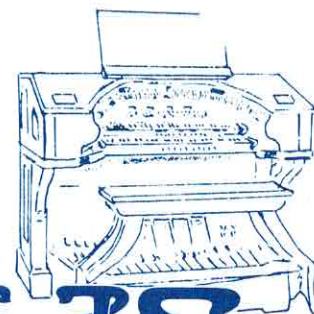


PRICE 40 cents
Volume 18 No. 5. May 1979.

EDITOR.
Chris N. Palmer.
127 Ernest Street, CROWS NEST 2065.
926-534



T.O.S.A. NEWS

THE OFFICIAL PUBLICATION OF THE THEATRE ORGAN SOCIETY OF AUSTRALIA, N.S.W. DIVISION

ADDRESS BOX A584 P.O. SYDNEY SOUTH, 2000

REGISTERED FOR POSTING AS A PERIODICAL—CATEGORY B

PATRON: Ian Davies.

President: Alan Misdale. (525-5554).

Vice President: Frank Ellis. (649-7011), Doug Smith. (750-0917)

Secretary: Ernie Vale. (798-6816). Treasurer: Edna Smith. (529-7379).

Membership Secretary: Ron Smith. (529-7379). Practice Convener: Chris Palmer.

Research and Archives: Ian Cameron. Recording Engineer: Ray Garrett. (869-7247).

Please address all correspondence to: The Secretary, P.O. Box A 584,
SYDNEY SOUTH. 2000.

WHO IS RON RHODE ???

COMING FUNCTIONS!!!!

SATURDAY 5th May 1979.

Home Organ Party

8.00pm.

A home organ party will be held at the home of Dorothy and Arthur CAMELL, 63 Johnstone Street, Peakhurst, beginning at 8.00pm on Saturday 5th May.

Admission is \$2.00 Gents and \$1.50 Ladies who are asked to bring a plate. Inquiries can be made on 539-891.

Home parties or home organ parties can be a most wonderful way of getting to know your various members and the atmosphere is always something that has to be seen to be appreciated.

Please give this party your support.

TUESDAY 15th May 1979.

This will be our first Club night at Marrickville Town Hall and has taken quite an amount of organisation by the various people connected with it.

We hope that the evening will 'fire up' as more of these evenings are planned for the future.

Various members will be playing and it is the type of situation where all of us that have a common interest can join in and discuss the various points of view.

Supper will be served by the ladies FREE OF CHARGE.

Please note that this evening is restricted to Members Only.

PRINTED BY T.O.S.A. PRESS

2...

FRIDAY 1st JUNE. MIDYEAR CABARET.

MARRICKVILLE TOWN HALL. 6.45pm.

SHINE UP YOUR DANCING SHOES!!

Our Mid-Year Frolic is being held on Friday 1st June 1979 at 6.45pm.

Those who have attended previous cabarets will appreciate the wonderful opportunity to enjoy a great night of music-dancing to the pipe organ and entertainment of high quality plus an excellent three course meal for only \$17.50 double, \$8.75 a single.

We suggest those who have not already been to one of these fun nights come along and join in the frivolities so why not make up a party and book now on the form included in this copy of the magazine.

Dress is optional and all you need bring is your own choice of liquid refreshments.

Tickets are not forwarded but if you require confirmation of booking please enclose a self addressed and stamped envelope.

Please note that bookings close on 25th May 1979.

RON RHODE CAN PLAY THE ORGAN.

WEDNESDAY 20th June. QUARTERLY MEETING. 'The Organ Stop' 8.00pm.

Our Quarterly Meeting will take place at 'The Organ Stop', 52 Burwood Road, Burwood at 8.00pm.

Our thanks go to member Joh Congert for allowing us to use his premises for this meeting which is open to all members.

Supper will be served by the Ladies Committee and, at the conclusion of business members will be able to inspect the latest range of instruments that Joh Congert has on display.

SUNDAY 24th June. FREE CONCERT.

MARRICKVILLE TOWN HALL. 2.30pm.

This Concert will be the second free Concert for 1979 and will feature the talents of Noel Smith, Richard James and Janice Wilson and Margaret Hall.

These young artists and artistes have a distinctly modern approach to music and the afternoon should prove to be a most enjoyable one indeed.

