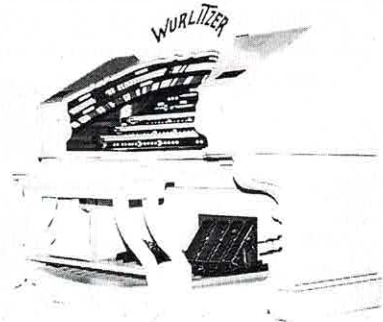
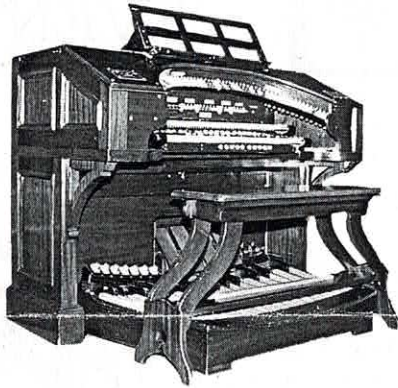


OCTOBER, 1993

TOSA

Marrickville Town Hall



Orion Centre Campsie

NEWS

THE RETURN OF THE BRILLIANT, AMERICAN ENTERTAINER
AND MASTER OF THE THEATRE PIPE ORGAN

JIM RIGGS



**A SUPERB
CONCERT**
on THE MIGHTY
WURLITZER
THEATRE ORGAN
(ex-CAPITOL THEATRE)
in CAMPSIE ORION
CENTRE
155 Beamish Street, Campsie
SUNDAY, 24th
OCTOBER at 2.00pm
including
a *Laurel and Hardy*
short silent film:
“With Love and Hisses”

Volume 32
Issue 9
PRINTED BY TOSA

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\$1.00

TOSA NEWS

OCTOBER, 1993

THEATRE ORGAN SOCIETY OF AUSTRALIA (NSW DIVISION) Inc.

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COMING EVENTS

OCTOBER

Monday 4 at 7.30 pm Committee Meeting
Thursday 7 at 5.00 pm Closing date
for nominations
of the Executive and Committee
for 1993-94
(See page 13 for a nomination form)

Sunday 24 at 2.00 pm JIM RIGGS
Concert
Orion Centre, Campsie

Jim Riggs' Workshop

Tuesday 26 from 7.30pm to 10.30 pm
Theatre Organ Workshop on Epping Baptist's
Christie Theatre Pipe Organ
(See page 10 for more information)

NOVEMBER

Saturday 13 at 2.00pm Members' Club Afternoon
Bondi Junction-Waverley
RSL Club, Bondi Junction
(See page 5 for more details)

Thursday 18 at 8.00 pm Annual General Meeting
Orion Centre, Campsie
(See Agenda on page 12)

DECEMBER

Sunday 12 at 2.00 pm TONY FENELON
CHRISTMAS CONCERT
Orion Centre, Campsie



**REMEMBER TO TUNE IN TO
2CBA-FM 103.2**

EVERY MONDAY AT 9.00 pm.

For "Theatre Organ Highlights"
Presented by Chris Styles

From The Vice President

Hi there!! It has been quite a busy time for me since my last letter to you in the August TOSA News.

The **Nicholas Martin** weekend was more than a little hectic with the **Blackpool Supper Dance** on the Friday night and his **Concert** on the Sunday. Leaving home at 9.15am on the Friday, I joined **John Shaw** and **Eunice Palmer** at the wholesale warehouse where we bought the supplies for our candy and tea and coffee bars. We transported our purchases (2 cars full, no less!) of drinks, confectionery and other goodies to the **Orion Centre**, and this took up the entire morning.

We then set about the task of setting up the 30 tables for the dance night. Alas, no time for lunch as this took us up to 3.30pm. Home by 4.00pm for a bite to eat and to make myself ready for the evening's festivities which ended at 1.00am Saturday.

By the time everything was cleaned up and put away, etc, after the dance it was 3.15am when we left the **Orion**, and 4.00am when I crawled into bed, exhausted but exhilarated by the success of the event. Sunday's concert also proved to be just as exciting, as the audience of around 700 indicated by their applause.

You will be pleased to know that we now have a ticket secretary to replace **Ed Wharton** who had to retire due to the state of his health. Ed has done a fantastic job as ticket secretary, and on behalf of all members, I offer him our grateful thanks for a job done with the professionalism expected of a former cinema manager - yes, that's what Ed was in his business life. Our new man in this all-important job is **George Newell** and I welcome him and wish him every success in his new duties.

Thus far 1993 has been a most successful year. We have had concerts by **David Johnston**, **David Parsons**, **Cliff Bingham**, **Ray Thornley** and a splendid afternoon last April with **Wendy Hambly**, **Bill Schmacher**, **Neil Palmer** and **Chris Styles** all sharing the bill at the **Epping Baptist Church's Christie organ**. Still to come is **Jim**



Riggs and Tony Fenelon's Christmas show.

Your Executive and Committee have I feel done you proud in the quality and quantity of the musical fare provided for your entertainment in 1993. Well, that's my lot for this month. Keep healthy and keep happy, and keep supporting your Society as loyally as you always done, and as **Jack Davey** used to say, "Thanks for listening"!

Frank Ellis

WELCOME
TO OUR
NEW
MEMBERS

TOSA is pleased to welcome the following new members. We hope you will enjoy being a part of our Society for many years to come.

Janice Faulkner - Penshurst
Noel Long - Randwick
Margaret Clark - Terrey Hills

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

The deadline for each
edition of TOSA News is the
12th of the preceding month

Editorial

A reminder, first of all, about the closing date for the nomination of Executive and Committee members for the coming year - 7th October. If you feel that you would like to help with the running of your Society, please submit your name for the vote. It is always good to have new ideas and suggestions from a larger range of members, and there are vacancies to be filled. There is another copy of the nomination form for your convenience in this issue, on page 13.

It was good to see so many people at the excellent **Ray Thornley** concert, in spite of the fact that our usual advance bookings system was unavailable. I'm sure that all those present enjoyed **Ray's** delightful performance, the first time we have had the pleasure of his company since 1987. I think too that **Ray** enjoyed his return visit to Sydney and we hope to see him again at one of our consoles before too long.

We are all looking forward to **Jim Riggs'** return on 24th October - he was a big hit and a real crowd-pleaser when he played for us and interstate last year. This time, as part of his concert, he will accompany a short **Laurel and Hardy**, silent comedy, which is bound to be a humorous highlight of his performance. Remember that for this concert you can book in advance to ensure your favourite seats in the **Orion Centre**. There is a booking form on the back page of this issue, with all the details of how to book with our new ticket secretary, **George Newell**.

