

# TOSA NEWS

August 2021  
Volume 60 No.5

Price: \$2.00

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## ***"Live Concerts are now on Hold"***

**Until the Greater Sydney, Wollongong, and  
Blue Mountains areas  
have been removed from  
Covid Lockdown  
TOSA activities cannot be  
contemplated for the safety of  
our Members and Patrons**

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**#tosansw**

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**TOSA News** David & Margaret Badman

**Printer** Printers of Richmond

## President



Well.....!

Did that catch us by surprise or were we expecting an outbreak?

Fortunately, your committee made the decision to postpone the July concert with room to spare. Thanks, and regards to Simon and Cliff for their preparation for the concert and regretfully we'll have to wait for another time to hear them both and cameo artist Noah.

Together we will get through this Covid onslaught, although as I heard the NSW Minister exclaim a few days ago "Unfortunately you can't legislate against stupidity".

Sadly, you will read of John Wall's recent passing in this edition. I must also mention that Australia lost a famed organ builder only a couple of weeks ago. Mr Ronald Sharp, builder of the Sydney Opera House organ and other fine instruments throughout Australia passed away at the grand age of 92. He certainly left a lasting legacy.

For all who have taken the opportunity to renew your membership for another year at half price (and made a donation) thank you for your commitment

and support. Please stay safe and healthy and we will see you again sometime soon at a TOSA concert.

Craig Keller,

President

## Editorial



Hello Members,

The information on the State Theatre visit by Members for the Premiere of "Nickel Queen" is taken from the TOSA News, July 1971 and links perfectly to the following articles about the State Theatre, Sydney, kindly provided to me by the Editor of Victoria's Vox newsletter, Donald Binks, from his extensive library of historical information about theatre organs.

The information was contained in a series of jpeg images, however the times new roman text was hard to read. Hence I have retyped the articles so they are legible for your enjoyment.

Regards.

Ernie Vale,  
Editor TOSA News.  
[editor@tosa.net.au](mailto:editor@tosa.net.au)

## From the Mailbox...



### **Digital Lodgement National Library of Australia ISSN 2208-9098 (Online)**

Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor [editor@tosa.net.au](mailto:editor@tosa.net.au)  
or in writing to:

*The Editor - TOSA News (NSW Div)*  
PO Box A2322  
SYDNEY SOUTH, NSW, 1235

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### **Please Note**

The Society's only bank account now is with **St George**. Details are **BSB 112-879, account number 442 088 530**

Please direct all payments to this account with St George Bank.

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### **Vale John Wall**

TOSA was advised by Caroline Wall that her brother, Member John Wall, passed away in July following another major stroke. John and sister Caroline were

great mates and had been involved in TOSA NSW for many years, John being on Committee and holding the office of Treasurer for quite some time. John and Caroline also enjoyed travel together and went to several ATOS Conventions in the USA, Seattle in 2010, Indianapolis one year and others.

They also played host to overseas artists, taking them to practice as well as hosting Committee to a BBQ at their home to share time with the artist.

John enjoyed having parties at home and proposed having home parties for TOSA in their home after extensive renovations to open up the lounge area. He had a Rogers Trio Theatre Organ and Player Piano and was working on a digital organ of three keyboards until his first stroke curtailed that activity.

John's father worked on the installation of the galvanised iron trunking from the blower room to the chambers when the Wurlitzer was installed at Marrickville Town Hall.

TOSA extend our condolences to Caroline and look forward to seeing her at concerts and activities when we start again.  
*Ernie Vale*

## ***To Watch Out for***

Well as we are locked down until August 28th there is no prospect of any concerts in the near future.

Campsie being a Hot Spot as part of Canterbury Bankstown LGA there can't be any Members Days either.

As the NSW State Government now realise, the best way to move towards fewer lock downs is to get as many people as possible vaccinated, this is the best option also for TOSA Members, Friends and Concert patrons to be in as safe a position as possible to start attending TOSA Concerts and functions in the future.

In the meantime we all need to follow the rules in place to stay safe from the virulent Delta strain of Covid 19.

## **Advertising**

### **Rates in**

### **TOSA News**

For Members:

Small, Organ related ads = FREE!

For all other cases:

Quarter Page = \$25

Half Page = \$50

Full Page = \$100

Full Page Insert = \$125.00

### **Members' Dates**

**The Orion Theatre Campsie  
2nd Thursday of the Month**

**No Members Day  
Until after Covid lockdown  
and  
Covid Hot Spots  
are under control**

**Contact Craig or John to  
confirm dates for Orion.**

**Convener is**

**Craig Keller** on 0418484798  
**or John Batts** on 0420424103

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### **Marrickville Town Hall**

**Not available until further  
Notice because of  
Covid Lock Down**

**Convener is**

**John Batts** on 0420424103  
will email you  
**to confirm availability**

## **Silent Movies at St Mathews Church, Manly**

Owing to the further Covid lockdown in Greater Sydney until 28th August the Silent movies have now been postponed until some time in 2022 as advised by Ronnie and Graeme.

