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T.O.S.A. NEWS.

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The
**young Australian
keyboard virtuoso**

at the console of the
**mighty
Wurlitzer**
Theatre Pipe Organ

Sunday 25th. March at 2pm.
Marrickville Town Hall



DIRECTORY**TOSA (N.S.W. Division)**

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 SYDNEY SOUTH. 2000.

WELCOME TO NEW MEMBERS.

A cordial welcome is extended to these new members for 1984.
 Mr. & Mrs. A. Campbell, Mrs. Lyn Holden-Smith, David Redfern, R.McMinn.

PERSONAL

To, Ivy Madill, Cyril Haines and Tom Halloran.

The Theatre Organ Society and its members are thinking of you at this time and wish to convey their sincere wishes for a speedy and complete recovery after anxious times spent recently in hospital.

CAPITOL FUNDS GROWING

Funds for the installation of the Society's Capitol Organ have already passed the \$2000 mark, and this is only since the AGM that was held November last year.

The generous donations and great efforts of several of our members has lead the way to this figure being reached so soon, but, we still have a very long way to go yet. Our continued support for all events during this coming year is imperative and if we can keep going at this pace we could be somewhere in the vicinity of our goal at the end of the year. Perhaps you have a suggestion that could help in promoting funds for this big project. If so, please write to the Secretary and give him your ideas.

DATES FOR YOUR DIARY



March

Monday 5th at 7.30pm

COMMITTEE MEETING at 120 Dennis Street, Lakemba.
(Visitors are cordially invited to attend)

Sunday 11th at 4pm

HOME ORGAN PARTY at the Maennl's residence,
31 Tenth Avenue, Oyster Bay. A great time for all
is promised with a Hammond organ and piano to play,
food and drinks provided, dancing during the evening,
guest spot by concert artiste, Miss Margaret Hall.
Admission: \$3.00 per person and Ladies are asked to
bring a plate towards supper. Ring: 528 6383 to book.

SATURDAY 24th at 3.30pm

HOME ORGAN PARTY at the home of Barry & Roslyn Porter,
6 Waterside Parade, Peakhurst. B.Y.O. Steak for a
barbecue dinner (salad supplied) and Ladies, a plate
please towards supper. Bring your music and try out the
Wurlitzer organ. These new members would appreciate your
support for their first home party and seating is limited
to 40 persons so ring 533 1198 at once and book your place.
Cost is: Gents \$2 and Ladies \$1.50 (B.Y.O.)
NOTE: Parking available in Waterside Parade, and we
suggest you do not park in Bayview Street.

SUNDAY 25th at 2pm.

PAID CONCERT at the Marrickville Wurlitzer
Featuring: NEIL JENSEN
Admission: Adults \$6, Members \$5, Concession \$3.
Booking forms in this issue.

April

MONDAY 2nd at 7.30pm

COMMITTEE MEETING at 120 Dennis Street, Lakemba.
(Visitors are cordially invited to attend)

WEDNESDAY 11th at 7.30pm

CLUB NIGHT at Marrickville Town Hall.
Have a play on the 2/11 Wurlitzer Theatre Organ.
Special Feature: SLIDES FROM THE TOSA TOUR OF AMERICA
Tea and Coffee provided.

EASTER WEEK-END 20th to 23rd,

NATIONAL THEATRE ORGAN CONVENTION
IN MELBOURNE

Feature Artist: LANCE LUCE from the USA.



JUST PLAYIN' JANE, THE SECOND TIME AROUND - Jane McKee Johnson plays three distinctively different theatre pipe organs.

Available at the Record Shop at all Marrickville Concerts. Price \$10.00

Some few years ago the Society had for sale in the Record Shop an album entitled "Just Playin' Jane" by the same artist. The recording sold rather slowly, the only reason being who'd ever heard of a lady by the name of Jane McKee Johnson? The answer to the question is certainly not many people outside of the Pacific-Northwest area of the U.S.A., and more's the pity for Jane is equal to and better than many of the other more famous organists, whose names we hear often. Jane was a radio organist in the late 30's and 40's in the Tacoma, Washington area, some 50 miles south of Seattle. In the time that has elapsed since then she has not forgotten how to play a mean theatre organ nor been idle in this area.

Side One opens with Jane playing the 3-manual 8-rank orchestral organ which is installed in her home. This instrument has been built up from various parts by her talented organ builder husband, Homer. What a nice sound this organ has, I'm sure any enthusiast would like to have it in their living room. Three tracks on this side are recorded at the Kimball Theatre pipe organ installed in the "Temple Theatre", Tacoma. Jane played this delightful 2-manual 9-rank Kimball for both the 1971 & 1981 American Theatre Organ Society Conventions. The organ in the "Temple" is an original 1920's installation and the theatre remains very much intact as it is in the buildings which are part of the Tacoma Masonic Temple, therefore the theatre and the organ look very safe for the future.

Side two is devoted entirely to music played on the Tacoma "Pizza & Pipes" Restaurant 3-manual 17-rank Wurlitzer. This instrument is a really "late" Wurlitzer, built in 1931 and the tone is somewhat different to most of those produced during the 1920's. I feel that the sound is even more refined than that which we are used to over here. Now to the selections:-

"Spring Can Really Hang You up the Most" - It's unusual to have a ballad for the opening number on a record but this seldom heard piece makes a pleasant change from the usual format. The tuba on this organ is outstanding and Jane solos it to advantage, the full organ sound blends well.

"Something's Gotta Give" - Jane knows how to "swing" the organ and this piece proves the point well, played mostly on full combinations.

"The Boy Next Door" - another beautiful ballad is lead in by a chrysoglott introduction, lush tibias predominate, beautifully played.

"The Trolley Song" - You'd have to get a move on if you didn't want to miss this trolley, the bass on this track just a little too predominant.