Incidentally **George** tells me that he was the last resident organist at the **Enfield Savoy Theatre** and I am hoping he will tell us a little about his interesting background as a theatre organist in a future issue of TOSA News. Whenever I drive past the forlorn, ex-carpet shop, ex-furniture shop which was once the **Savoy at Enfield**, I say to my family that one day we will buy it and turn it back into a cinema/theatre, put on *Phantom of the Opera* and, of course, re-install a theatre organ there. Unfortunately, since we go past the building quite often, my family have become rather immune to my hopelessly romantic, old-fashioned refrain, but one can always dream (at least until the theatre is demolished!). Enough dreaming!

Best wishes,

Colin Groves



NEWS FROM ALL OVER

ORPHEUM CANCELLATION

Organisers of the Art Deco Society's 4th Art Deco Weekend were very upset when they were forced to cancel their previously announced 10th October, Neil Jensen / Yellow Rolls Royce concert at the Cremorne Orpheum due to the unavailability of the venue. It was a sad blow to the society and they apologise to those who were planning to attend. Members who contacted the society will be sent information about the replacement activities but, unfortunately, these will not include a theatre organ concert. (869 2235)

NEW ORGAN FOR NZ

The Canterbury Theatre Organ Society of Christchurch was delighted to announce in its July issue of *Cantos* that the society had realised one of its founding objectives - "to acquire and operate a Theatre Organ"! They have bought a Rodgers "Trio", 3-manual Electronic Theatre Organ which had been privately owned, but almost unused for some years, in Melbourne. Discussions are currently proceeding to find a permanent location which is suitable to their needs for this fascinating instrument. It has the traditional Theatre Organ sounds of Tibias, Strings, Vox, Diapason, Tuba, Clarinet, Kinura, and Post Horn, with a real mechanical, metal-bar Glockenspiel and electronic Chimes, Harp, Piano, Harpsichord, etc.

Congratulations to past and present members - as they say, the "purchase of the organ has only been possible as a result of the hard work of committees and members over the years since the formation of *Cantos*."

DAVID PARSONS RECITAL

All TOSA members and friends are invited to an organ recital by our talented member, David Parsons, O.A.M., to be held in All Saints' Church, 325 Stanmore Rd, Petersham, on Sunday, 10th October at 2.30pm. The Reverend Walter Coller has made the spacious All Saints' church available, with its Hunter organ.

The music will be varied, of good quality and played with David's usual joy and skilful style.

An offertory of \$10 will allow proceeds to be shared by All Saints' (Petersham) and St Alban's (Five Dock). Afternoon tea and fellowship follow the recital.

Directions : Bus 412, along Crystal St, to the Stanmore Rd stop; or, Buses 436 or 438 to the Crystal St stop, and then catch the 412 (as above) or walk to Stanmore Rd (about 10 minutes); or train to Petersham Station (about 5 minutes walk)

Further enquiries to Alma or Evelyn on 713 9509.

FOR SALE

PR-40
TONE CABINET
Price : \$350

2 Sets of CONN
Electronic Pipes
Model 145
Price : \$600

Contact : Tom Barber
on 629 3105

WANTED

Back issues of
TOSA NEWS
(pre-1990)

For Purchase or
Lent for Photocopying
Contact : Tom Barber
on 629 3105

CORN CORNER



Allan Tassaker is very happy with his new organ. Says he was delighted they gave him a spare keyboard! So what did he do with it?.... Ripped it out and stored it away !!



OUR NEXT ARTIST

JIM RIGGS

After a highly successful and widely acclaimed visit last year, **Jim Riggs** is back to thrill and entertain his ever increasing number of fans!

In this digitally synthesised age, **Jim Riggs** is something of a rarity - a genuine theatre organist who plays the pipe organ in theatres for live audiences. He is **House Organist** for the fabulous art-deco **Paramount Theatre** in **Oakland** and the newly restored **Stanford Theatre** in **Palo Alto** in **California**. He has held similar posts at the **Grand Lake Theatre** in **Oakland** and at the **Castro Theatre** in **San Francisco**. At these four theatres alone, it is estimated that since 1985 **Jim** has performed for well over 400,000 patrons.

Jim maintains an active schedule playing concerts across the **American** continent, in **Great Britain**, in **Canada** and recently in **Australia**. He has released 3 recordings - the latest being "*Paramount On Parade*", recorded on the 26 rank **WurliTzer** organ in the **Oakland Paramount**. His recordings and concerts have been heard on radio throughout the **United States** and on the **BBC**.

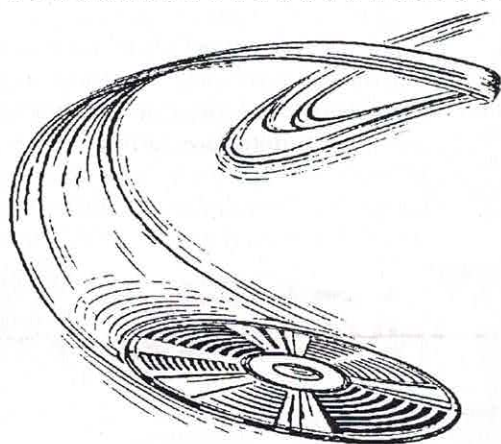
Jim has performed for 5 **American Theatre Organ Society Conventions** and was recently honoured by that group as "*Organist of the Year*" for 1990.

Jim is a dedicated partisan of orchestral music on the pipe

organ and prefers the type of music that flourished between the wars. Drawing his inspiration from such far-flung sources as animated cartoon scores, 1930's dance band arrangements and scratchy old 78's, he always produces distinctive, toe-tapping results.

His hobbies include cooking, entertaining and collecting vintage fountain pens and pencils. **Jim**, his wife **Janice** and their daughter, **Georgia Lee**, make their home in **Oakland, California**.

Jim's Sydney concert is on **Sunday, 24th October** at **2.00pm** in the **Orion Centre, Campsie**. Booking form on the back page of this issue.



Record Bar News

by Neil Palmer

UNFORGETTABLE HITS OF THE 50's - Phil Kelsall at the Tower Ballroom WurliTzer, Blackpool.

Tracks include : *He's Got The Whole World in His Hands, Eternally, Three Coins in the Fountain, Dambusters' March, When I Fall in Love, Mockin' Bird Hill*, plus more.

17 Tracks - Total Playing Time = 58' 52"

Available on Compact Disc for \$28.00.

Postage : add \$ 2.80

Available at TOSA Concerts, or by Mail Order from :

TOSA (NSW Division) Inc.

304 Parramatta Rd

ASHFIELD NSW 2131

SPECIAL EVENT

Our Patron, **Ian Davies** has invited all TOSA members to a special FREE afternoon at the club where he regularly plays. The date is **Saturday, 13th November** at 2.00pm and the club is the **Bondi Junction-Waverley RSL Club**. Several of our leading player/members will be playing the **Rodgers "Trio" Theatre Organ**, including **Ian** himself, **Valda Lang**, **Wendy Hambly** and **Bill Schumacher**.

The club is at 1 Gray Street, **Bondi Junction** and is very close to **Bondi Junction Railway Station** and parking would be available in the **Grace Bros** car-park until the end of the afternoon's great entertainment.