Janice Wilson and Noel Smith organise the Sutherland and St. George Family Organ Club, Margaret Hall plays at the Mecca Theatre and Richard James plays at the Regent Theatre Richmond.

LOCAL NEWS.

Vice President Doug Smith is now a grandfather for the second time, the happy event occurred on Saturday 7th April and Doug has been running around ever since, as Doug put it, 'like a chook with it's head chopped off'

CONGRATULATIONS DOUG AND ALSO TO THE PARENTS.

On the sick list for some time now has been our previous Vice President, Herb Wyatt. This news only came to me recently but it does seem that for some time Herb has not been the best and we wish you a speedy recovery Herb. If any member has the time to call and say hullo to Herb Wyatt he would probably love to see you.

FLASHBACKS.

by Ian Cameron.
Research and Archives Officer.

The Marr and Colton Symphonic Registrator Organ.

(Condensed from an article in 'Theatre Organ' by Lloyd E. Klos.)

The Marr & Colton Symphonic Registrator apparently was the brain child of David Marr, President of the Warsaw NY Company, and he filed for a Patent on October 20th, 1926. The Serial Number of the Patent was 142,792 and the device was described as follows:-

"The combination with an organ comprising of a series of stop keys, each controlling a pre-determined selection of stops, of means for visually indicating the tone colour obtained by such selections."

Reduced to it's simplest form, the definition meant that an organist could flip a stop tablet marked 'Mysterious', for example, when the occasion demanded it while accompanying a silent movie such as the 'Phantom of the Opera', and the resulting sound would create the desired mood. Several of the organ's regular voices could be wired in to the 'mysterious' stop to accomplish this.

It takes considerable time between the filing for a Patent and the time it is granted by the US Patent Office. In this case, it took almost four years, with the granting date on June 10th 1930. When one considers that operations at the Marr and Colton plant ceased in the fall of 1932, there apparently were not too many of the Symphonic Registrator organs manufactured. Whoever has a working model, therefore, has a rare gem. As far as is known, only three instruments were manufactured.

So, Patent No. 1,762,274 was granted and the following is taken from Mr. Marrs description of the device, appearing in the Patent's information.

"This invention relates to musical instruments, and more particularly to pipe organs, one object of the invention being to provide an organ having an improved stop mechanism of such character as to make it easy for any organist to quickly select and render the correct tone colours for any desired action, mood or emotion.

" Another object is to provide such a mechanism comprising a means whereby the organist may devote maximum attention to the technical requirements of the composition being performed with a minimum amount of interruption in operating the stop keys. Another object is to provide a stop mechanism of such character that it may be easily and unerringly operated by an organist unfamiliar with the particular combination of stops connected with the stop keys. A further object is to provide an organ stop mechanism so constructed and arranged that as to materially facilitate the operation of the same by an unskilled organist."

What, in actual fact, the Symphonic Registrator was, was a second stop rail placed over the main stop rail with the names of the various effects engraved on the tablets which, when pressed down, brought into operation a combination of stops on the main stop rail which simulated the mood as indicated by the Registrator Stop.

There were some 40 separate registrations and, mechanically, the whole idea was really no different to simply setting a combination piston, the difference, if any, is that the Registrator stops were pre-set whereas the combination piston can be altered at the whim of the organist.

(I have taken the liberty of condensing Mr. Camerons excellent article by quite an amount as it dealt with the exact wording of the original patent application and goes on for quite some time. Ed.)

On the next page I have set out the various combinations.

THE MARR & COLTON SYMPHONIC REGISTRATOR COMBINATIONS.

(This set of combinations is heard on the Marr and Colton formerly housed in the Academy of Music, Lebanon, Pa, The organ is only a 2/6 and one wonders what they may have been on a 36 ranker instead of a 6 ranker. Ed)