"Caprice Viennois" - yet another favourite composed by that great violinist/pianist Fritz Kreisler. The Kimball organ is famous for its pretty string ranks and the "Temple" organ is no exception, the tibia's a good one too. Jane plays this piece masterfully and with great feeling.

"Walkin' My Baby Back Home" - Baby didn't drag her feet walking home this night, the arrangement is unusual and interesting but I would happily see the re-iteration taken off the "Temple" xylophone as I would with all theatre organ xylophones.

"Don't It Make My Brown Eyes Blue" - one of the crop of pieces written recently which are hard to interpret without the words being sung, pretty tunes which must be sensitively played otherwise they are nothings, Jane fares well here.

"Strike Up the Band" - composed by George Gershwin in 1930 has been a favourite opener for theatre organ concerts for many years. With this track we hear what the Tacoma Wurlitzer comes up with in the way of full organ sounds. You won't go to sleep during this track.

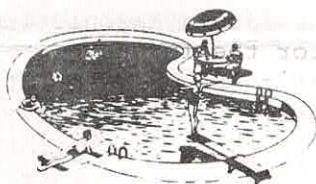
"We've Only Just Begun" - is an arrangement by Jane's son Rich Powers who is well known in the U.S. for his arrangements for marching bands. This number comes under the same classification as "Don't It Make My Brown Eyes Blue", if you know the words this piece takes on more meaning.

"Chicken Polka" - Some years ago this reviewer recalls attending a concert given by Don Kingston whilst on one of his trips to Sydney. At this show Don Kingston played this piece (which he composed) it caused a sensation that night. I'm sure Don Kingston would be delighted with Jane's offering.

"Through the Eyes of Love" - Undoubtedly one of Marvin Hamlisch's greatest compositions and a great favourite of this reviewer. Tibias predominate in Jane's arrangement. This piece was the theme from a film "Ice Castles" - terrible movie - great theme.

"Waltz of the Flowers" - one of Tschaiowsky's best known works, and something which is ideally suited to the orchestral nature of the theatre organ. Jane plays it right.

If you enjoy good honest intermission style playing of the highest quality, like to hear how the same musician sounds on different instruments, and own a record which you will want to play often, this one is for you. Highly recommended.



MAKING A SPLASH

Social events started with a splash when 80 people showed up for the Pool Party at the Wilson's on Sunday 29th January. Unfortunately the weather got in on the act too, but this didn't deter our guests from taking a dip and high spirits reigned supreme throughout the day.

As usual, our hosts, Phyl and Ron Wilson had put an enormous amount of work into the day and there was plenty of extras for everybody. Despite the occasional shower, all the steaks etc got barbecued and with a glass of wine plus all the sweets from our ladies, the dinner approached the size of a small banquet and went down very well I can assure you!

It was very heartening to see so many young people attend and most of them had a play on either the organ or piano during the day. The two instruments inside the house were used almost continuously and a small organ in the hobby room at the rear of the lawn was also tried by many. This instrument had been brought along by one of our kind members for the day. Many new members also came, and I hope they continue to enjoy some of the good social friendship which is part of the NSW Theatre Organ Society.

SIGHT OF THE NIGHT

The 'water follies' began at 11pm and Bill Schumacher could be seen floating down the pool (in pouring rain!) mounted on a blow-up rubber sea horse and holding an umbrella at the same time, surrounded by a small bevy of suitably attired mermaids, all yelling for more! What next Bill?

The sum of \$164.50 was raised towards our funds and President Alan Misdale thanked our hosts, Phyl & Ron Wilson for their fine (and very generous) efforts in making this day possible. Thanks also to all those good people who helped in every small way and after such a fantastic start to the year I know you won't be missing the next one.



Above.
Members shelter from the rain during the "Water Frolics"



At left.
Smoke gets in your eyes.... in the rain.

Below.
Lisa Harrison (seated) and Alethea Stoddart.

HOME ORGAN PARTY

SUNDAY 29TH JANUARY.





Above.
John Clark (with a
twinkle in his eye)
in a joke telling mood.



At right.
Members enjoying the
music.



At left.
Bill Schumacher on
organ accompanying
Ernie Vale on the
player piano.



SIGNATURE TUNES

Most theatre organists could be readily identified by their signature tune, whether during live performances in the theatre or through regular broadcasts. Whilst many theatre organists often chose a melody which could be linked with the location of the theatre, and some merely contented themselves with a catchy tune which was easily remembered, fortunate, indeed, was the organist who was able to find a tune, the title of which included his name.

This trend was particularly evidenced in England, and the following selection, by no means complete, will serve to include examples of all types of signature tunes synonymous with British theatre organists.

Tom Jenkins	'Ap Shenkin' Traditional Welsh Air, literally meaning son of Jenkin
John Bee	'Honeysuckle and the Bee'
Harold Hunt	'A Hunting We Will Go'
Bobby Pagan	'The Pagan Love Song'
James Bell	'The Song of the Bells'
Sidney Torch	'Around the Marble Arch' Used during his appointment at the 'Regal', Marble Arch When Sidney Torch was appointed at the 'Regal', Edmonton, he changed his signature tune to, 'I Gotta Sing a Torch Song'
Nelson Elms	'Trees'
Reginald Porter-Brown	'You Must Say 'Yes' to Mr Brown' This signature tune was later changed to 'Oh! Mr Porter'
Sydney Gustard	'An Old Fashioned Town' Reminiscent of of Chester, where he played at the Gaumont 'Palace'
Harold Coombs	'Remember Me?'
Joseph Seal	'D'ye Ken John Peel'
Henry Croudson	'My Girl's a Yorkshire Girl'
Reginald Dixon	'I Do Like to be Beside the Seaside' Associated with Blackpool being at the seaside
Horace Finch	'On the Prom, Prom Promenade' Also associated with Blackpool
Dudley Savage	'The Helston Floral Dance' Associated with his Cornish birth. He later changed his signature tune to 'Smiling Through'
Eric Spruce	'Country Gardens'
Reginald New	'Old Father Thames' Associated with his appointment at the 'Regal', Kingston- on-Thames