Rob Gliddon continues his delightful and informative guided tour, with commentary, of the UK's major organ event of the year, held from 28th May to 2nd June, 1993.

Cinema Organ Society's 40th Anniversary International Organ Festival

Session Four - Cannon Theatre, Walthamstow - Open Console - 3/12 Christie

For those who still had the stamina, a late night Open Console session was planned at the famous North London cinema, formerly the **Granada, Walthamstow**. On approaching the area it could be readily observed that the local area "had seen better days". The same, unfortunately, could be said of the theatre building itself, although its faded Moorish beauty is still much in evidence. The noted theatre architect, **Theodore Komisarjevski** designed the interior decoration - this was one of his early efforts and the fantastic interiors of the **Granadas** at **Tooting** and **Woolich** followed 2 years later. This is a building ripe for restoration if ever there was one!

Happily, thanks to COS volunteer efforts, the 3-manual, 12-rank, dual-console **Christie** is in much better shape than the building in which it is housed. Sadly, out of some 90-odd **Christie** organs, this is the only one left in an operating theatre - for that alone it is important; secondly, it is important because it is one of the finest sounding **Christies**. The installation is, to say the least, unusual, as it is over the proscenium in a reverse tone chute, i.e. the swell shutters actually face towards the screen.

Ten people signed up for the session and they ranged in playing ability. We were privileged to hear this very special organ - long may it continue to be heard in this location. A weary group left the theatre at midnight, to arrive back at the hotel at 12.45am.

Session Five - Southbank University - Visiting Artists' Open Console - 4/24 WurliTzer

David Lowe gave a brief talk on the installation of this fine-sounding organ. He then proceeded to demonstrate with great style the tonal resources of this instrument. One couldn't help thinking that this is how its twin sister in **Sydney's State Theatre** would sound if it had a full and proper restoration. Various artists from overseas were invited to play a 10 minute spot at the console.

USA and **Germany** were represented most capably and **Australia**, not to be outdone, had **Bill Schumacher** to fly the flag.

Session Six - Assembly Hall, Worthing - Neil Jensen - 3/10 WurliTzer

Following a pleasant bus trip through the **Surrey** and **Sussex** countryside we were treated to an excellent, 3 course meal in the annexe of the **Assembly Hall**. The **Worthing Assembly Hall** is a fine building dating from 1934, although the interior looks considerably more modern. Seating accommodation would be approximately that of **Marrickville Town Hall**, although the balcony is somewhat larger.

Way back in the early 1960's, the **Theatre Organ Club** installed this composite 3-manual, 10-rank **WurliTzer** in the **Buckingham Town Hall**. The organ was recorded several times in this location, including once by the late **Vic Hammett**. Some years ago the Hall at **Buckingham** was declared "unsafe" and the instrument was removed to be later installed at **Worthing**. The chambers are on the right-hand side of the stage, side by side - a situation not uncommon in **British** installations. Chambers have been built on the left-hand side of the stage and the organ will soon be enlarged to 28 ranks.

Neil played a somewhat boisterous programme, consisting of many pieces which would be familiar to his audiences here. Included was a **Gershwin** selection inspired by the current London stage show "**Crazy For You**".

Session Seven - Gaumont State, Kilburn - Jim Riggs - 4/16 WurliTzer

London had many large suburban theatre in the 1930's and 40's, mostly equipped with small to medium sized organs. Two larger notable **WurliTzers** still in their original theatres are the **Granada, Tooting** and the **Gaumont State, Kilburn**. It was at **Kilburn** that we were treated to hearing **America's** representative for the Festival - **Jim Riggs**.

The **Gaumont State WurliTzer** was designed by **Quentin Maclean** and opened by the legendary **Sidney Torch** in 1937. **Torch** made numerous recordings before the war at this organ and these can readily be recognised by this instrument's unique sound. It is pleasing to note that these sounds are still there - the buzzy **Krumet** and the fiery **French Trumpet** and **English Horn**. The building is no longer used as a cinema and has been turned into a **Top Rank Bingo Club**. However, the interior is well cared for and the organ's future is assured in this location.

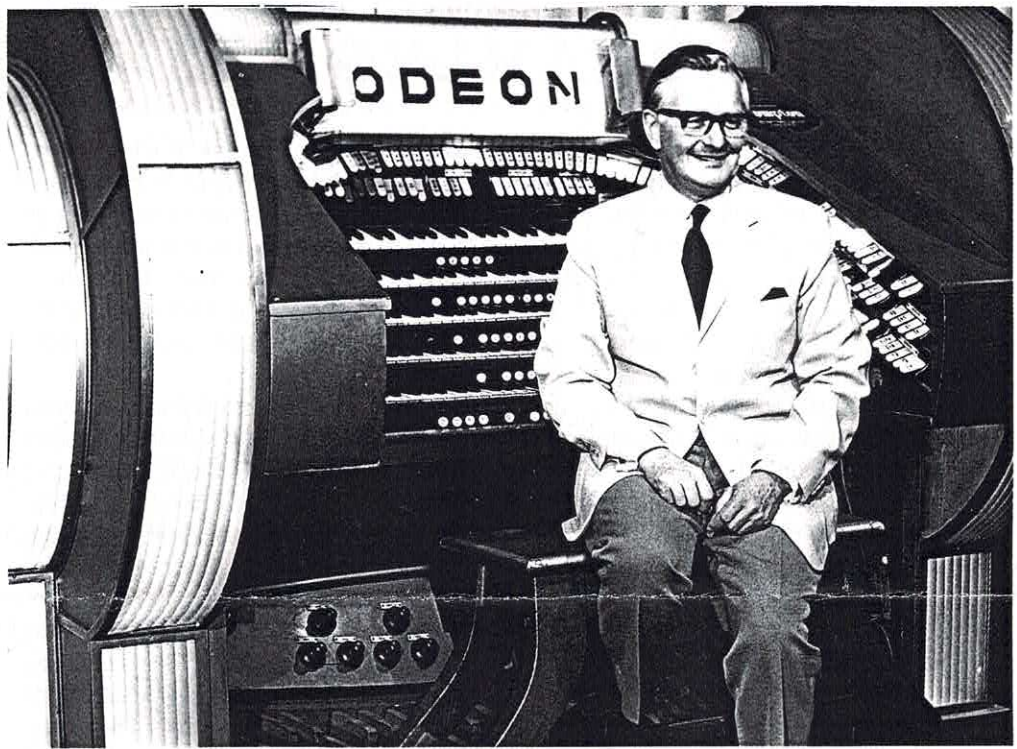
Jim's programme commenced with his theme, "**Paramount on Parade**" which faded into **Torch's** theme tune, "**I've Gotta Sing a Torch Song**" - it was a moving moment. During his performance **Jim** paid tribute to not only the **Torch** sound but to the lesser-known, though equally unique, **Maclean** style as well. (Photo on front cover of this issue)



David Lowe at the South Bank Wurlitzer (John D. Sharp photo)

Session Eight - St John Vianney
 Roman Catholic Church,
 Clayhall - Dudley Savage -
 3/7 Compton

The church was built in the 1960's and is in the form of a cross with a very high beamed ceiling. Above the entry foyer is a gallery - the perfect place for a pipe organ installation. **Father Gerard Kerr**, then parish priest, is a keen theatre organ enthusiast and is responsible for this organ's new home. This late **Compton** came from the **Ritz Theatre, Nuneaton, Warwickshire** and is a **Ramsay special 3 manual, 6 unit-7 rank plus Melotone organ**. The **Compton** sounds exceptional in this reverberant building and, although only a small instrument, the pipework blends beautifully, something which isn't always true of this make.



