

T.O.S.A. NEWS

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

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Volume 13 Number 10

SOCIETY DIRECTORY

October, 1975.

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WHAT'S ON IN OCTOBER

19th October, Sunday 2.30 p.m. At Marrickville Town Hall a free Sunday Afternoon Concert featuring our very popular member David Parsons at the console of the Wurlitzer organ. This concert presents itself as a bonus in these days of inflation as admission to an afternoon's entertainment of the type that David presents free of charge is a rare event.

21st October, Tuesday 8.00 p.m. A home organ party featuring Ray Thornley playing at Dan Cohen's home on his 3 manual Thomas Trianon. Phone early on 661 5937 for reservations. The address is 43 Rodman Avenue, Maroubra. A charge of \$1.50 for gents and \$1.00 for ladies will be applied to the Capitol Organ Fund and ladies are requested to bring a plate to assist with supper.

23rd October, Thursday 8.00 p.m. featuring Eric Smith on the organ in Sydney Town Hall, playing a private concert for members of the Organ Society and the Theatre Organ Society with a programme of classics and light music.'

25th October, Saturday, 8.00 p.m. Eric Smith plays to the film 'Son of the Shiek' at Ritchie Willis' during a Roaring 20's evening. Phone early for your reservation on 57 3581 as seating is limited.

Registered with the G.P.O. for posting as a periodical-
Category B

DATES FOR YOUR DIARY

16th November, Sunday 2.30 At Marrickville Town Hall the Theatre Organ Society of Australia has much pleasure in presenting Philippine born organiste Edith Dizon. Mrs. Dizon a recipient of music grants from the US State Department and the West German Music Council has given organ concerts in Manila, Tokyo, Washington, Los Angeles, Chicago, for TOSA in Melbourne and Adelaide and this will be her first concert for the NSW Division.

26th November, Wednesday 7 p.m. starts our annual Christmas Cabaret crammed full of food, fun and frivolity. The sherries and biscuits will be served at 7 p.m. so don't be late.

The evening will start to swing with a dance bracket played on the mighty Wurlitzer by Ian Davies, our own 'Mr. Marrickville'. This will be followed by a delightful 3 course meal served at 7.45 p.m.

A top line novelty act from the club circuit has been engaged to add to your nights enjoyment. For a touch of nostalgia we will again include, by popular request, the song slide segment. All of this and more for only \$12.00 Double and \$6.50 single, dress optional.

Don't forget your 'Esky' with your liquid requirements. Make it a night to remember - this function is open to members and their friends so bring a party, no matter how big, we can accomodate them.

Don't be disappointed book early on the form attached. Please inform us, with whom you wish to be seated. Tables seat 16.