Frank Newman	'Floreat Rugbeia' A Rugby School song. At this time, Frank Newman was organist at the 'Plaza', Rugby
Trevor Willetts	'We'll All Go Riding on a Rainbow' Inspired by the ups and downs of the illuminated console
John Madin	'A Wandering Minstrel I'
Jack Helyer	'I'm Happy When I'm Hiking' A statement of fact as Jack Helyer was a confirmed rambler. He also authored two books 'Rambling Around Nottingham', and 'Rambling In Derbyshire'. Jack Helyer was appointed at the 'Ritz', Nottingham
H. Robinson-Cleaver	'An Earful of Music'
Reginald Foort	'Keep Smiling'
Sandy Macpherson	'Happy Days Are Here Again'
Ernest Broadbent	'For You'
Doreen Chadwick	'Doreen'
Arnold Loxham	'Come Back to Sorrento'
Douglas Reeve	'Pack Up Your Troubles'
Robin Richmond	'When the Red Red Robin'
Bryan Rodwell	'You Made Me Love You'
Reginald Liversidge	'The Desert Song' Associated with his residency at the 'Pyramid', Sale
Charles Smitton	'Estrelita' (A Star)

From Ian Cameron (Research & Archives)
Sources: * 'At the Mighty Organ', by Geoffrey Wyatt
* Selected Discographies

FOUR TONES THAT SHAKE THE WORLD

For a good four-tone pattern, listen to the Westminster Chimes, as played by Big Ben in London, and reproduced in thousands of clock towers and grand 'fathers' clocks throughout the world. (Handel is generally credited with inventing this progression). A clearly deliberate borrowing of the pattern is in the popular waltz of some years ago - "Three O'clock in the Morning". The greatest number of melodic descendants from this four tone pattern however, follow the tones from the bottom up. If you play them in that order, you almost automatically supply the words "How dry we are". Actually the melody of that lament is the hymn "O Happy Day". Franz Lehar used this four-tone pattern for the "Merry Widow Waltz" and "Sweet Adeline" merely changes the order of the tones.



(News source....Ballarat Newsletter.)

HOME ORGAN PARTY at John & Jill Clark's...12th February (by Ron Smith)

We are very grateful to our friends John & Jill Clark for a most enjoyable and profitable day at their home on 12th February. The day began about 10.30am with savouries and tea/coffee until around midday when John "slaved over a hot barbecue" to cook the hamburgers for lunch. As if the multitudes weren't already satisfied, Jill then produced Devonshire teas, reminding everybody what a delicacy fresh home made scones really are.

All our senses were fully satisfied on the day: Taste, as already proved, Hearing, by the sweet sounding Lowrey console and two pianos--all well patronised throughout the day, Smell, by the hamburgers sizzling under John's tender loving care, Sight, by the signs clearly indicating the presence of Berala's local chapter of the Mafia..yes these were truly a sight to behold...Touch, by the way in which our Host's generosity touched us in their donation of the total proceeds of \$270 to our Capitol organ fund.

Phyl Wilson's delight at winning the Lucky Door prize was exceeded only by her dismay as she unrapped a genuine Acme 150cm x 20cm hand made, timber crafted, hinged and dead lockable LUCKY DOOR!!

Thanks also to Sophie Tucker and her accompanist (any resemblance to Cec Paddy and Doug Smith respectively I'm sure, was purely coincidental)

Regrets to those folk who missed the fun of the day..maybe next time.



Doug Smith on organ, Bill Schumacher on piano accompanying Cec Paddy (or is it Sophie Tucker?)

Home Organ Party11

SUNDAY 12TH FEBRUARY.



Above.
John Clark cooking meat
patties for the hamburgers

Top right.
Marg Solomon playing the
piano as Norm Paddy looks
on.

At right.
As the buns are toasting,
Ernie Vale prepares the hot
plate to cook the onions.

Below.
Plyl Wilson, winner of the
lucky door prize.

Below right.
President Alan Misdale
giving a vote of thanks to
Jill and John Clark.



NUMBER 2 OF A MONTHLY SERIES BY FRANK ELLIS.

In this series last month, I dealt with some of the events in the theatre organ world during May and June in the year 1938. This month I thought I would return to 1938 again, this time dealing with the month of July particularly, but first, a few bits and pieces from a page of information made available to me by the late Vic Leon, one of the early TOSA members, who had strong recollections of the twenties and thirties.

Vic's report said that the Sydney Regent opened in 1928 with a 2-manual Wurlitzer played by American organist Roy Devaney, but there were no featured solos as the organ was apparently inadequate for this large house. It was replaced with a 3-manual Wurlitzer and opened by another U.S.A. organist, Wallace Kotter. Vic goes on to say that Wallace Kotter used to obtain 5 tone colors simultaneously by playing melody on the top manual, "thumbing down" to second part on centre manual, 3rd part played by thumb using second touch on lower manual, the rest of the hand the vamp on the same manual, and of course the pedal being the fifth tone color.

The Plaza Theatre opened Easter 1930(?) he says, with Eddie Fitch from America at the 2-manual Christie organ. He mentions three mishaps which occurred during the opening week in three of Sydney's movie palaces. At the Capitol, the hydraulic hoist failed during Fred Scholl's organ feature and the organ went down like a "Jack in the Box". At the State, a long lasting and hard to find cypher during a performance. And at the Regent the blower motor failing with Wallace Lotter half way through the "Poet and Peasant Overture". All Wally could do was apologise and take the console down.