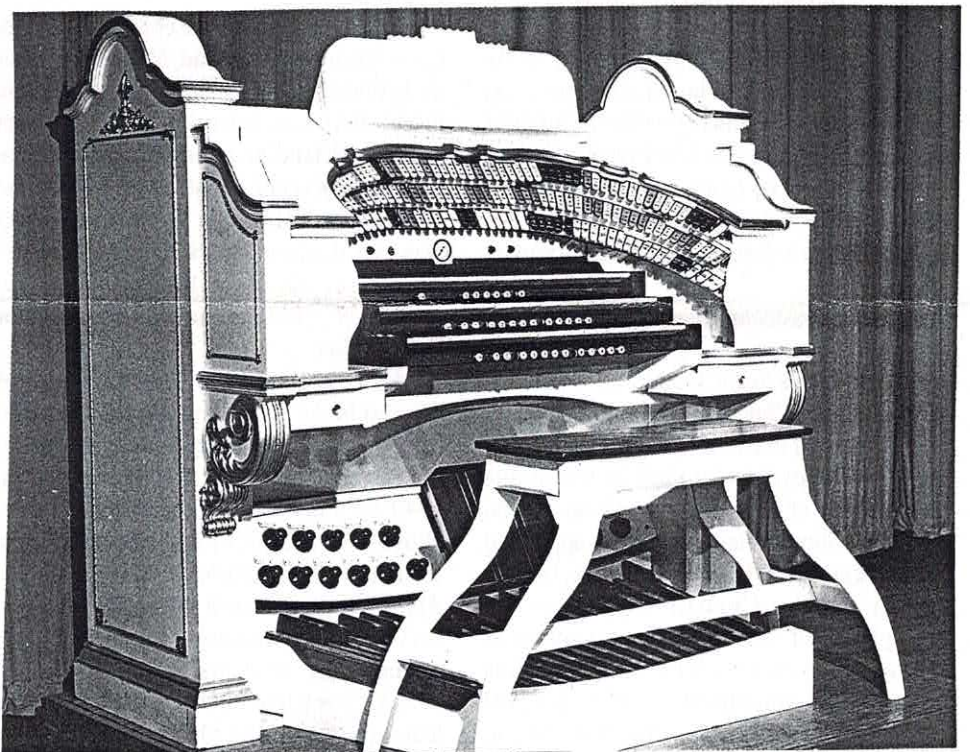
Dudley Savage at the console of the Compton in London's Leicester Square Odeon

Dudley Savage has become an institution in **Devon and Cornwall**, and his fame spread throughout **Britain** with his hospital broadcasts, "**As Prescribed**". Though **Dudley** has been a console star since the mid-1930's, he has not lost his "touch" or accuracy. His delightful, gentlemanly personality came through, both in his playing and his compering. This concert was a very special treat for all who attended and I do hope one day soon he may come this way.

Session Nine - Ossett Town Hall
 - Stanley Wylie / Mark Aston -
 3/13 Compton/Christie

Monday was a bank holiday in **Britain** and time for us to move north to the **Midlands**, to see and hear the best instruments this area has to offer. The organ in the **Ossett Town Hall** is a composite, having 10 **Compton** ranks and 3 **Christie** ranks. The Hall dates from 1907 and would seat 500+ persons. One large organ chamber is sited under the stage, similar to the **Orion WurliTzer**. Reeds predominate in the chorus and some marvellous orchestral sounds are obtainable - ideal for those **English** novelty numbers but less suitable for lush, sentimental ballads.

Stanley Wylie, long-time organist at the **Ritz Theatre, Belfast, N.I.**, played just one number before formally making presentation of the "**Ian Sutherland Memorial Prize for Young Organists**" to the 1993 winner, **Mark Aston**.



The Ossett Town Hall console, formerly in London's New Victoria Cinema

The balance of the first half was played in fine style by **Mark**, proving he was a most worthy recipient of the honour. After a most welcome cup of tea during the intermission, **Stanley Wylie** played the second half of the programme.

(Photography by John D. Sharp, from the official programme booklet of the Festival)

(to be continued next month)

The CHARLES TUCKWELL Story

Charles Tuckwell began his study of the piano at the very early age of 4 years. His teacher was Herr Josef Kretschman, and Charles made his first public appearance at Herr Kretschman's Annual Student Concert at Sydney Town Hall at the age of 5. When he was 8 years old, he played the last movement of Mendelssohn's *Piano Concerto*, with his sister playing the second piano. Shortly after this the family moved to Melbourne to live and Charles continued his piano studies for a further 4 years, until nerve trouble developed in his right arm. It looked as though a musical career was out of the question for him and he joined the staff of the National Bank. He was then 15 years old. Towards his 17th year he began to learn pipe organ and he later won a scholarship at the Melbourne Conservatorium of Music. He was appointed Organist and Choirmaster at St Michaels Church at North Carlton at the age of 18.

He left the bank at the age of 22, to tour New Zealand as pianist and accompanist with a concert company which on return from New Zealand concluded its season with concerts at Melbourne Town Hall. He was then appointed Organist and Choirmaster at St Mary's Church, Caulfield and also Music Master at Shelford Church of England Girls Grammar School at Caulfield. The following year found him appointed to Dr Strong's famous city church as Organist and Choirmaster. It was here that he played the 4 manual Fincham organ which is now installed in the Melbourne University. He remained in this position for 8 years and during this period he took lessons on the Melbourne Capitol Theatre's WurliTzer organ from the famous resident organist there, Horace Weber. This organ is now the property of the Victorian Division of TOSA and is installed in the Dendy Cinema at Brighton.

Charles Tuckwell made his debut as a theatre organist at the Capitol Theatre during the absence of Horace Weber who was on holidays. Shortly afterwards he was appointed organist at Hoyts' De-Luxe Theatre, Bourke Street, on the Christie organ and, on completion of this engagement, transferred across the street, to the 2-manual WurliTzer of the Paramount Theatre. Later he accepted an appointment to Union Theatres' Strand Theatre in Hobart, Tasmania, after which he returned to the Capitol Theatre in Melbourne, where he had originally made his debut. This time however it was as assistant organist and pianist with the famous Capitol Theatre Symphony Orchestra. Here he remained for 2 years, relinquishing the post to

take up an appointment at Hoyts' Regent Theatre, Adelaide, as featured organist. This was in the 1930's. For the next 4 years Charles Tuckwell remained as resident at this lovely house, with its beautiful lush-toned WurliTzer, and it was from here that he broadcast his many organ recitals for radio station 5DN.