<u>REGISTRATOR</u>	<u>PEDAL</u>	<u>ACCOMPANIMENT.</u>	<u>SOLO.</u>
LOVE (Mother)		Tibia 8' Vox 8' Tuba 8' Flute 4'	Tibia 16' Violin 4'
LOVE (Romantic)			Vox 16' Tibia 8' Diapason 8' Piccolo 2'
LOVE (Passion)	Contra Tibia 16	Vox 8' Tuba 8' Flute 4'	Tibia 8' Tuba 8' Flute 4' Tibia 8'
LULLABY	Flute 8'		Vox 8'
QUIETUDE.		Vox 8'	Tibia 16' Flute 4'
JEALOUSY.	Cello 8'	Contra Viol 16' Flute 4'	Tibia 8' Diapason 8' Quint 5 1/3'
HATRED.	Contra Tibia 16' Cello 8'	Tibia 8' Violin 4'	Tuba 8' VDO 8' Flute 4'
ANGER.	Contra Tibia 16' Cello 8'	Tibia 8' Violin 4'	VDO 8' Tuba 8' Flute 4'
EXCITEMENT.	Contra Tibia 16' Flute 8' Cello 8'	Tibia 8' Flute 4'	Diapason 8' Quint 5 1/3' Flute 4' Violin 4'
AGITATION.	Cello 8'	Tuba 8' Vox 8' Flute 4'	Vox 16' Vox 8' VDO 8' Violin 4'
SUSPENSE.	Flute 8' Cello 8'	Vox 8' Tuba 8' Violin 4' Flute 4'	Quint 5 1/3' Violin 4
GARDEN.		Violin 4'	Tibia 8 Vox 8'
WATER.			Piccolo 2' Flute 4'
RURAL.		Flute 4'	Piccolo 2' Tibia 16'
CHILDREN.		Flute 4' Orchestral Bells	Piccolo 2' VDO. 8' Kinura 8' Flute 4' Piccolo 2'

THE MARR & COLTON SYMPHONIC REGISTRATOR COMBINATIONS - from previous page.

<u>REGISTRATIONS.</u>	<u>PEDAL.</u>	<u>ACCOMPINAMENT.</u>	<u>SOLO.</u>
HAPPINESS.			Flute 4' Violin 4' Tuba 8' Vox 8' Quint 5 1/3' Flute 4' Violin 4' Tibia 8'
FESTIVAL.	Contra Tibia 16' Cello 8'	Vox 8' Violin 4''	Vox 8' Tuba 8' Flute 4' Violin 4' Tibia 8'
FOX TROT. (Verse)	Contra Tibia 16 Flute 8' Cello 8'	Tibia 8' Vox 8' Flute 4'	Vox 8' VDO 8' Vox 16 Tibia 8' Vox 8' VDO 8' Tuba 8' Flute 4' Piccolo 2'
FOX TROT. (Chorus)	Contra Tibia 16 Flute 8' Cello 8'	Tibia 8' Vox 8' Flute 4'	Xylophone, Tibia 8' Quint 5 1/3' Tibia 16' Vox 8' Violin 4' Diapason 8' Tibia 8' Vox 16' Vox 8' Kinura 8' VDO 8' Tuba 8' Quint 5 1/3' Flute 4' Violin 4' Piccolo 2'
WALTZ. (Verse).		Vox 8'	Vox 16 Tibia 8' Vox 8' VDO 8' Tuba 8' Quint 5 1/3' Flute 4' Violin 4' Piccolo 2'
WALTZ. (Chorus).	Cello 8'	Vox 8'	Vox 16 Tibia 8' Vox 8' Kinura 8' VDO 8' Tuba 8' Quint 5 1/3' Flute 4' Violin 4' Piccolo 2'
MARCH.	Contra Tibia 16' Flute 8' Cello 8'	Tibia 8' Vox 8' Flute 4'	Vox 16 Tibia 8' Vox 8' Kinura 8' VDO 8' Tuba 8' Quint 5 1/3' Flute 4' Violin 4' Piccolo 2'
ROYALTY.	Contra Tibia 16' Flute 8' Diapason 8' Tuba 8' Cello 8'	Tuba 8' Diapason 8' Flute 4' Octave 4' Clarion 4'	Vox 16 Diapason 8' Tuba 8' Quint 5 1/3' Octave 4' Clarion 4' Piccolo 2' VDO 8'
MYSTERIOUS.		Tuba 8' Violin 4'	Tibia 8' Quint 5 1/3' Flute 4'
GRUESOME.	Contra Tibia 16'	Kinura 8'	Vox 16 Diapason 8 Quint 5 1/3' VDO 8' Vox 8' Violin 8'
NEUTRAL 1.	Cello 8'		Tibia 8' VDO 8'
NEUTRAL 2.	Flute 8'	Vox 8'	Vox 8' Violin 8' Tibia 8' VDO 8'

6...