When Sydney's Capitol opened in April 1928, Fred Scholl was the featured organist at the 2 p.m. and 8 p.m. sessions with Les Waldron at the 11 a.m. and 5 p.m. sessions. Les Waldron was later promoted to head organist at the Ambassadors Theatre, Perth and replaced with Arnold coleman who remained until he was appointed deputy organist to Frank Lanterman at the new State Theatre, Melbourne. Arnold's position at the Capitol was taken by Knight Barnett in 1929. Later Knight became deputy to Price Dunlavy at the Sydney State Theatre for the 11 a.m. and 5 p.m. sessions. When Knight left the State, he was replaced by Edgar Stone.

The King's Cross Cinema opened with a 2-manual Wurlitzer played by American Joseph Wayne who was followed later by local organist, Dennis Palmistra, who later became one of the best of a number of singing organists who captured the imagination of Sydney audiences.

The Prince Edward Theatre was opened by Eddie Horton, who was succeeded by Leslie V. Harvey, who, in turn was succeeded by Julia Dawn - all three were Americans. Julia Dawn returned to the U.S.A. where later she collapsed and died whilst playing the organ.

Now to return to July 1938, and it was reported that Penn Hughes was responsible for the installation of the organ in the Astra Theatre, Drummoyne. It was also reported that he had sold a similar instrument to the Regent Theatre, Wentworthville, which was to be installed when the Drummoyne installation was completed. Contingent on Penn Highes still being with the Astra management, he was to open the Wentworthville organ when installed. He was to be followed by Ray Chaffer, or whoever was playing the Parramatta Astra Theatre's organ at the time.

"DOWN MEMORY LANE" ... cont.

During that same month, Billy Dick, organist at the Capitol Theatre, Sydney, became ill and was off duty. It was understood that nobody deputised for him and the organ was silent for a period.

New Zealander, Iris Mason, had taken over the console of the Hammond organ at Stockton, Newcastle in place of Jim Williams.

Les Waldron at the Double Bay Vogue Theatre, received high praise for a splendid rendition of Weber's "Invitation to the Waltz". It was interesting to hear an organist of Waldron's calibre and experience on the Hammond electronic instrument. It was described as a revelation.

Knight Barnett opened at the Parramatta Roxy and was a howling success as he took dear old "Annie Laurie" round the World yet again.

During the month, Wilbur Kentwell waxed four sides for Prestophone Records consisting of four of his own compositions on the Christie organ at the Victory, Kogarah.

The best organ record released that month was said to be a Columbia release of Quentin Maclean at the Trocadero Theatre, London, playing "The Waltz of the Flowers". A critic of the times said that it was superbly played by a superb organist on a superb organ.

Back to the local scene again and the month's best organ presentation was said to have been given by Stan Cummins at the Arcadia, Chatswood, and once again the critic was ecstatic saying that Stan had played "with a consummate artistry and musicianship which is rarely heard in the theatre".

Also that month, the ABC, after a long silence, resumed the Sunday afternoon broadcasts by Arnold Coleman at the Melbourne State Theatre. July 1938 was quite an interesting month!

Ah, those were the days indeed - more bits and pieces for you next month.

OFFER FROM NORFOLK ISLAND.

Visiting organists.

We would like mainland divisions of TOSA to restate our offer to organists who might wish to visit this "Gem in the Pacific" (to quote Beryl and Mos Lower), we will pay the air fare and offer a weeks hospitality in return for the organist "playing for his supper".

There maybe some Trans-Tasman organists which could bend their journey. In this regard, the RSL Club has written to say that our Convention was a great success in their opinion and the Club's facilities will always be available to us with, of course, certain restrictions. We await an answer to our recent letter to the Club Secretary in which we said we would need two concerts in any given week, Wednesday and Saturday evenings, to cover our costs since the seating capacity is limited. We are hopeful that a good friend of many years standing, Ian Davies, will visit us soon.


 INTERSTATE NEWS
COMPTON RESTORATION & INSTALLATION.

1984 will be a most important year for the A.C.T. Division of the Society. Restoration of their 3-manual 8-rank Compton theatre pipe organ is still proceeding under the capable leadership of Dave Dunnet, and as previously reported in these pages several of the organ's ranks sounded for the first time in many years (in fact it last played in its original home the Gaumont (later Odeon) Theatre, Cheltenham, U.K.)

The main job in hand at the moment is wiring and soldering a few thousand connections, in common with most societies they are appealing for more workers. The swell shutters have been installed in the chambers which have been prepared in the Albert Hall, Canberra. We'll keep you posted on this most interesting installation as it progresses throughout this year.

DENDY WURLITZER NOW IN STORAGE.

It has been common knowledge for some time that the Dendy Theatre, Brighton, Victoria was to be redeveloped thus necessitating the removal of the 3-manual 15-rank Wurlitzer. The rebuilding schedule required the removal of the organ by early 1984 so it was decided that this would commence immediately after T.O.S.A. (Vic) "Christmas Free-for-All". This last farewell to the Dendy Wurlitzer (in its present location) commenced with a great line-up of well known local performers immediately after the conclusion of the evening film programme on 16th December and concluded somewhere in the region of 3 a.m. Visitors from near and far came to hear it for the last time, for sometime anyway, even from as far away as Sydney. Removal of the organ commenced the same morning and by mid-January all that remained were the 32' extension of the Diaphone and the upright piano which were both situated on top of the pipe chambers behind the screen. The Dendy Theatre was scheduled to close its doors on 28th January and it was planned that an electronic organ would be brought in for the closing performance. We hope it won't be too long before the new Dendy Theatre is completed and the Wurlitzer is re-installed in the new building.

TRAVELLING NORTH OR SOUTH ON HOLIDAYS DURING MARCH??

<u>South:</u>	Wed. 7th March. (8 p.m.)	Club Night at Moorabbin Town Hall, Nepean H'way, Moorabbin, Vic.
	Sun. 11 March. (2 p.m.)	Social Afternoon at Cinema North, Reservoir, Vic.
	Sun. 18 March (2 p.m.)	"A Galaxy of Young Stars", Memorial Theatre, Ballarat, Vic.
<u>North:</u>	Sat. 31 March (8 p.m.)	Neil Jensen Concert., Kelvin Grove High School, Kelvin Grove, Qld.