As well as his 5DN broadcasts he presented a WurliTzer organ concert over the national stations 5CL and 5CK for 52 consecutive Sundays and in these he was responsible for the playing, arranging, the choir conducting and the announcing. After 4 years at Adelaide's Regent Theatre he returned to New South Wales as featured organist at the Victory Theatre, Kogarah. This was indeed a homecoming for him, as Kogarah was his birthplace. Whilst at the Victory Theatre he had a regular Sunday morning broadcast over Radio 2UE.

The next step in his career was the appointment as organist for Western Suburbs Cinemas Ltd, who featured him at the Palatial Theatre, Burwood, and the Strathfield Cinema. He also appeared at Reg Payne's Regent Theatre, Wentworthville and at the Astra Theatres in Parramatta and Drummoyne.

1939 brought a special engagement at the Civic Theatre, Auckland, NZ, where he had the honour of being the first imported organist to be offered an extension of his contract. From Auckland he returned to Melbourne and Hoyts' Regent Theatre with its 4-manual WurliTzer. This organ was the one which was later destroyed in the fire at the Regent Theatre. It was at the Regent that he was associated with the showman-conductor, Daniel Mas.

At the end of 1939 Charles Tuckwell enlisted in the A.I.F. but was rejected from camp as medically unfit, and he returned to the Regent Theatre in Melbourne. During 1940 he transferred to the Plaza Theatre WurliTzer in Sydney and soon after again volunteered for war service, this time with the Administrative Branch of the R.A.A.F. On the eve of embarkation he was again rejected as medically unfit and accepted into the R.A.A.F. which he entered as A.C.I. He was later appointed Pilot Officer and posted as Adjutant to 7 E.F.T.S. Western Junction, Tasmania. It was not long before he was promoted to Senior Administrative Officer, then in 1943 he was posted overseas with a further promotion to the rank of Flight Lieutenant, and he became Adjutant of 82 Squadron on its formation. He served on

various islands in the Pacific until the cessation of hostilities, he was discharged in 1946 and placed on the Reserve. Charles Tuckwell then returned to Hoyts' Arcadia Theatre at Chatswood, where he remained until 1955.

Foreseeing the end of "the golden age of theatre pipe organ", Charles then joined Metro Goldwyn Mayer on the managerial staff for the next 3 years. He then became House Manager of the Gala Cinema for several years, before returning to the MGM organisation in 1966 as Manager of the Metro Theatre, King's Cross.

In 1967 he was approached J. Stanley Johnston's Music Stores to take charge of their new electronic organ department, and he gladly returned to the organ world.

During the period from 1950 to 1967 he was engaged by the City of Sydney Council and the ABC for regular Sunday afternoon recitals on the Grand Organ of the Town Hall. He also played at the Lord Mayor's receptions for distinguished guests of the city, including Sir William Slim, Sir Ernest MacMillan, Lord Dunrossil, Lord Casey and the Queen Mother. His last engagement at the Sydney Town Hall was in July, 1967, when he played at the 125th Anniversary of the Proclamation of the City of Sydney.

During the post-war years he had a private teaching connection, and for 10 years he was Music Master at Roseville College. After his discharge from the R.A.A.F. he was organist and choirmaster at the Killara Congregational Church for 14 years, and then at St Chad's, Cremorne.

During 1951, whilst on holidays in Britain, Charles Tuckwell broadcast a recital on the BBC's famous, giant Mollar organ - the only Australian theatre organist to have achieved this distinction. On the Australian scene, he has broadcast over National and Commercial stations in Sydney, Melbourne and Adelaide, as well as in New Zealand. He held the Performer's Diploma of L.R.S.M. (Lon.) and was made an honorary member of the NSW Division of TOSA, featuring as a guest artist at the 1967 Convention.

His eagerness to talk over "the golden days of the theatre organ" with our members, together with his warm and friendly personality, made him a popular figure in TOSA.

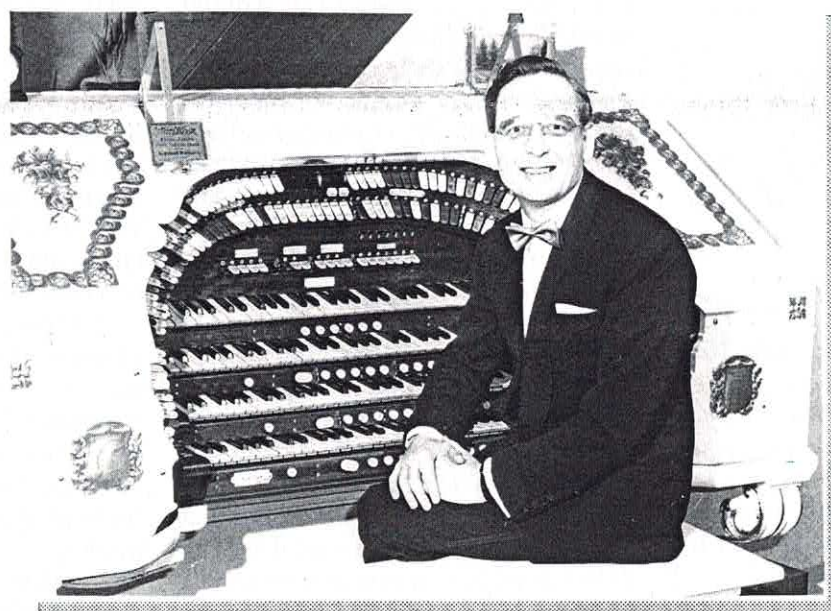
A brilliant and distinguished musician on both organ and piano, his wide experience in both popular music and the classics, gave him a style that was uniquely his own.

EPPING BAPTIST CHURCH

PIPE ORGAN POPS

The Church is pleased to announce the next event in its popular continuing series of public performances.

On Sunday, 31st October 1993, at 2:30 pm famous English organist Len Rawle will present a programme of popular, evergreen and light classical music featuring the versatile dual purpose pipe organ formerly installed in Eastwood's "Duke of York" (Odeon) Cinema.



Born in 1938 in South Wales, Len has a long and interesting association with the world of organs.

Following piano studies at the London College of Music and classical organ training in the City of London he became aware of the entertainment organ in his late teens when he sought out his first Hammond electric and Wurlitzer pipe organs.