*Graeme Costin*

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### **New Zealand Christie Organ Unearthed in NSW Project**

*By Rod Blackmore*

Further information in regard to this article has been provided by Rod Blackmore about the number of Standaart organs in the UK as referred to in the below segment of Rod's previous article.

(The activities of Monk & Gunther – now defunct – had been known here in Sydney. A Standaart theatre pipe organ originating from the Capitol theatre, Barking, East London, was acquired for and installed in the Baptist church, Mosman NSW from 1956 to 2007. It is now in private hands in Melbourne.

**Standaart organs built in Holland were common in the UK.)**

These are the Standaart Organs I know of...

Commodore Hammersmith 3/10 (1929) – Broken up – some parts went to a large hybrid instrument organ at Aylesbury, now at Paul Kirner's Music Palace

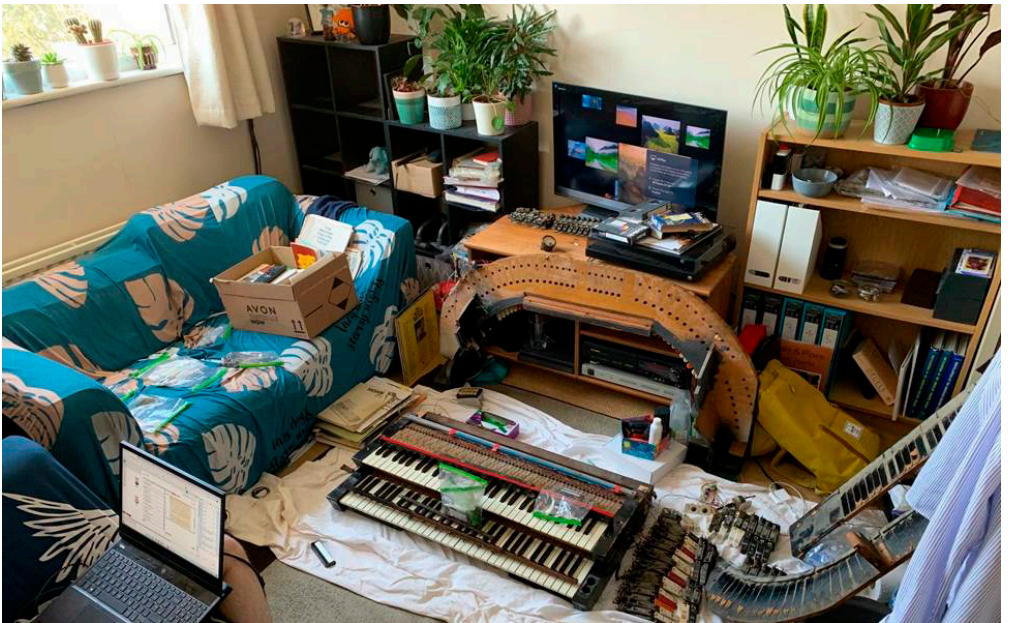
Metropole Victoria 3/13 (1929) – removed 1935 to be replaced with a Wurlitzer

Capitol, Barking 2/5 (1929) – broken up

Empire Coventry 2/4 (1929) – Destroyed by fire in 1931

Mayfair Hull 2/10 (1929) – Removed – Destiny unknown

Savoy Folkestone 2/7 (1929) – Removed 1963 to become part of Ricky Hart's hybrid residence organ in Folkestone. Currently being restored for re-installation in a different house (see over)





## **Ricky Hart's Hybrid theatre organ**

*He installed it in a Terrace House!!!!*

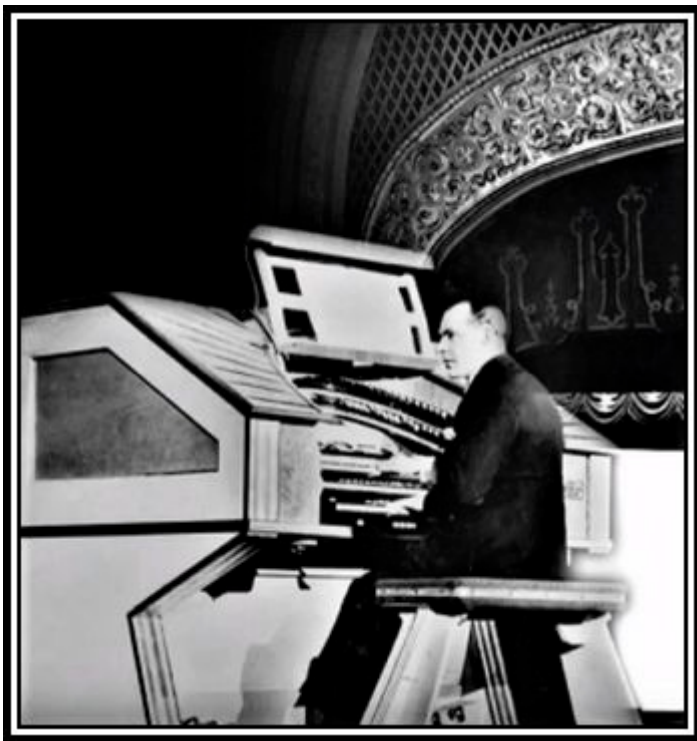
Ricky Hart built a Cinema Organ in his terraced house in Folkestone, with parts from various instruments in the town, most of which came from the 1929 Standaart organ which was installed in the Savoy Cinema. The story of how Ricky saved various parts from these organs is very much one of determination. The instrument he created is very unique, with a much customised console to fit in a small living room and no 16" pipes – all the bass is electronic. There's even a Casio Keyboard with mechanical fingers – the mechanism built from salvaged magnets from the Standaart relay. Ricky passed away in 2009 he was survived by his wife Yvonne until 2021. The family got in touch with Nigel Laflin who jokingly said to me – did I fancy a cinema organ? The rest is history!