ST. LOUIS FOX GETS LOBBY ORGAN.



KING KONG CONQUERS ST. LOUIS—For one of its summer film series the St. Louis Fox Theatre ran *King Kong* and mounted a facsimile of the famous gorilla atop the marquee. There also were King Kong cookies, a ten-foot-high Empire State Building cake, and a Fay Wray 'Look-Like' contest for patrons. This and other films in the series, with organ concerts, drew heavy attendance.

Installation of a 2/10 Wurlitzer is underway in the cavernous grand lobby of the St. Louis Fox Theatre. Volunteer members of the St. Louis Chapter A.T.O.S. with help from Marlin Mackey and Neil Gallager are finishing releathering of the instrument which is being erected in the former Moller Artiste 3/12 chambers. The Moller was removed many years ago. It is the plan of the installers to have the Wurlitzer partially playing in time for the year-end holiday period.

Great Fox Summer

The Fox Theatre enjoyed excellent patronage for its summer film series with an average attendance of 2,000 patrons per show. Exceptionally successful were the films "Meet Me in St. Louis" and "King Kong".

For the famous gorilla show there was a Fay Wray look-like contest, King Kong cookies, a ten-foot high Empire State Building cake, door prizes and the massive Kong standing atop the theatre marquee outside.

Pre-show concerts were played by six talented local organists - Gerry Marian, Bob Ellison, Ed Plitt, Norm Kramer, Jack Jenkins and Ken Iborg.

Stan Kann opened the series with three great concerts and midway through the event Lee Erwin accompanied the Gloria Swanson silent photoplay "Queen Kelly". Work on the big 4/36 Wurlitzer has been an ongoing affair. The organ crew was successful in rebuilding, prior to the opening of the film series, the combination action which included all new stop tablet contacts. "Double touch combination pistons on the Great posed quite a challenge to the organists. To see the combination action working for the first time in 30 years, along with every rank and percussion operational, was very exciting," Gerry Marian noted. As usually is expected, a crisis had to rear its ugly head the day before the final show. Organist Ken Iborg came in to practice on Sunday morning at 9 o'clock. He discovered the stop tab cable to the relay had been severed by the console lift screw. Marlin Mackley contacted Lawrence and Deb Crawford and the duo installed a new cable. By 10 that night Iborg was practicing again with all tabs working.

Releather Main Organ.

After the film series ended Lawrence Crawford and Gerry Marian releathered the entire Orchestral chamber of the main Wurlitzer. This chamber houses most of the high pressure ranks. The Solo Chamber is their next objective and they plan to have it completed before next summer's film series opens.

OVERSEAS NEWS ... cont.

TIME RIGHT TO REVIVE THEATRE ORGAN IN DENMARK.

Danish organ enthusiast Steen Mikkelsen got his first opportunity to try out a real theatre pipe organ when he visited Geneva, Switzerland, and played the Wurlitzer organ at the College Claparede. It was purchased from a British cinema (Granada Theatre, Clapham Junction. Late "Granada" style 3-manual, 8-rank - Ed.) and moved to its new home recently.

Out of the visit came an idea - found a cinema organ group in Denmark. Denmark's only cinema organ (Palladium Theatre, Copenhagen - 3-manual 7-rank Wurlitzer, played for several seasons just prior to World War II by Australian organist, Barrie Brettner - Ed.) was scrapped many years ago, leaving only the console. It was converted to an electronic.

Mikkelsen knew of other Danish theatre organ enthusiasts and figures that it is possible to form a group, possibly become a chapter of the Cinema Organ Society of Great Britain.

"I have found a place in which it would be possible to install an organ," he wrote in a recent issue of "Cinema Organ", official COS journal, "It is a ballroom equipped with a stage at an inn north of Copenhagen, in connection with which there used to be a disco. It may be possible to start a ballroom dancing tradition here, as there are absolutely no week-end amusements in this part of the city, the discotheque being now closed."

Mikkelsen also noted that in this era of nostalgia he believes it would be the right time to revive the cinema organ in Denmark. It would be planned to secure an instrument as soon as possible.

RELEATHERED 21 RANKS OF WURLITZER.

Twenty-one of the original ranks of the New York Paramount Theatre Studio Wurlitzer have been releathered at the Bay Theatre in Seal Beach, California, where the instrument is now installed. The perplex covering has been eliminated altogether, according to Richard Loderhose, owner.

He also disclosed that Ashley Miller, who recently visited the theatre, recorded the organ on tape. It is expected the instrument will be completely finished and regular concert programmes can be started early next Spring.

WRIGHT PLAYS "BEST YET" CONCERT. (by Clare Inet).

The date is November 19 and we were all sitting in our plush seats at the Oakland Paramount Theatre admiring the beautiful palace of pleasure. Maybe I should say the palace of pleasure in "entertainment". Little did we know that what we were about to hear would be the absolute best of the three appearances by the "Living Legend" at the Paramount.

In November 1981, George Wright opened the first season of organ presentations at the Oakland Paramount Theatre. Some said it was tremendous and others were not as favourably impressed. Having been at that show, and all subsequent Wright appearances, it is my feeling that they were all not to have been missed performances for very different reasons. However, not to live in the past (too much), we will now concern ourselves with the latest offering.

From the moment the console began its trip up from the deep dark depths of the Paramount it was like a journey back to the exciting Saturday night shows that many of us enjoyed at the ill-fated San Francisco Fox Theatre.

OVERSEAS NEWS ... cont.

Mr. Wright opened his show with a fiery version of "Puttin On the Ritz" which is now enjoying renewed popularity due to the recording by someone named "Taco" who should have a few more singing lessons before slaughtering any more beautiful old melodies.