THE MARR AND COLTON SYMPHONIC REGISTRATOR COMBINATIONS.

REGISTRATION.

PEDAL.

ACCOMPINAMENT.

from previous page.

NEUTRAL 3.

Cello 8'

Tibia 8'

Vox 8'

SOLO.

Vox 8'

VDO 8'

Quint 5 1/3'

Violin 4'

Tibia 16'

Vox 16'

Vox 8'

Diapason 8'

Tibia 8'

VDO 8'

Tuba 8'

Quint 5 1/3'

Octave 4'

Violin 4'

Clarion 4'

Piccolo'

Vox 16'

Diapason 8'

Tibia 8'

Vox 8'

VDO 8'

Tuba 8'

Quint 5 1/3'

Flute 4'

Violin 4'

Twelfth 2 2/3'

Vox 16'

Vox 8'

Diapason 8'

VDO 8'

Tibia 8'

Tuba 8'

Quint 5 1/3'

Flute 4'

Violin 4'

Piccolo 2'

Tibia 8'

VDO 8'

Violin 4'

Vox 16'

Tuba 8'

VDO 8'

Vox 16'

Vox 8'

VDO 8'

Quint 5 1/3'

Flute 4'

Flute 4'

Tibia 16'

Vox 8'

RIOT.

Contra Tibia 16'

Flute 8'

Diapason. 8'

Tuba 8'

Diapason 8'

Octave 4'

FIRE.

Contra Tibia 16'

Flute 8'

Diapason 8'

Cello 8'

Vox 8'

Diapason 8'

Tuba 8'

Flute 4'

STORM.

Contra Tibia 16'

Flute 8'

Diapason 8'

Cello 8'

Vox 8'

Diapason 8'

Tuba 8'

Flute 4'

CHASE.

Contra Tibia 16'

Cello 8'

Octave 4'

Flute 4'

ORIENTAL.

Tibia 8'

SPANISH.

Cello 8'

FUNERAL

SORROW

PATHETIC.

Contra Tibia 16'

Contra Tibia 16'

Tibia 18'

Vox 8'

Please see next page.

THE MARR & COLTON SYMPHONIC REGISTRATOR COMBINATIONS.

from previous page.

<u>REGISTRATION.</u>	<u>PEDAL.</u>	<u>ACCOMPINAMENT.</u>	<u>SOLO.</u>
CATHEDRAL	Contra Tibia 16' Flute 8' Diapason 8'	Tibia 16' Diapason 8' Octave 4' Flute 4'	Vox 16' Diapason 8' Tibia 8' Quint 5 1/3' Octave 4' Flute 4' Piccolo 2'
FULL ORGAN.	Contra Tibia 16' Diapason 8' Flute 8' Tuba 8' Cello 8'	Contra Viol 16' Tibia 8' Diapason 8' Tuba 8' Clarion 4' Violin 4' Octave 4' Flute 4'	Vox 16' Tibia 16' Diapason 16' Tibia 8' Tuba 8' VDO 8' Quint 5 1/3' Violin 4' Flute 4' Octave 4' Clarion 4' Piccolo 2'

(I have already mentioned that I have shortened this article down quite considerably from the original as submitted by Mr. Cameron. The reason for this is largely due to the fact that the original article dealt in great detail with the actual wording of the patent application which, I feel has been adequately summed up by simply saying that the Symphonic Registrator was simply an added stoprail using the various combinations of stops as above. I believe that there are only three of these instruments in existence. One point is that the tremes seemed to be left out of the combinations in all instances. Editor).

RON RHODE GIVES CONCERTS ON THE ORGAN!!!

New Members.

Mr. Paul Levy of Enfield, Robert and Zella Johnston of Merrylands, Donald and Thelma Riley of Ingleburn, William and Conelia Vanderman of St. Marys, Mr & Mrs E. Boyle of Wollongong, Bill and Alwyn Long of Cronulla and Kevin Tetley of Bega.