### Specification

- Tibia – Standaart
- Diapason – Standaart
- Salicional – Standaart
- Vox Humana – Compton
- Stopped Flute – Compton
- Viol – Compton
- Cornopean – Maker Unknown (Possibly Henry Jones & Sons)
- Chimes – Standaart
- Xylophone – Standaart
- Glockenspiel – Standaart
- Traps – Standaart
- Blower – Addicks of Basal, Switzerland – 2,850rpm (Original to Standaart)
- Relays – Compton
- Console – Hybrid (Mostly Compton)

*The information regarding Standaart Organs in the UK was kindly provided by Charles Jenkins from the UK via Member Rod Blackmore.*





*Harry Davidson at the Commodore Hammersmith  
Standaard theatre organ*

## Show & Membership Prices

	<b>All Artists</b>
Non-members	\$40
Non-member Pensioner/Seniors Card holder	\$35
TOSA Members	\$25

**All Students FREE on confirmation of Student status**

**All Children FREE accompanied by an Adult**

Group Booking for 10 or more Adults      \$22 per person

First time Adult \$25 by completed Voucher at Box Office

### **New Membership Fees for 2020-21**

\$50.00 Full membership, \$40.00 Concession, Interstate or  
Overseas \$50. \$5 discount if TOSA News emailed to you

Membership enquiries David & Margaret Badman

(02) 4776 2192 [membership@tosa.net.au](mailto:membership@tosa.net.au)

Associate Membership for a spouse/partner is an additional 50%

## **STATE THEATRE, THURSDAY 1ST JULY 1971**

### **Advance Premiere of "Nickel Queen"**

Starring: Googie Withers, John Laws and Ed Devereux and other well-known Australians - These artists to appear in person.

Mr. Buddy Scott, Manager of the State Theatre, informed TOSA that seats will be available for TOSA Members and their friends. This is one of the very rare occasions when the 4/21 Wurlitzer Organ will be heard during a screening at the State Theatre. Our good friend IAN DAVIES has at this date been asked by the Management to play during the evening, commencing about 7 pm.

Mr. Scott also informed us that the matter of booking for the evening is in the hands of the Charity concerned, the Black and White Committee, and it will not be known till a few days beforehand, how many seats will be available to TOSA, where they will be, and whether they will be \$2.00, Dress Circle, or gratis, Front Stalls.