George created a new and wonderful mood for every selection in his performance. He proceeded to amaze and dazzle us with his technical virtuosity in the up things and his deep love and sensitivity for the ballads. George closed the first act with a medley of tunes by Harold Arlen, each selection being a concert miniature in itself. Wonderful!

Opening the second half with a group of college songs, George endeared himself to the alumni from each respective school. I thought for a minute that I was in some pizza parlour somewhere down the way. I was very happy to be shocked into reality when Mr. Wright continued with MUSIC!

The performance of the Brahms Hungarian dance in the second half was brilliantly executed. The true highlight of the second half had to be the beautiful "Clare de Lune". George's treatment just almost made me cry. It was marred only by a slightly out-of-tune oboe rank. Closing the second half was Mr. Wright's recording arrangement of "Jealousy" which was played with every bit of fire and brimstone of the version we're all so familiar with. After "Jealousy", the poor man had one heck of a time getting off the stage. His audience wanted more ... and more they got. I lost track of the encores. It was either three or four. Thus ended another endlessly exciting concert by George Wright. It's sad to think that the Bay Area will have to wait until next November when George Wright returns to the Paramount to hear anything as exciting on a pipe organ.

KEARNS ORGAN SET FOR OHIO.

Installation of the former Joe Kearns' Wurlitzer, acknowledged to be one of the finest instrument produced by the North Tonawanda firm, in the Renaissance Theatre at Mansfield, Ohio was announced this month. The organ will be erected by Crome Organ Company, Los Angeles.

The famed three-manual instrument was purchased by the late Hollywood actor (the original 'Mr. Wilson' in the 'Dennis the Menace' T.V. series) from Hollywood's Radio Station KNX, a CBS unit, in 1955 and installed in his residence. Originally a Style 260, 3/18 organ, it was built for Warner Bros. Vitaphone Company and erected in the Sunset Boulevard studio, subsequently going to KNX. Kearns increased the instrument to 26 ranks. After his death, the residence was leased by the late Robert Carson, who founded a recording firm and produced a large number of recording albums featuring the organ. After the untimely death of Carson the residence ownership changed hands and the instrument was offered for sale. This created a legal tangle over ownership of the Wurlitzer which was finally resolved and the organ was purchased by Russ Nelson, wealthy Santa Ana contractor.

He in turn sold it to Ron Wall, well-known organ enthusiast and pizza Parlour owner. Wall's subsequent business reverses caused him to lose ownership and the organ was purchased by the theatre group in Mansfield.

The organ remained in storage in California throughout its changes in ownership and is now in the Crome shop where it will be completely restored before being shipped east.

TONY MANNING'S STUDIO, FARNBOROUGH, HAMPSHIRE, U.K.

by Ian R. McIver.

By the end of 1926, a dozen Wurlitzers had been installed in the British Isles or were on their way across the Atlantic. At that time a wide variety of British organ builders were installing organs in British cinemas, but it rapidly became clear that the unit organ was the theatre organ of the future - an instrument in its own right and not merely a modified church organ.

Two builders, Compton, which had already built some unit organs, and Hill, Norman & Beard, geared themselves immediately to meet the competition from the American product - the latter adopting the brand name "Christie", after its Chairman, John Christie (of Glyndebourne), for its unit theatre organs.

Name.

It has been said that this name was adopted as the company feared that building organs under its own name might deter church authorities from purchasing their organs. However, although in later years "Lafleur" was used as a brand name by Hammond for its theatre installation for just this reason, it seems unlikely that the "Christie" name came about in this way, as HN&B had been installing non-unit organs in cinemas under its own name for some years; more likely, the firm realized that a less cumbersome name would be more easily remembered by the general public.

Other builders were slower off the mark, and by the time they were building unit theatre organs, Compton and Christie had a virtual monopoly of the market, together, of course, with Wurlitzer.

When Sidney Bernstein remodelled the Rialto (later Granada) Enfield, he chose a Christie organ to replace the Jones non-unit organ which it had formerly housed. It was the fourth Christie organ built, and was opened by George Francis Soames on September 5, 1927. It contained seven ranks of pipes - Tuba, Violin Diapason, Major Flute, Orchestral Clarinet, Viol d'Orchestre, Voix Celeste and Vox Humana - all of which were available only at 8' pitch, except for the Major Flute, which was available at 16', 8', 4' and 2' pitches. (The "Christie Unit Organ" formerly installed at the "Victory Theatre" (now Mecca Theatre) Kogarah had a similar stop-list except that the console was of 2-manuals only - Ed.)

This arrangement was quite common with smaller early Christie organs, which were provided with Octave, Sub Octave and Unison Off couplers on each manual to minimize the limitations. There were also synthetic Saxophone and Oboe stops, plus a wide range of percussions and effects. The console had three manuals, of which the top one was a dummy, intended eventually to be connected to a grand piano in the orchestra pit, and it was decorated in Japanese lacquer. It rose into view on the first console lift outside central London.

By 1935, theatre organ design had moved on, and the Enfield Christie was rather out-of-date in comparison with the brassy one-man-dance-band instruments then being built. It was rebuilt and enlarged and was reopened on August 16, 1935, by Harold Ramsay.

It was now a true three-manual organ, with nine ranks of pipes fully extended and unified. (English Horn and Flute ranks were added, and the Major Flute was replaced by a wooden Tibia Clausa). The English Horn, in particular, gave the instrument considerable snap and fire, but the

TONY MANNING'S STUDIO ... cont.

overall effect was stifled by the boxed-in location of the understage chambers, with little space for the sound to enter the auditorium. Basically it was a very good organ, but its impact was ruined by its location.

Team.

In common with the other organs on the Granada circuit, it was played by a team of organists, who came for a week or two at a time, it was featured until the mid 1950's, after which it saw only sporadic use for children's shows and enthusiasts' concerts. Its understage chambers were ideally situated to receive floodwater from Enfield market, and it got its feet wet on several occasions, which hastened its advancing decrepitude. It remained playable - just - and a number of us worked to get most of it working for the final concert in early 1971.