His parents installed a three manual Wurlitzer cinema pipe organ in their home and this has become a meeting place for organists and devotees from the World over. Later Len acquired the four manual Wurlitzer from the famous Empire Theatre, Leicester Square, London and this is installed in his purpose built home. Both Len and his father Les are acknowledged experts in organ installation and tonal finishing. The Rawle residence Wurlitzer was featured in the very first broadcast of the BBC's long running programme "The Organist Entertains".

Len has performed on many of the Worlds finest instruments in the United Kingdom, Australia and the United States of America. Following two previous highly acclaimed tours of Australia, Len makes a much welcomed third visit.

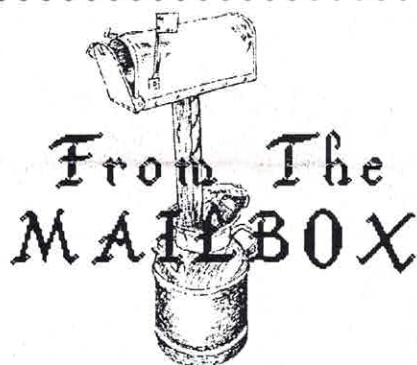
ENQUIRIES: 869-1951 (Office Hours)

SPECIAL EVENT - The Jim Riggs' Workshop

During his stay in Sydney in October, **Jim Riggs** has agreed to pass on his extensive knowledge of theatre pipe organ playing to interested members by running a workshop event for interested players and listeners - no need to be an organist; come and learn about what to listen for during a performance. Supper provided

The workshop will take place on Tuesday 26th October on **Epping Baptist's Christie organ**. Cost will be \$30, with a possible concession for under-18's. Please register with the **TOSA Committee**, care of **Rob Gliddon** at 127 Quartersessions Road, **Westleigh**, 2120, as soon as possible. Please don't delay - Register with **Rob** now, as numbers are limited and this is an uncommon opportunity!

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Recent observations about the State Theatre's organ from John Parker, who maintains our Orion WurliTzer so wonderfully and is a professional organ builder :

"In response to **David Parson's** recent letter concerning the **WurliTzer** housed in the **State Theatre**, I felt I had to put pen to paper and inform the membership of the exact state of the organ and, in doing this, make everyone aware that there is far more required than "T.L.C." and patching up.

I have had the opportunity during the last 18 months to visit the **State** and inspect the organ. I was most disappointed to see the major deterioration of the organ and the damage that has been caused to it over the years. Naturally, fair wear and tear has taken its toll as with any instrument of the **WurliTzer's** age (64 years) but it is tampering by untrained workers that has caused most havoc.

It was a shame to see the organ console in such a rundown condition. The carved caps on either side of the console were missing, odd stop-keys had been removed and replaced with plastic reproductions and numerous pedal black notes had been removed entirely - making it impossible to play the notes. Due to its long period in the pit, covered over by the stage extension, the console was covered with mildew and the black notes of the keyboard were growing furry mould.

The relay room is now obviously a junk room, used to store all sorts of old furniture and rubbish. Some of the relays stacks have been severely stripped and dismantled - not simply to keep other items functioning, but have disappeared completely!

Easy access to the chambers has been cut off by alterations to rooms in the upper storeys of the wings. Over 80 metal rungs in the vertical concrete wall are the only means of climbing to the chambers and, on reaching the top, a perilous climb across the ropes of the "fly tower grid" finally brings you to the door of the chambers.

The Main Chamber is relatively intact and most of the 5-6 ranks that still function are in this chamber. The Solo Chamber is a disaster area. This chamber was seriously damaged by water some years ago and made virtually unplayable but for a couple of ranks. Since that time, one chest has been completely stripped down and not repaired - a single mattress now lies on it!!! Most of the pipework has been removed and is stacked in odd corners. Reed tongues and shallots have been removed from the pipes and could not be located anywhere. Some of the top boards and rack boards (on which the pipes stand) have been stripped down and parts are missing.

I was not even able to assume that all pipes could be accounted for, such was the mess in the chamber and the general disarray everywhere. The fact that someone had been living in that part of the organ horrified me no end!

In conclusion it must be stated that the **WurliTzer** is in very poor condition and nothing but a major restoration could possibly put it back to its original condition. It is past the "patching" stage. Until it is possible to achieve a complete inventory of the parts and pipes, it is impossible, considering the shambles in the chambers and relay

room, to discover what is there and what has been either removed or pinched.

In correspondence with **David Penfold**, Administrations Manager for the **State Theatre**, he stated that he is most keen to see something done with the organ when money could be made available, as he is fond of theatre organ music and realises the theatre houses an organ of significant importance.

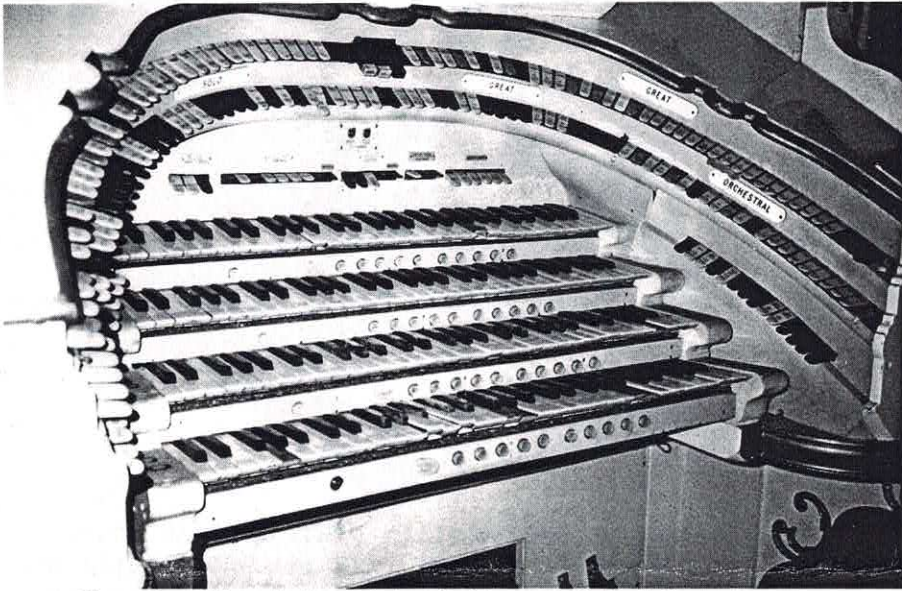
I realise that in **Greater Union's** position, the organ is naturally not of major importance as it is not a "drawcard" and does not put backsides on seats - such as stage shows or film festivals, etc. The finance involved in running such a huge house these days prevents a rundown, vandalised instrument from being considered a viable proposition economically. The organ is certainly listed for historic preservation but this unfortunately does not require it to be restored - but simply to be retained within the theatre, as part of the building's historical status.

It is hoped that one day money will become available to **Greater Union Theatres** to see the organ restored. At this stage though, I feel that **TOSA** should by all means give encouragement to **Greater Union** in the future restoration of the instrument, but should not create any ill-feeling due to pressure made in ignorance of the company's situation. They are a large money-making concern and the **WurliTzer** organ presently is not! It is hoped that when the day comes that the theatre can be developed into a "lyric theatre", finance required to rebuild the stage area will perhaps include the organ.... When this will happen, we are not to know, and this we cannot direct We must wait patiently.