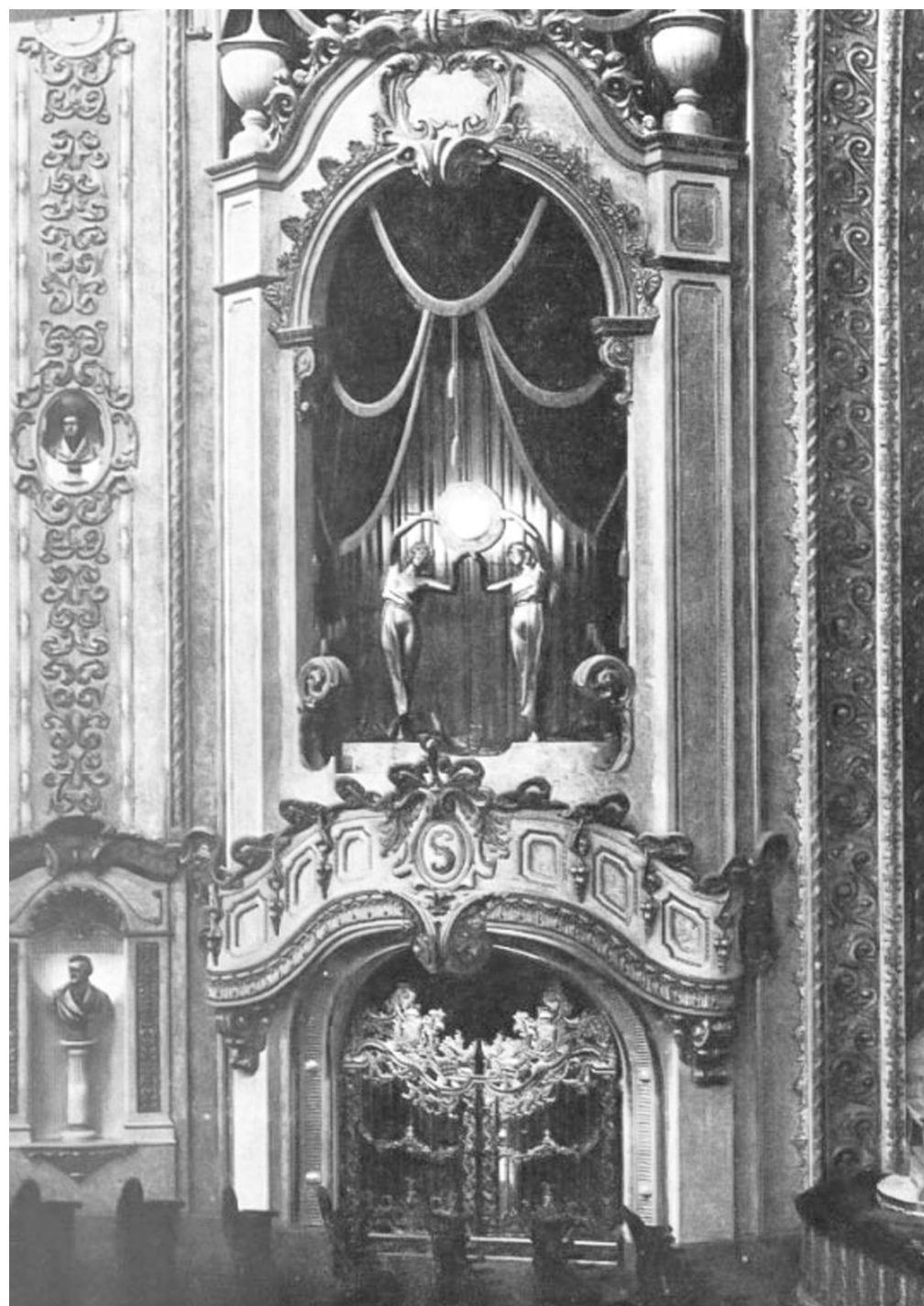
This is a wonderful offer by Greater Union Theatres, and I hope that we will fill the seats allotted to us that evening. The Wurlitzer organ will be featured for approximately one hour before the feature, and also during the course of the evening. Do your utmost to be there.

#### *A note by Editor Frank Ellis*

Thursday Evening the first of July at the State Theatre will be a most important occasion for Sydney's cinema world. That night will be held a special Gala Charity Premiere, with Vice-Regal attendance, of a new film made in Australia, "Nickell Queen", starring Googie Withers, John Laws, and Ed Devereux.

The famous 4/21 Wurlitzer Organ will be specially featured during the evening, and what is the best news of all this is the fact that the Theatre Management have most generously agreed to allow two hundred seats to TOSA Members. One hundred in the Dress Circle, at \$2.00 each, and one hundred in the Front Stalls, gratis (Yes, FREE).

When you note that tickets for this Premiere are being sold by the Black and White Committee for TEN DOLLARS each, you will see this is a fantastic offer; something we must be very grateful to Greater Union for indeed.



# **The State Theatre, Sydney**

## **THE ARCHITECT'S PROBLEMS.**

### **Their Successful Solution.**

*An article from a publication, "Building", March 1929*

The necessity for specialisation in almost every profession in this remarkable age is emphasised particularly in modern theatre design. The modern theatre specialist has not only to solve the many problems of the site, so as to make his building conform to it, and at the same time provide requisite seating accommodation, with provision for easy circulation, crush spaces, and such, but he must have a profound knowledge of the materials and their disposal in the building, so that moving loads may come and go with every degree of safety, and visibility and acoustics will not be interfered with. In addition, he must conform to the exactitudes of local government and health departments; must appreciate the financial aspect, so that whatever he spends will ensure return to his client; and, what is still more difficult, he must be prepared, evidently, to divest himself of all glory, after the theatre is completed, for its successful decoration (in order that the clients vanity to claim credit for the scheme may be gratified—several instances peculiar to theatricals have come under our notice in this respect), whilst maintaining full responsibility for structural safety.

It is under such difficulties that architectural genius rises triumphant. A notable instance of this is given in the work of designing, erecting, and decorating the State Theatre and Shopping Block by E.H.White.

The unique arrangement of the building creates a precedent in Australian theatre design, though certain features of it might suggest that the architect was not permitted full scope to exercise the genius for which he has become famous as one of the most skilled theatre architects in Australasia.

For instance, at the very entrance, where one's first impression is obtained, which impression, by the way, prepares one to anticipate the marvels and joys beyond, one gets the first setback in the low ceiling of the vestibule. This, designed as a replica of Henry VIII's Chapel at Westminster, calls for loftiness as the outstanding quality, in order that the intriguing fan vaulting may be visualised in the distant heights, rather than seen at close range. It seems that height was sacrificed in order that another

floor of shops immediately above might be obtained. The shopping block was introduced to bring grist to the mill—a very necessary consideration in these days of financial stringency—as well as to provide a unique feature, having a certain advertising value, to the theatre tucked away behind the shopping block, which impinges onto one of Sydney's most important streets—Market Street. It is rather unfortunate for the architect's name that the entrance was curtailed. As it is, it reflects upon the discretionary powers of the client, for the quality of grandeur has been destroyed, and the opportunity of providing a glorious vista has been lost. It is not until one actually enters into the rotunda through a low rectangular opening that one appreciates the impressive power of architecture. Coming out of the rotunda after passing down the stately stairs, the meanness of the opening is more manifest: and there is the tendency at first to stoop to pass under it—merely an optical illusion caused by the proportions.