In the summer of 1971, the theatre was converted to a bingo hall, and the organ had to go. It was bought by enthusiast Tony Manning, who then had in his home a six-rank Compton organ (ex Odeon, South Shields). For the Christie he built a large studio in his garden, with a small stage, on which stands the console, and behind which are the chambers. There is room for an audience of up to 100, and it is complete with spotlights and refreshment facilities.

Douglas Reeve opened the organ at Tony's Farnborough studio in January 1974. For the first time in its history, the true beauty of its tonal resources could be clearly heard and appreciated. Even I, who had heard the pipework from inside the chambers at Enfield, and knew it to be of high quality, was amazed. The instrument really did (and still does) sound so much better than it had in the theatre that I could hardly believe it was the same organ. Yet not one pipe had been substituted.

Club.

A club for local enthusiasts was soon formed, holding fortnightly meetings, supplementing the regular concerts by well-known organists which Tony arranges. Tony's wife Margaret is a leading light in the Farnborough & District Theatre Organ Club, not only acting as secretary, but welcoming the regular invasions of her home by hordes of enthusiasts. Her solo performances on the tea urn provide refreshing liquid accompaniment to the musical banquets on the Christie.

I mentioned how, when the organ was first built, it was planned to install a piano. Tony finally achieved this in 1975, when he connected to it the Marshall & Rose grand piano from the organ of the Odeon, Blackpool, which now stands beside the organ console on the stage, embellished with matching decorations.

The summary specification below shows the nine ranks of pipes. The loudest and brassiest of these is the English Horn. Our American friends usually refer to this rank as an English Post Horn, a much more apt description than one which suggests the rather mild orchestral Cor Anglais. It is a rank of immense power and penetration. Less powerful and smoother is the Tuba Horn, a good example of its kind. The Diapason is really superb, with much of the flavour of Old English Diapason tone, but which still blends with the other tones, as is necessary in a theatre organ. The Tibia is of wood, and is slightly more lively in tone than some. The Clarinet is a fine solo rank and the Viole and Celeste are really first-rate. The Flute is wooden, of rather characterless melodia tone, dull and somewhat nondescript.

TONY MANNING'S STUDIO ... cont.

Like air travellers' luggage, the whole is considerably more than the apparent sum of its parts, and the overall blend of the various ranks is good. There is a good, solid bass and plenty of brightness at the "top end". It is certainly one of the finest Christies "in captivity", and one of the few transplanted theatre organs which actually sounds better in its new home than it did in its original theatre installation.

Specification.Solo Chamber (Right)

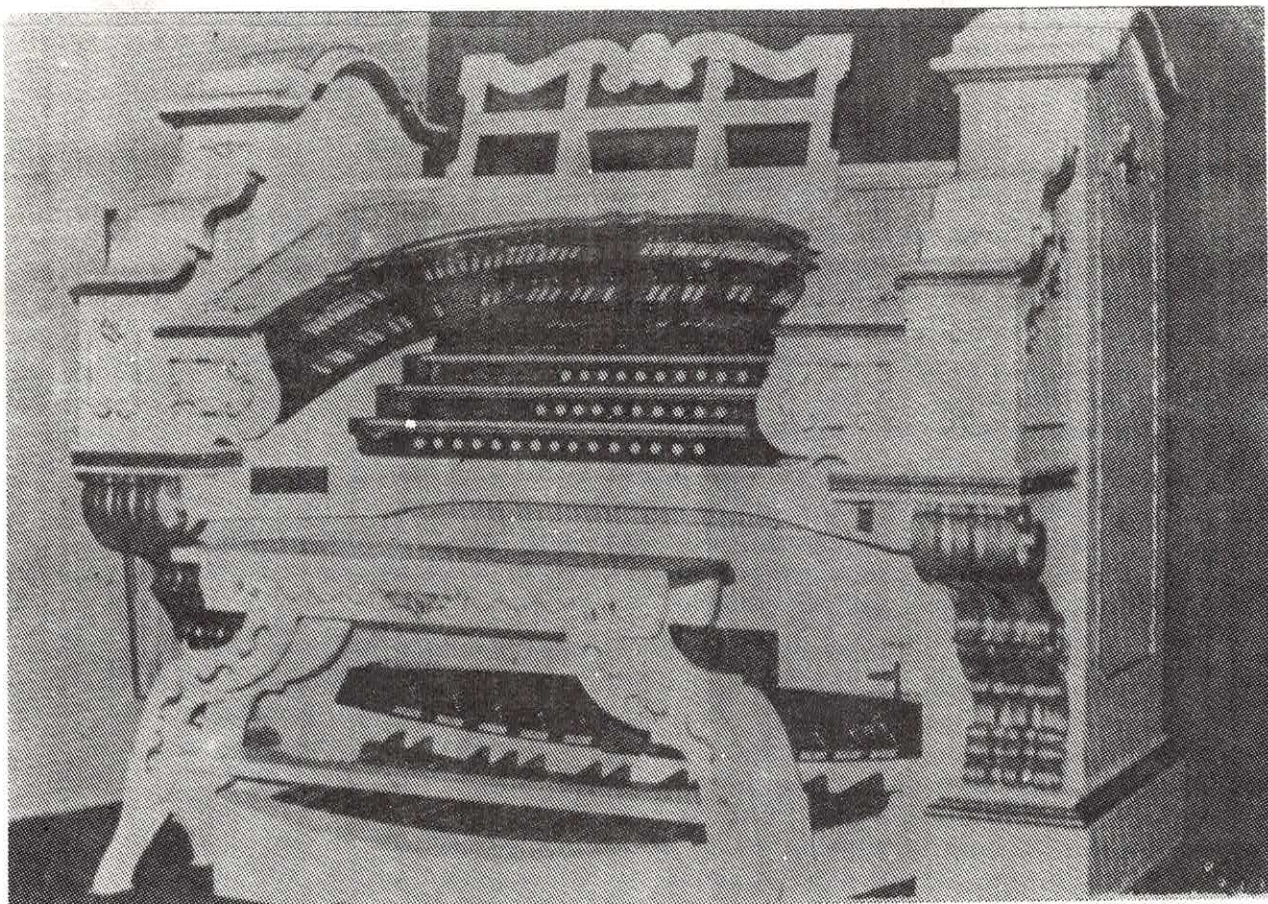
English Horn 8
 Tuba Horn 16, 8, 4
 Tibia Clausa 16, 8, 4, 2 2/3, 2
 Vox Humana 16TC, 8, 4
 Cathedral Chimes
 Xylophone
 Glockenspiel / Bells

