completed two years of college.

Learning classical music takes a little more time and concentration. This is done during her lessons with Richard Purvis. He plays the selection

then Candi, applying that remarkable ear, takes it as far as she can. Then the teacher makes any necessary corrections and plays a couple of more pages for Candi to absorb. Of course, progress is in proportion to the difficulty of the music. Some she picks up quickly, just like her pops. And some requires a great deal of concentration and repetition. Between listening to passages and having her teacher read consecutive notes aloud, she manages to master intricate organ classics. All lessons are recorded on cassettes for later study.

The lady indulges in no self-pity because of her blindness. Hers is a strictly upbeat outlook. But she does have compassion for people less fortunate than she. For example, for four years she went to the Metropolitan State Hospital monthly to play for patients. More recently she has been making monthly trips to the Long Beach Veterans' Hospital to play for patients in the spinal injury ward. On one occasion an almost helpless patient, noting her blindness, said, "Candi - hang in there." Candi was touched. Later she remarked, "Can you believe it! He can't move anything but his head - and he told me to hang in!"

Candi was first exposed to the public on a continuing basis when organist/organ technician Mike Ohman bought the Pipe 'n Pizza in Reseda, Calif. Mike wanted to upgrade the music so he rented an electronic organ whilst he tore out the somewhat hastily installed 2/10 Wurlitzer which had been the main attraction since the pizzeria opened in 1969. The organ, which once sounded forth in a Beverly Hills cinema needed a lot of work. While he was at it, Mike rebuilt the chambers farther apart to get better separation. He revoiced the many notes which neglect had soured, and he added a newly fabricated Post Horn. He also put the shutters up high - near the 16-foot ceiling. Then he renamed the establishment "The Great American Wind Machine" and dubbed the organ "Windy".

Long before this work was underway,

HOW DOES SHE DO IT? ... cont.

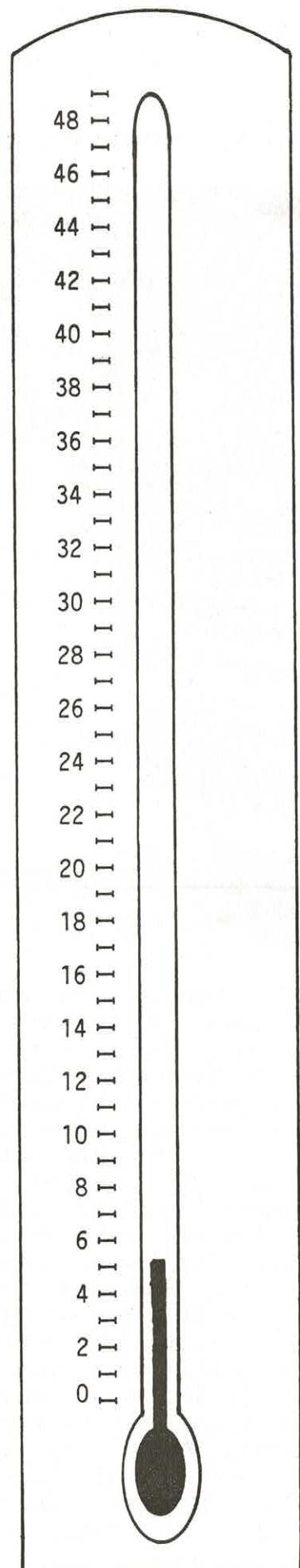
Mike was determined to provide an improvement in the quality of playing. When Candi Carley auditioned, Mike knew he had found an artist who could meet his exacting requirements. He also hired Tony Wilson, a young man of great musical talent. Candi and Tony divide the evenings between them. It's a nearly 90-mile round-trip to her home in Norwalk, Calif., but Candi loves the work.

With so much public exposure, Candi has been enlarging her repertoire in order to meet the many requests of the pizza chompers. She adds several new tunes each week and her memory shows no signs of saturation. She is popular with patrons, thanks to an outgoing personality. Many who observe her handling the console for the first time are surprised when told she is blind. "How does she do it all?" they ask. We hope these notes will supply some of the answers.

... Reprinted from "Theatre Organ Magazine", June/July 1978.

Some years have passed since this article was written but we felt the story was well worth reprinting here to give members some of Candi's background. Several years ago the lease expired on the "Great American Wind Machine" restaurant and owner Mike Ohman, unable to locate other suitable premises regrettably had to close the business down, thus Los Angeles lost its last organ equipped Pizza Parlour.