WE HOPE YOU HAVE A LONG AND A HAPPY MEMBERSHIP !

MARRICKVILLE WURLITZER.

Well, our former 2/10 is now a full 2/11 with the new Post Horn installed in the Main Chamber and fully operative.

In the design of the chest provision was made for a Ventil which shuts off the air to the chest in the unlikely event of a cipher. Our Wurlitzer has a switch mounted just inside the right hand cheek of the console for the purpose of shutting off the air to the chest should a cipher occur on the Post Horn rank.

The effect of operating the switch makes the Post Horn Posthumous!!!

Congratulations to the working party for the fine condition of the organ which is a pleasure to play in every respect.

A PLEASANT AND INTERESTING VISIT.by Doug Smith.

During a recent business trip to Gosford in January of this year, I was invited to visit the home of a Mr. Howard Maugham at East Gosford to hear and play a ne Conn Model 652 Theatre Organ.

Howard Maugham is a unique figure from the past in the organ world, and commenced piano lessons at the age of seven years. Through his parents connections with Union Theatres, Howard had the good fortune to meet Mr. Eddie Horton, the first organist at the Prince Edward Theatre who taught him to play the organ.

As time progressed, Howard Maugham became assistant organist to the late Idwal Jenkins at the Kings Theatre, Gordon, where an Eight Rank, Two Manual Christie was installed.

Howard has resided at Gosford for the last 30 years and has been teaching piano and organ ever since.

The installation of his two organs Conn 651 and 652 is a technical achievement I must say.

Firstly, a special room was added to the house. Both the organs speak through four tone cabinets, (2 x 710 and 2 x 600), strictly for tibias. Percussion on both instruments go through two sets of pipes on the back wall, and comprehensive voices go through other sets of pipes on opposite walls, a total of 24 sets of pipes including four sets of the largest pipes.

A separate amplifier was built, (200 watts RMS), to supply power to both instruments with a changeover switch so either console can be used.

Also present are three other organs of various makes plus a piano.

The 'full' sound created by all the cabinets and pipes is tremendous, and has to be heard to be believed. I played the 652 and the voices all came through very rich and true, the Post Horn being very good indeed with a true 'bite' comparable to the real thing.

The Conn Organisation consider this to be the largest home installation, (of Conn), in Australia.

Well, they say that travel improves your mind, I agree that my mind is still recovering from this trip!

FROM DOUG SMITH. Vice President.

Dear Members.....

Whilst the following subject may not be very entertaining to some members, the need has been recognized to bring By-Law 26, (Winding Up), of our Constitution up to date, to cover our present greatest asset, the Capitol WurliTzer.

Following discussion with our legal adviser, Mr. Rod Blackmore, we agree that we should work towards passing an amendment at the Annual General Meeting in November 1979. Even if a lease of the Capitol organ is approved by members and signed, it will not be effective until January 1980, and we don't seem to be in danger of winding-up before then!!

It would be fruitful, however, for all members to develop a philosophy of what they would want to see happen if the Society was wound up; that philosophy could form then the basis of the amendment to be put in November 1979.

The philosophy that Mr. Blackmore and myself agree upon and would encourage others to share is that winding-up, no member should gain financially or by coming into possession of any theatre pipe organ the Society may own. Whilst it may seem fair that many members have put years of unpaid work into the Society and should benefit if the Society is wound up, in reality if that were

from previous page

done, many who have worked hard for the Society in the past would go unrewarded, and many who have done nothing for the Society would gain much, perhaps at the cost only of that current year's subscription!

At the Committee Meeting held on Monday 5th March 1979, I put forward the following Notice of Motion:-

CLAUSE 26. First Part of Clause which deals with calling an extraordinary meeting to stand.

"The decision to wind up the activities and affairs of the Society can only be made by at least two thirds, (2/3), of the members present and entitled to vote at such an Extraordinary Meeting. In the event of a decision to wind-up the Society being made, the meeting may appoint trustees with the the following duties and powers:-

- (a) to hold in trust subject to the remaining provisions of this clause, all organs, moneys, other property and assets belonging to the Society,
- (b) to perform the rights and obligations of the Society under any agreement existing between the Society and any person or persons at the date of winding up until the expiry of such agreement,
- (c) to realise the reasonable value of all such property and assets, (other than theatre pipe organs), and utilise the proceeds together with moneys belonging to the Society and any income which the Society may be entitled, in maintaining any theatre organ or organs owned or controlled by the Society, and in the Society's outstanding debts,
- (d) to ultimately vest in any public body any theatre pipe organ freely owned by the Society on condition that such organ not be sold or otherwise disposed of within the space of twenty five (25) years; any moneys remaining at the time of such vesting to be utilised in installation, continued maintenance or other costs reasonably incurred to accomplish such vesting."