Main Chamber (Left)

Open Diapason 16, 8, 4
 Clarinet 8
 Viol d'Orchestre 16TC, 8, 4, 2,
 Celeste 8, 4
 Flute 16TC, 8, 4, 2 2/3, 2
 Chrysoglott / Vibraphone
 Traps / Effects

Unenclosed

Grand Piano 16, 8, 4



BRITISH ORGAN BROADCASTS

Mr. Allan J. Youle of 41 Kimberly Street, East Killara (498 3121) has written to ask if any members do have any old recordings of broadcasts etc which they would be willing to swap with him (tapes).

Allan says "I do still retain my Pom interest in the British organ scene and wish I had taken advantage of all the broadcast recordings that were available some thirty years ago. They must still be around, hence my interest".

If you can help Allan, please contact him as per the above address or phone.

ORGANIST NEEDED

A regular organist is required for Sunday morning services. Can be two or three Sundays per month. Location, Miranda. Hammond organ. Fee negotiable. Please ring: Mr. Geoff Honeyman on 520 2768.

CHARITY CONCERT A MUST

Sunday 4th March at the Bardwell Park RSL will see another super Charity Concert for the Handicapped Children's Centre commencing at 2.30pm.

This event is being sponsored by the Selwyn Theatre and the featured artists will include Valda Lang, Marie Tysoe, Donald Wall, Patricia Wooldridge, Bernard Walz and Damien Scott.

With such a line up of exciting talent this concert could be a sell out, but you might be lucky if you immediately phone Ritchie Willis on 57 3581.

CONGRESS HALL BAND TO PLAY

The famous Sydney Congress Hall Band of the Salvation Army will be presenting a recital in the forecourt of the Sydney Opera House on FRIDAY 27th April commencing at 12 noon.

TOSA members will readily recall the thrilling concert they presented for us at Marrickville Town Hall last year, so here is your chance to hear them again. All you have to do is attend.

FOR SALE

RODGERS ORGAN MODEL "TRIO" 321B

This superb organ is suitable for professional or home use, and is only three (3) years old. Price \$11,500 O.N.O.

New price for model - C - Trio is approximately \$25,000

Phone 957 6788 for further details.

LOWREY SYMPHONIC ORCHESTRAL THEATRE ORGAN (Model H25-4)

A completely solid state, self contained, quadraphonic home console organ with two 61 note keyboards and 25 pedals. The organ includes four high performance amplifiers four separate channels with seven speakers, two 12 inch bass speakers in a sealed acoustic tone chamber, two 6" / 9" speakers, and 8" midrange and 3" treble speaker and an enclosed Leslie rotating speaker system.

Price \$11,500. For further details, phone 759 6050.

Wanted

BOOK BINDER.

The Society urgently requires someone with the knowledge of book binding to put into book form the Societie's magazines and periodicals.
For further information, please ring Alan Misdale on 525 5554.

ANGLE IRON.

Approximately 8 to 10 feet of 1½ or 2 inch angle iron is required to help in strengthening the frame work of the Capitol console.
The angle used in bed frames etc. would be ideal.
If you can help in the supply of the above, please ring Alan Misdale (525 5554) or Ron Wilson (759 6050).

NOEL SMITH'S FAMILY ORGAN CLUB.

Member Noel Smith extends a warm welcome to all members and their friends to attend a great night of dinner and exciting musical entertainment at The Terrace Room, Miranda Fair, 29th February at 7.00pm.
All bookings and enquiries to be made with Joy Stainer on 529 3390. BOOK EARLY.

CONCERT TAPES.

Tony Fenelon concert at Marrickville Town Hall on the 4th December has now been added to TOSA Tape Library.
All enquiries, please ring Neil Palmer on 798 6742.

1984 EASTER CONVENTION.

Patrons of the Convention Dinner Dance are promised a superb night in one of Melbourne's newest and most beautifully appointed reception centres.
The excellent four course dinner will comprise

- Soup
- Entree
- A choice of two main courses
- Sweets

Cheese and greens will be served with tea and coffee.

The all inclusive price of \$27 is genuinely all inclusive. All drinks will be provided. The non-alcoholic drinker will be well catered for with a comprehensive range of soft drinks, mineral water, cider and all the other non-alcoholic drinks people like to have.

Music for the dinner and dancing will be provided by Cyril Pearl at the Conn Organ, and by Theresa and Winston Filmer, the brilliant pianist and guitarist who proved so popular when they appeared at the Moorabbin Town Hall with visiting American organist Tom Hazleton in August. The combination of Cyril's organ music and the Filmer's exciting modern jazz will pleasantly entertain diners, even those who don't dance.

As all aspects of this dinner are top quality and the costs per head total \$27, there is no way the committee can reduce this price without reducing the quality. If we can't attract a minimum of 250, then we will have to use an alternative venue which would not be nearly as interesting. The proposed venue, 3 miles from the city centre, is an old theatre which, I understand, has been completely fitted out and tastefully redecorated as an ethnic reception centre, complete with spiral staircase leading from an underground car park to the reception area.