Candi's Concert Career has blossomed and she now undertakes interstate travel around the U.S.A., her trip to Australia will be her first international engagement. Those T.O.S.A. members who participated in the T.O.S.A. tour the year before last were unanimous that Candi should play for us in Australia. After hearing Candi play the 4-manual 36-rank Wurlitzer in the Lanterman residence (ex San Francisco Fox Theatre) we were speechless, we're sure you will be too!!!



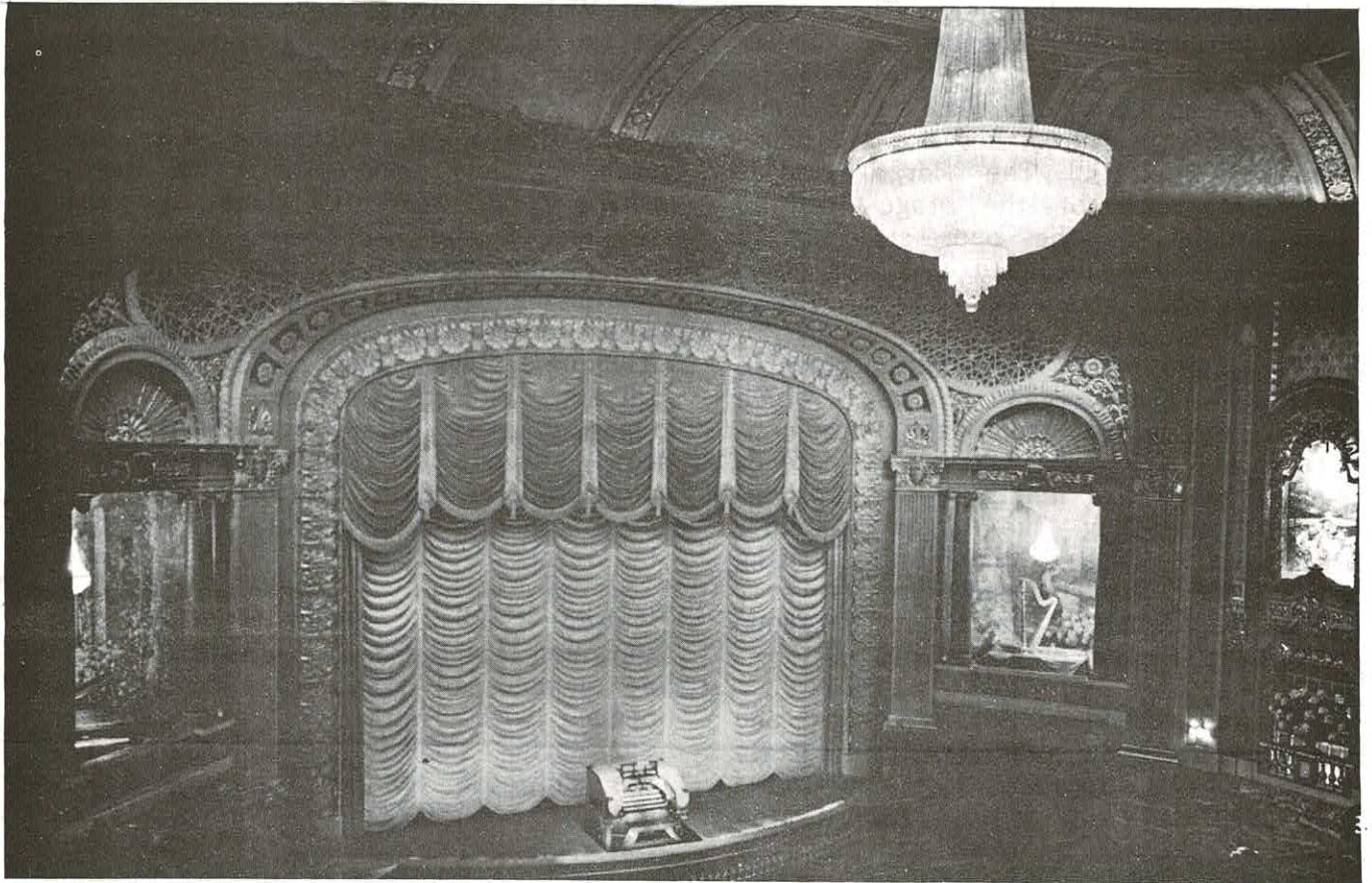
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At the time of going to press, the thermometer has risen to \$5,100. If you can help in any way to raise funds for this very urgent project by having home parties, raffles, donations etc. please contact your committee.