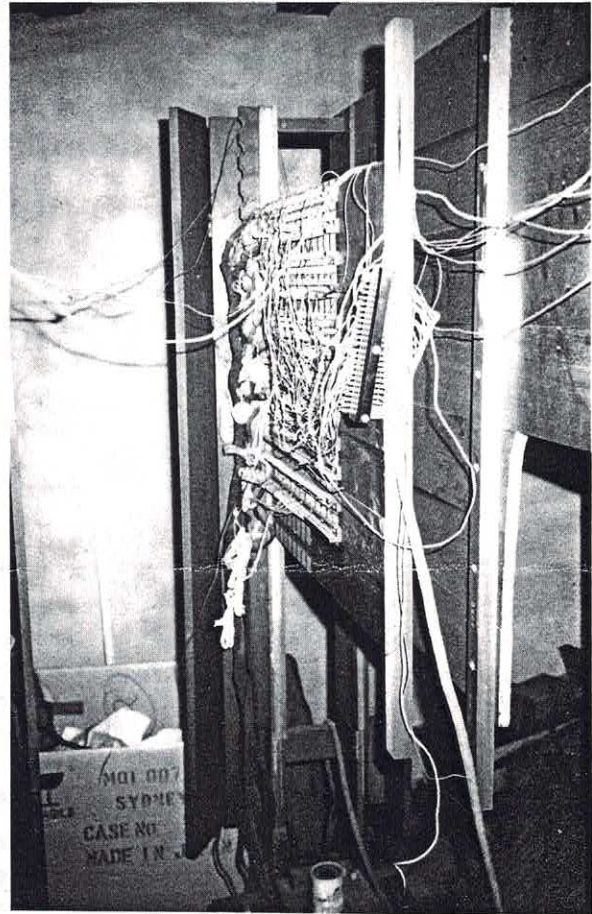
John Parker
Organ Builder"

(See page 11 for photos of the console and the relay room)

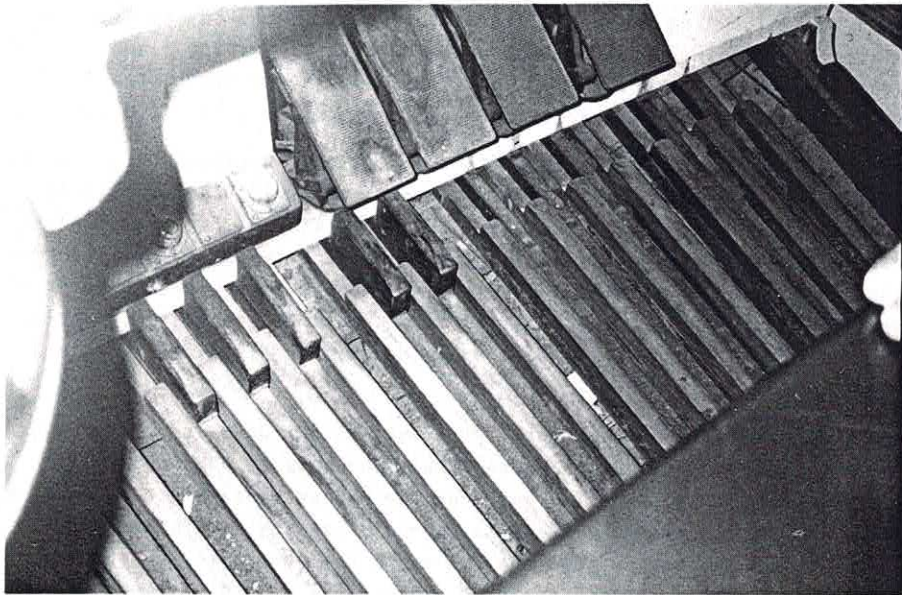
RECENT PHOTOS OF THE STATE THEATRE'S WURLITZER



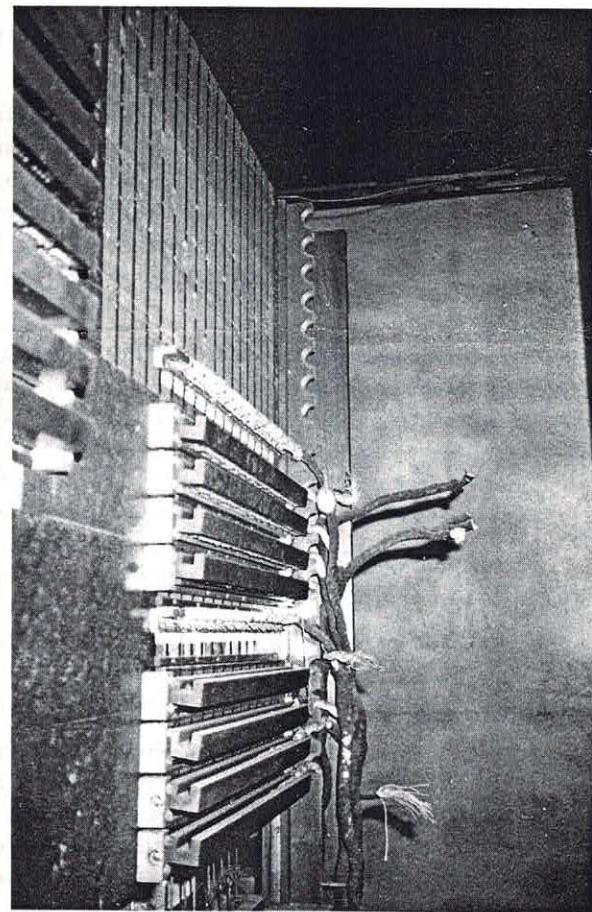
Console with missing piston buttons, original department labels and unplayable sections of keyboard