The site of the theatre is of an unusual shape that presented some difficulty to the architects with their layout. As with all other difficulties that had to be surmounted, talent brought to light an equally unusual and ingenious solution. For instance, the difficulty of negotiating long flights of steps, to which patrons are frequently subjected, has been overcome in an admirable manner. Although there are stalls, royal mezzanine, and dress circle in the theatre, long flights of steps have been avoided by placing the royal mezzanine floor only five steps above Market Street level. To reach the stalls one has to go down a short flight of steps, and to the dress circle up an imposing staircase, in which excellent circulation for the movement of crowds is provided. This staircase almost restores the grandeur of other years, when elegantly-clothed ladies and gentlemen could desport themselves to entertain other patrons, who in turn entertained them. One noticed at the recent operas that this aspect was still a vital one, particularly to the ladies, and therefore it should be a consideration in the planning of all theatres where fine frockings are to be worn in keeping with the high prices to be paid for seating. There is no object in putting on elegant clothes unless people are afforded an opportunity of seeing that they are elegant, which they cannot do in narrow confines like the dress circle stairs of the Prince Edward Theatre.

The theatre is in the shape of a fan, and accommodation is provided for 1,618 in the stalls, 516 in the royal mezzanine circle, and 1,020 in the dress circle.

Ingenious and interesting is the design of the steelwork supporting the dress circle. It was desired to eliminate the columns which usually support the circles and cause such annoyance by interfering with the visibility of the patrons. So expansive an auditorium invested the problem with some difficulties.

Another feature of the planning and layout of the theatre is the excellent provision for the flow of traffic. Outlets have been provided by way of the main entrance as well as; right-of-way to George Street, through Sargent's Lane, thus providing exits on three sides of the building.

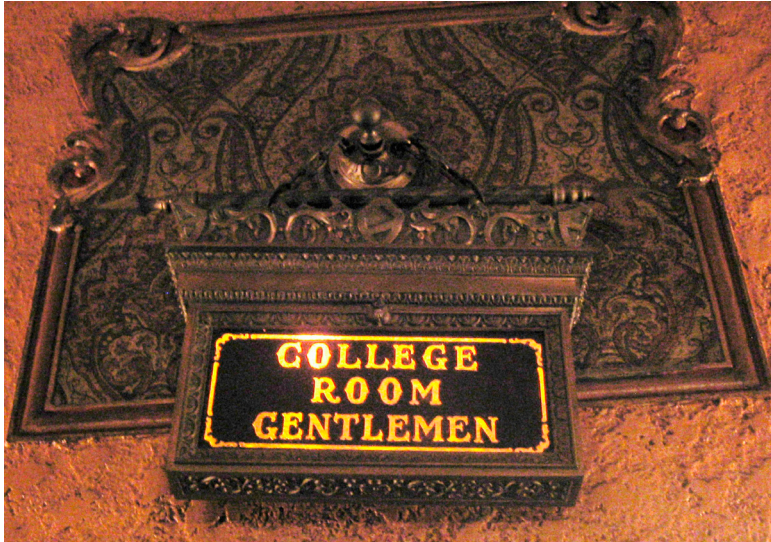
Space is provided on each level for a fairly large foyer, whilst there are rest rooms for the convenience of patrons.

On the stalls floor will be a "Butterfly Room" for ladies, the central motif of which will be a huge butterfly in iridescent Delicate colours. The "Pioneers' Room" will be on the same floor, for gentlemen, typifying the spirit of a log cabin built of wattle and daub, and containing a big open fireplace, rustic furniture, and hurricane lamps. The "Empire Builders' Room" will be the men's lounge on the mezzanine circle, taking its name from the portraits of Empire builders with which the walls are hung, including his Majesty King George V., Sir Francis Drake, Sir Robert Clive, Sir Henry Parkes, Sir Richard Seddon and others. The portraits were painted by Australian artists.





The ladies' room on the mezzanine floor will be the "Pompadour Room," reminiscent of the boudoir of Madame Pompadour in the Court of Versailles. Lady patrons of the dress circle will have a "Futurist Room" for rest, and the gentlemen a "College Room," in which the coat of arms of the Great Public Schools of Sydney will be displayed.



At the entrance to each of these rest rooms, as well as other entrances throughout the theatre, are exquisitely-worked Florentine bronze doors. Fifty of these were supplied by Wunderlich Ltd.

As in other of the latter-day theatres erected by Union Theatres Ltd., lighting effects will play an important part, though these will be more subdued than in the Capitol in Sydney and the State Theatre in Melbourne, where atmospherics play almost a lone hand in the decorative scheme of the theatre.