THE BYRD

...15

RICHMOND'S HISTORIC THEATRE



Except for the removal of the marquee and lobby fountain, the Byrd Theatre has survived years of continuous operation with few alterations. The front of the building, in line with its interiors, generally follows Italian Renaissance precedence. The facade is of red brick with white terra cotta ornament. The plain but impressive box office is black Italian marble, a material also used in framing the main entrance. There is an outer lobby between two sets of a dozen plate-glass doors framed in brass.

The ceiling of the main lobby is twenty-five feet high, vaulted and heavy with gold-leaf plaster decoration. There is a large crystal chandelier, and the walls are covered half-way up with heavily veined marble. Three hand-painted murals line one wall, while the other three sides open onto a mezzanine lounge, itself heavily decorated with gold-leaf

plaster, crystal chandeliers, wall brackets, and solid bronze handrails. A concession counter stands today where formerly a twenty-by-eight-foot pool and fountain were located. The marble fender, bronze rails and other parts of this feature are carefully preserved in storage.

The auditorium recalls an Italian opera house in the elegant and flamboyant Rococo style expressed in a superabundance of marble, crystal, gold-leaf, crimson velvet, and elaborate plaster decorations. The basic colours are amber and gold, with red velvet accent. The 1396-seat auditorium is spacious but not so large as to lose its feeling of intimacy and elegance. The colour scheme and detail are continued in the balcony, and interegral part of the theatre's visual effect.

A huge chandelier in the dome, containing four thousand imported

THE BYRD THEATRE ... cont.

hand cut crystals and three hundred bulbs in four colours, weighs some two tons but can be lowered for cleaning and relamping. There are an additional eight chandeliers, smaller in size, but also in four colours. Along the top of the auditorium's side walls in the niches are six hand-painted murals. The large murals on each side of the stage form a background to the opera-style boxes in which are displayed a grand piano and a harp.

The piano and harp are playable through the organ console which can be raised from the basement to stage level. A gold grille extends along the entire length of the proscenium, concealing the organ chamber openings. Three chambers housing the pipes are located directly over the stage, which has been extended over the original orchestra pit.

All the lighting for the stage and auditorium, as well as the curtain and screen maskings, is controlled from the main switchboard located in the projection booth at the rear of the lobby. The only discordant element at the Byrd is the plastic and metal marquee built in 1971 as a replacement for one in the art deco style. The original marquee was a simple bronze structure with no lettering.

The grand opening of the Byrd Theatre on Christmas Eve of 1928 was a great civic event. Richmond's citizens could point to a bona fide movie palace which, in its design and interior appointments, could justifiably be described as comparable to the famed Paramount and Roxy Theatres in New York and the Atlanta Fox. It was certainly similar to them in representing the popular extravagance of the 1920's and the epic age of motion pictures.

"In our big modern movie palaces," an observer of contemporary culture wrote in 1929, "there are collected the most gorgeous rugs, furniture and fixtures that money can produce. No kings or emperors have wandered through more luxurious surroundings.

In a sense these theatres are a social safety valve in that the public can partake of the same luxuries as the rich and use them to the same full extent." The Byrd, constructed for Walter Coulter and Charles Somma at a cost approaching one million dollars, was in this class.

Fred Bishop of Richmond was the architect and contractor, with decoration and art-work done by the Brounet Studios of New York. The great chandelier in the auditorium was assembled and hung by the electrical contractors Union Electric of Richmond. The Byrd was built for talking motion pictures and was equipped with Vitaphone, a relatively new sound synchronization system pioneered by Bell Telephone Laboratories and commercially developed by Warner Brothers.

Walter Coulter, dean of Richmond showmen employed his brother Robert as manager of the Byrd. The theatre opened with "Waterfront" and remained, during the heyday of Hollywood, the showcase theatre for such major studios as RKO, Universal, Fox, Disney, Paramount, First National and Warner Brothers. While the limited backstage area would not support stage productions, major film stars appeared to celebrate the Richmond premiere of their pictures.

The Byrd enjoys a national reputation achieved through the many recordings made on its great house organ. The Rudolf Wurlitzer Company, which made organs for the leading theatres of the country installed the organ when the theatre was built. It has four manuals and seventeen ranks of pipes plus a complete percussion section. Patrons have enjoyed live organ music on a daily basis since the theatre opened.

The Byrd remains, with the Radio City Music Hall, one of only two theatres in the U.S.A. today that has a regularly employed organist. Among its nationally known musicians was Dick Liebert, who left Richmond to become staff organist at the famed Music Hall when it opened in 1932. The Byrd has been the scene of many organ concerts over the years.

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