* * * * *

Clause 24 of the Constitution states that our By-Laws may be amended at the Annual General Meeting, (or sooner at a Special Meeting if called for), when a majority vote is taken.

You therefore have quite a length of time to study this amendment proposal and think about how it will help your Society or otherwise, then voice your thoughts on this subject at the Annual General Meeting during November, this year.

yours sincerely
Douglas T. Smith.
Vice President, 1979.

PRACTICE AT MARRICKVILLE TOWN HALL.

In previous issues I have requested that persons interested in either continuing to practice at either the same or amended times, and persons wishing to be able to practice to please write in as there are several changes to be made with the Practice List.

So far the response has been quite poor and I am extending to the end of May this rescheduling.

This rescheduling is only necessary because so many of the people on the list are not turning up to practice and are not notifying anybody at all.

10.....

REQUESTS FROM MEMBERS.

Stephen Bosanquet, 8 Burleigh St, Lindfield, would like to obtain by either buying or selling the following gramophone records:-

John Duffy at the Wurlitzer Organ.

Buddy Cole at the organ,

Dick Schrum at Wurlitzer organ.

Jesse Crawford playing the Robert Morton organ only.

Vic Hammett at the 3/15 Dendy Wurlitzer organ.

If anyone can help Stephen, would they please contact him direct at the abovementioned address or by telephoning 464583.

WHAT IS LARGE?, THE LARGEST?, BIG, and the BIGGEST?.

I have some material to publish concerning various organs such as the Radio City Music Hall Wurlitzer, the Midmer Losh Atlantic City organ, the Wanamaker GrandCourt Organ and so on.

The largest organ in the world, according to the Oxford Companion to Music, states that the Worlds Largest Organ is in Atlantic City and this is a 7/455 built by Midmer Losh. I point out here that Midmer Losh was only a very small company and the vast majority of the work was subcontracted out to the Moller Co, a much larger firm of well established organ builders.

The Wanamaker Grand Court Organ however, whilst only having 6 manuals has 469 ranks of pipes which would theoretically make the palette of sound far greater than the instrument at Atlantic City.

The Radio City Music Hall Wurlitzer is a 4/58 by comparison.

Large therefore can be a variable thing as can the word big. For instance, the Tibia rank at Marrickville is a smaller scale than the Tibia rank on the ex Capitol Wurlitzer and would produce a different Tibia sound by virtue of this fact. The Atlantic City organ has straight 64' pedal pipes whereas there does not appear to be any mention of a 64' pedal stop on the Wanamaker Store organ and yet the instrument has another 14 ranks of pipes.

Let us look at this another way, a small spinet organ with a modest output becomes a horse of another colour when a tone cabinet is connected, all of a sudden it is a different ball game and, in one respect, the spinet with the tone cabinet would be superior to the console instrument without the cabinet and yet at the same time whilst the sound would have been reinforced and given quality, the stop list would not have been changed at all!

The Wurlitzer at Marrickville Town Hall is a 2/10 and yet, by virtue of the installation, the acoustics of the hall etc., has been acclaimed by many overseas artists as being the equivalent of something much larger on specification.

The Sydney Towh Hall organ and the Atlantic City organ are the only two instruments in the world that have the 64' pedal stop and yet the Sydney Town Hall instrument only has 127 stops.

The question is quite a complex one and I would refer the reader to an article which appeared earlier in this issue concerning the twin Conn installation. This particular installation is regarded as large and probably the biggest put in by Conn and yet it is really many additions to what is basically a console organ which, with nothing added to it sounds very good.

The reason for this article is to provoke some thought in this direction so that in future articles when something is mentioned as being the largest or the biggest one is able to think, and question, in what context?

bye for now.....