The piece de resistance of the auditorium of the theatre will be a great chandelier. This was imported from Czechoslovakia, and Mr. F. Helzel was brought out for the purpose of erecting it, so intricate was this operation. In the rotunda there is another chandelier weighing 2 1/2 tons, whilst three smaller chandeliers, weighing 18cwt. Each, are distributed throughout the theatre.

Over forty tons of gold and green marble are being placed in the marble and mosaic work in the theatre, at an estimated cost of 10,000 pounds. This undertaking is in the capable hands of Melocco Bros., of Annandale, and part of the work is being carried out at their factory, including the manufacture of eight scagliola



columns and pilasters, 30ft. in height, to support the ceiling of the rotunda. These will be similar to the columns erected by this firm in the banking chamber of the State Savings Bank, Sydney. Fourteen columns of golden sienna and serpentine marble will be employed at the back of the stalls, for which work a shipment of forty tons of golden sienna marble has been landed.

Another feature of the State's marble work will be the mosaics adorning the foyers and corridors, and a larger-than-life-size representation of St. George, mounted on his charger, in the act of killing the dragon. This will be placed on the floor of the rotunda.

The facade of the theatre, or rather the shopping block which screens the theatre, may be said to be a modern adaptation of Gothic, xoned at its skyline from the flanking walls to the centre. Surmounting the central tower, the promoters have conceived the idea of erecting an air beacon, the topmost portion of which will be about 230ft. above the street level. It will be on the lines of the famous Lindberg Beacon, on top of the Telephone Building, in Los Angeles, and will flash a beam visible for twenty miles in every direction. Some doubt, however has been expressed as to whether the erection of this beacon will serve aviation in the manner it is intended, a number of experts stating that it would be confusing rather than a guide. Others welcome the idea.

The shopping block is 150ft. in height, and contains twelve floors and two basements. It will contain 150 modern shops, the purposes of which it is intended shall be as varied as possible. There will be commodious lounges and rest rooms for women shoppers, and a creche for children, in the charge of a matron, so that they may be cared for while mother shops. An information bureau is intended to create something better than the ordinary inquiry counter, and a staff is being trained for the purpose. Eight silent lifts will create a new and welcome service for Sydney's noise-racked business people. These will be a feature of the arcade, and the grills will be carried out in Florentine brass work by Wunderlich Ltd.

The theatre will be opened in May next, and the first section of the shopping block is now open for the public to view for themselves the excellent manner in which architect White and those associated with him in the erection of the building have solved the problems confronting them.

In a work of the magnitude of the State Theatre, to the excellence of which so many suppliers and specialists have contributed their share, it is fitting that they should receive due

credit.

The master builders for the theatre section of the building are James Porter and Sons, whilst John Grant and Sons are erecting the office and shopping block section.

Union Cement was supplied to the job. The Southern Blue Metal Quarries supplied some thousands of tons of blue metal. David Mitchell Estate supplied a quantity of lime. The Liverpool Tile and Terra Cotta Coy's 6in. and 4in. terra cotta lumber walling was used extensively. James Sandy and Co. Ltd. supplied 8 tons of Medusa white cement, 4 tons of Atlas white cement, 36 tons of golden sand, 4 ½ tons of Hammer Brand plaster, and a quantity of Morene and British plate glass.

G. M. Skinner Ltd. supplied a quantity of Yu-R-Rite waterproofing compound for waterproofing cement work in two pits for the machinery, basement floor, and the floor of the orchestra pit, this plaster-work being carried out by King Bros. R. F. Higgs and Co. were responsible for many hundreds of Raw plugs which were used by the building contractors and electricians throughout the building.

Five fireproof doors are installed on each floor off the stairway landings, having been supplied by Australian Roller Shutter Works Ltd.

Automatic Sprinklers Ltd. installed the sprinkler system throughout the premises.

## **The State Theatre, Sydney** **AUSTRALIA'S LATEST AND BEST**

Continued from March Issue of "Building"

*An article from a publication, "Building", June 1929*

The manner in which theatre design has changed and progressed, even within the space of a few years, is evidence that we have arrived at a stage in our civilisation when the amusement of the people has to be catered for on a grand and lavish scale. What was good enough for our fathers has been found to be not good enough for us; and, further, it appears that what is good enough for us will not be good enough in a few years for our sons. It is not so long since the little Palace Theatre, in Sydney, with its Moorish design, was considered the last word in theatrical daintiness; but this had to go before the modern clamour for change, together with other older theatres which have been

remodelled or ousted altogether from public favour by such theatres as the Empire, St. James, and the Prince Edward; for nowadays the public can hardly be induced to patronise the theatres which do not, by the beauty of their architecture, invite patronage; hence we find the magnificence of new motion picture theatres that are rising in the chief cities of Australia, standing on a plane of their own in regard to lavishness of interior decoration and beauty of conception.

This collection of modern improvements is represented in the latest examples of Australian motion pictures, upon which Union Theatres Ltd. and Hoyts have spent, during the past three years, and propose to spend, fabulous sums of money.