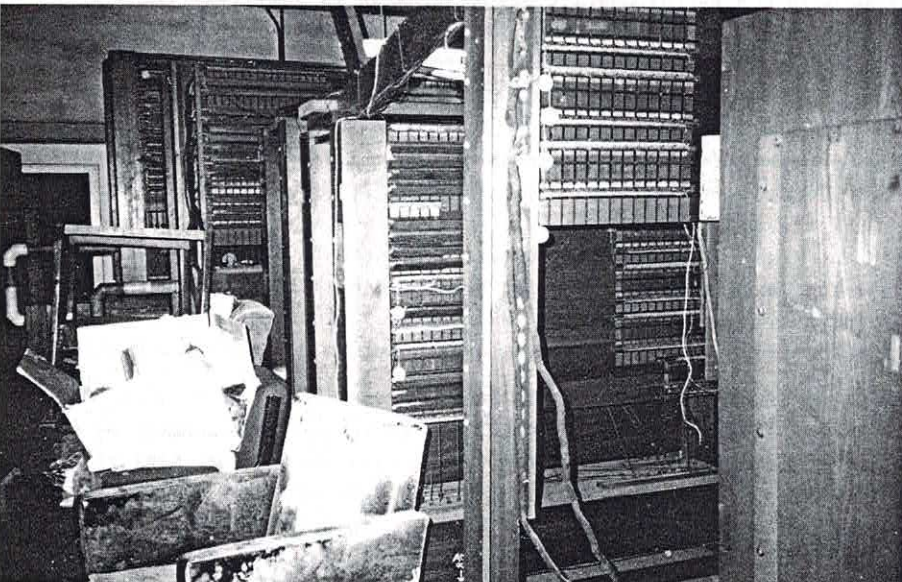
Bird's nest wiring in the relay room



Pedalboard with half the black notes missing



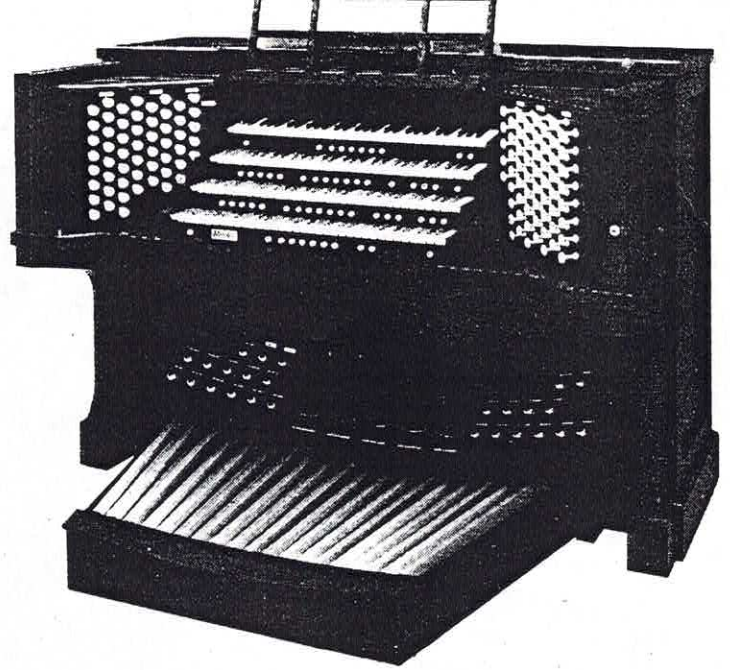
Relay stack with switches removed and lost, and wiring cut



The relay room has become a junk yard

This interesting article about a huge, new organ in Auckland, NZ, has reached us from Cassin Sound Developments Ltd, via Frank Ellis. The organ is the largest pipeless organ in NZ.

*Aotea
Centre*



The impressive four manual console of the Master Design Series ALLEN DIGITAL ORGAN above is installed in the 2,300 seat ASB Theatre of AOTEA CENTRE, AUCKLAND, NEW ZEALAND. Built by ALLEN ORGAN COMPANY in Pennsylvania, USA, the world's largest builder of classical organs. With 84 speaking stops [same as Auckland Town Hall organ] including three 32' pedal voices, and no unification nor duplexing of stops this instrument is a giant compared to the average New Zealand pipe organ. Organists enjoy its many "Allen" luxuries such as instant choice of several tuning scales to allow today's audiences to hear authentic renditions of historical organ compositions, also "TOTAL MIDI" [Musical Instrument Digital Interface] and Console Controller with digital recording and many other important features. The drawstops move in and out in traditional classical manner, and an "All Swells to Swell" coupler controls expression on all divisions together if desired.

The Aotea Allen has 40 Speaker Cabinets and 28 x 100 watt RMS Amplifiers. Its console, on a wheeled dolly, can be easily moved from storage to any position on stage. So can the three rafts which each carry 12 High Compliance Allen Speaker Cabinets and the four B40 Bass Cabinets necessary to project the 32' pedal stops. For practice use or minor performances one monitor raft [this carries the amplifiers] can be used alone with two B40's, all centred back-stage. In normal use as a solo instrument or with choir or symphony orchestra the other two speaker rafts of 12 cabinets each plus the other two B-40's are added, one each side just in front of the proscenium arch, enabling performers and audience to all hear equally well. The extensive coils of connecting audio cables ensure optimum positional flexibility.

A 40' container carrying the Aotea Allen arrived in Auckland from New York on 22 June 1993. On 1 July this King of Instruments was moved in two special vans from Cassin Sound's Upper Queen Street showroom to ASB Theatre. Robert Pearce, Allen Vice-President who joined the company in 1947 flew out from the Pennsylvania plant to work in conjunction with Paul Cassin voicing and regulating the Allen organ. Despite Robert's landing here being delayed a day through fog they finished the organ to perfection on time during rehearsals and the result is superb. Peter Averi, known in New Zealand, Australia and USA for his organ recitals remarked enthusiastically "This organ has every stop necessary to play organ literature of any era and style!"

The inaugural performance was Organ Symphony No 3 in C Minor by Camille Saint-Saëns on 15 July 1993 with Auckland Philharmonia Orchestra under conductor Vakhtang Jordania with Peter Averi at the Allen console. Comments from the NZ Herald reviewer included "Of primary influence was the Philharmonia's new organ which in the hands of Peter Averi gave a grandiloquence to the performance. Indeed, he and Jordania had to be on their guard lest it overpowered into a concerto role." The new organ passed its initiation with distinction.

Although our initial approaches to Auckland City Council and successive Mayors began in 1975 [letters on file] it was not until 1987 after discussions between Cassin's and Aotea Centre that full-scale plans were implemented for an organ fund-raising campaign by Auckland region Primary Schools. \$46,000 was presented to Aotea Centre May 1987. Since then efforts by the Aotea Board of Management Women's Committee under Mrs Rosemary Horton raised sufficient extra funds for the Centre in October 1992 to commission Cassin Sound to have the magnificent four-manual MASTER DESIGN SERIES ALLEN DIGITAL ORGAN built for ASB Theatre. Aucklanders owe a great deal to all these good people.

Paul Cassin, Director Sales/Service for Allen Organ's sole NZ agent Cassin Sound Developments Ltd recalls that in 1973, his final year of BSc study, news reached New Zealand of the new Allen system of accurately creating organ pipe harmonics in pipeless organs. He was quick to recognise such a technological leap and in that same year the father and son team were granted sole agency for Allen in New Zealand. In 1978 Paul and an Allen factory expert gained equal top marks in a world-wide examination to certify digital organ service technicians. Cassin Sound can proudly acknowledge Aotea's Allen as crowning their 20 years at the leading edge of digital instrument technology. Managing Director Leo Cassin says "After 64 years playing piano and organ music, much of it professionally, I feel greatly honoured to play a part in giving Aucklanders for generations to come this unique heritage of fine music."