The enterprises of the former embrace the State Theatre in Sydney: the Melbourne State Theatre: the State Theatre in Adelaide, which will be, when completed, a replica of the Melbourne State Theatre: the Ambassadors, in Perth: and the Tivoli Theatre, in Brisbane.

Among Hoyts' enterprises are the Plaza and Regent, in Melbourne, opened at the beginning of the year; the Regent, proposed in Adelaide; and the Regent, in Brisbane, being erected in conjunction with J. C. Williamson Ltd.

Of these, the latest and greatest triumph is represented in the State Theatre, in Sydney, designed by architect H. E. White, erected by master builders James Porter and Sons, and opened on the 7th inst. by the Acting Premier of New South Wales (E. A. Buttenshaw).

Behind the Gothic facade which forms part of the shell of the theatre and shopping block over it, the theatre is managed in many different styles of architecture, no doubt to the dismay of purists, though one has to remember that luxuriousness, as it is known in the modern theatre is almost inevitably associated with rococo effects.

Entry to the theatre is through the 14th-century Gothic booking hall, with its fan-vaulted ceiling, stated in the souvenir issued by Union Theatres Ltd. to be a reproduction of the ceiling of the famous Henry VII chapel in Westminster Abbey, though a study of the two will show that, apart from the fact that each is fan-vaulted, there is little resemblance.

The walls of the hall are of travertine, with bronze enrichments, and lamps in fourteenth century style, cast in bronze.

A feature of the lighting is the concealed lights in the galleries, and the illuminated tipped pendants of the fan-vaulting, so as to

make this more theatrical and less chapelly. The floor is of French mosaics, with an illuminated clock in the centre.

Over the bronze doors leading from the booking hall to the rotunda annexe are two more-than-life-sized canopied bronze statues of King Arthur and England's patron saint (St. George), whilst between these is a bas relief of St. George fighting the dragon.

At the other end of the hall are cameos representing St. George and the warrior St. Martin giving his cloak to a shivering beggar of alms.

Passing from the booking hall through Florentine doors designed by architect H. E. White, and cast by Wunderlich Ltd. in bronze, one enters the rotunda annexe, carried out in Empire style, and forming a gradual toning down from the Gothic of the booking hall to the classic rotunda.

The dominant note of this annexe is in wedgwood, with the oxidised silver doors and fittings, whilst at the side a kiosk is provided for the convenience of patrons.

From the annexe the scene opens onto the grand and spacious rotunda, which is really the hub of the whole theatre. Here the stately staircases of sienna marble, meeting in a balcony-like landing which gives on to the dress circle, immediately impresses. It is here one finds the first occasion to speculate upon the beautiful in the draped banners, the walls of scagliola or synthetic marble, and verte corona columns (the work of Molocco Bros.) with expansive mirrored walls lending further dignity and charm.

The floor of the rotunda, like that of the booking hall, is of French mosaics in blue, green, and red, by Melocco Bros., St. George and the Dragon being depicted in the centre.

From the gold and ivory dome above, relieved with colourful French murals hangs an immense chandelier.

It is in the rotunda that one feels the monumental scale upon which the theatre has been designed and built, and has time to reflect upon the mistake which was made in not keeping the end wall of the booking hall high enough to create an air of spaciousness and so provide a vista from the street, in order that the magnificence of the rotunda might have been enjoyed and the procession of smartly frocked ladies, as they ascended the ornamental stairs, seen to advantage.



**The staircases in the Rotunda leading up to The Dress Circle whilst access to the Royal Mazzanine Circle is straight ahead up just five steps. Access to the Stalls is on either side of the Royal Mezzanine steps with steps leading down to a lower level.**

In Australia one rarely meets with stately staircases, so that the fullest advantage should have been taken for their display, for contemplation of their beauty in the distance and gradual approach would have contributed more to the impressive power than architecture yields when carried out in the grandiose manner than sudden contact after emerging from a comparatively enclosed route. As it is, a threefold division of exterior box office, annexe, and grand assembly hall (the former two separated from each other by beautiful bronze doors) merely tends to facilitate division and control of the crowd.

The theatre is of an unusual shape, and presented some difficulties in its layout, which difficulties, however, were turned to advantage. They merely emphasised the ingenuity employed in the solution of a problem whereby long flights of steps to any of the three parts of the auditorium, namely, the stalls, the royal

mezzanine circle, and the dress circle, have been almost eliminated in a most satisfactory manner.

The approach to the stalls is down a short flight of steps, whilst the royal mezzanine circle is only five steps above the Market Street entrance and admittance to the dress circle is up the imposing staircase previously described, which forms such a feature of the rotunda, the whole arrangement providing excellent circulation for the movement of crowds. Even before entering the auditorium spaciousness is preserved by foyers to each of the two circles and the stalls, at the rear of which are circular-on-plan picture galleries which maintain the feeling of sumptuousness created throughout. With these provisions, confusion in circulation is nearly impossible.

In the foyers interest attaches to the Craftex wall panelling and silk tapestry by Beard Watson Ltd., whilst in the foyer of the dress circle many interesting features are incorporated, such as the cameo depicting the village of Fujigawa near the foot of Mount Fujiyama.

Leading through the foyer of the mezzanine floor, the outstanding features are the scagliola columns by Melocco Bros., illuminated statuary of musicians, and figures of mythology, figured tapestries vieing in colour effects with cascades of crimson velvet hangings supplied by Beard Watsins' Ltd., and stair handrails drawn in solid bronze by Wunderlich Ltd., in the form of ropes, with cast bronze tassels.

Once in the auditorium, the long, unbroken sweep of the galleries, the rows of comfy seats, and the red carpets, especially designed by the theatre architect; the richness of the walls and coffered ceiling in gold and ivory; the chandeliers, of which there are the great central one, suspended from the dome ceiling, and twelve smaller ones, each in its appointed place around the walls, giving delight to all who contemplate their beauty; the massively-moulded proscenium arches, surmounted by a huge crown, from which the draped pelmet hangs; and the bronze gates on either side of the proscenium as modified examples of the gates at Hapsburg Castle Germany, all invite enjoyment by their fascinating variety of moods, and manners in which these features are displayed. All of them show good manners to each other. Such is the spirit of the theatre; and why should it not be, when people seek the theatre to brighten their dull lives.

*To be continued next month in TOSA News. Editor*



## **Beginnings Continued**

*An excerpt from The Encyclopedia of the American Theatre Organ  
Volume 3 by Preston J. Kaufmann*

"As the Elmira organization was unfortunately broken up and the men scattered, I have had to start over again from the beginning and it has been to you distressingly slow work. Now, however, we have a new organization, comprising some 30 hands, practically complete. Our chief difficulties are shortness of room, the loss of some important drawings (which appear to have been stolen), the remaining want of a few machines, tools and fixtures. In spite of these drawbacks, the organ building has begun in earnest and the bulk of our first organ made in your factory will leave here for [the Ethical Culture job] in New York in a month's time. The men as a body, are settled, contented, and give promise of remaining loyal servants of your firm.

"I have not forgotten for a moment that the instrument chiefly wanted is the first of the stock pattern house Unit Orchestra—nevertheless the only practical way of getting things started has seemed to me to get the men working at something they understand and for which they have most of the necessary drawings, patterns, and designs. On this account I started the men on the organ for the Ethical Culture Society, Central Park West, New York [shipped as Opus 1], and Statler Hotel instrument [for Buffalo, shipped as Opus 2]. Our contract demands the Ethical Culture organ be finished by the 15th of August (fortunately the building is not ready) –and the Statler demands completion by the 30th of November.

"While this work of organization has of course occupied all my time, I have spent evenings and other spare moments on the design of the first stock pattern Hope-Jones Unit Orchestra, with the result that wind chests and other parts will be started in the factory next week.

"There has been a great deal of special designing and contrivance required in connection with this instrument, and the self-playing part is not begun yet. I had to work out an entirely new form of relay [matrix-style] and coupler board, because the old form was altogether too large for incorporation in so compact an instrument as the stock pattern house Unit Orchestra must be. This has meant quite a lot of work and some little experiment, but that is now completed. We are about to patent a diminutive form of combined relay and coupler board that is cheaper and has so



many other advantages over the form previously used that it will be adopted in all our future organs, large and small. I have also designed a new wind chest specially for this stock house instrument. It is two inches less in width than the other.

"All the property purchased from the Hope-Jones Organ Company of Elmira has now been delivered here (except a few little things lost or stolen). I am making out an account that will show the total cost of this property to the firm, delivered and set up in the factory here.

"I am also now establishing a costing system that will accurately indicate the expenditure on each organ turned out, and the labour and material costs of its various parts.

"Already I have proof that in certain directions our costs of production are and will be considerably lower than those obtained in Elmira (in spite of our handicap in having but one-third the floor space [Elmira was about 30,000 square feet]). The fact that building [additional factory space] cannot be faced this year is unfortunate because until it be possible to set up and test each organ in the factory, the cost of assembling and erecting will be five or six times what it should be.

"The question whether the cost of a temporary large shed against the old machine shop would be saved several times over in 12 months, is worthy of consideration. I will make an effort to get one of my old friends to renew his offer of the use of capital—but am not hopeful of success. The offers were made in order to save the Hope-Jones organ industry from extinction. They now feel it has been saved and in strong hands. . . .

*To be continued next month.....*

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## **Some Good News for TOSA Members**

*from Committee Member Pam Lawson*

TOSA member Tom Barber and his wife Cath have reason to celebrate. Their daughter-in-law Kelsey Lee Barber won Bronze in the Javelin throwing in the Tokyo Olympics. Cath and Tom's son, Mike, is Kelsey's coach and husband.

The wonderful young lady had such determination written all over her face in the final deciding throw. To see her throw the javelin, to see her kiss and hug Mike with tears of joy. To see and hear the excitement and emotion which she had in her voice when she was interviewed after the event was another great medal outcome for Kelsey and Australia.

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