Forward bookings to Mrs. P. Tooker, 9 Blanche Street, Belfield 2191,

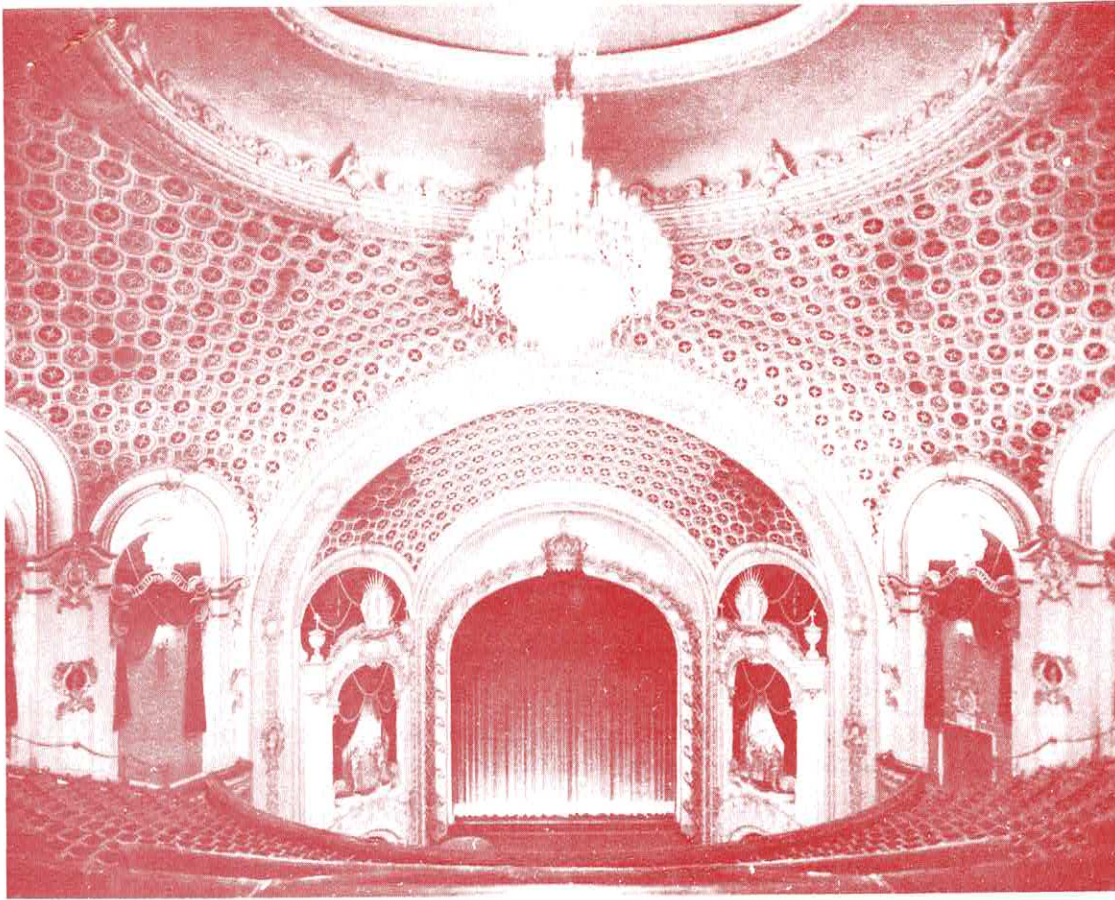
Bookings must be in by 18th November, 1975. Please make all cheques payable to TOSA Not Mrs. Tooker. Any enquiries? Please telephone Mrs. Tooker 642 6086 Mrs. Lawson 56 3775.

ANNUAL GENERAL MEETING:

The arrangements for the venue for our Annual General Meeting at the time of going to press are still tentative and will not be confirmed until a Parish Council Meeting, which has yet to occur but the proposed arrangements are that the meeting is to be held in the Burwood Congregational Church on Thursday 27 or Friday 28th November at the conclusion of the business meeting we will listen to our member, David Sacre, play on the 2/10 Wurlitzer formerly installed in the Savoy Theatre Hurstville, and the King's Cross theatre. Final arrangements will be announced in next month's newsheet. In last month's newsheet on page 19 there was for your convenience and use a committee and executive nomination form which must be completed by the nominator and nominee and returned to the address thereon before 16th October, to comply with the Society's Constitution. This is a serious matter and requires your careful consideration and attendance at the Annual General Meeting.

It is proposed this year to allow Postal votes to take place for positions on the Society's executive for those people unable to attend and there will be more information in next month's newsheet.

The positions for which nominations are required, which automatically become vacant at the time of the Annual General meeting are, President, 2 Vice-Presidents, Secretary, Treasurer, Six Committee members and TOSA News Editor. Bearing in mind that we have the National Convention in Sydney next year it is essential that we have working on behalf of the Society a most energetic team all pulling in the one direction for the benefit of us all as we want this to be the best Convention ever!



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The Story of the State

It is given in life to very few men to dream a magnificent dream—
then to MAKE that dream come true. One such man was
Stuart Frank Doyle, and the dream he created stands as a
monument to his memory—the State Theatre, Sydney.

Acclaimed world wide as one of the most beautiful
cinemas ever built, the State Theatre has been classified by
the National Trust of Australia (New South Wales Division)
as...“a building having great historical significance and high
architectural quality, the preservation of which is regarded
as essential to the heritage of the state.”

PHOTOGRAPH ON PREVIOUS PAGE is from the booklet printed at the time of the opening of the Sydney Opera House to commemorate that event and is still available from the State Theatre, 49 Market Street, Sydney at 30¢ each. The State Theatre contains the last remaining Wurlitzer Organ in its original home in Australia.

NOTICE OF MOTION

It is proposed that BY-LAW No. 16 have the word November altered to January then it will read:

The Annual Business meeting shall be held during the month of January each year, etc.

It is proposed that BY-LAW No. 6 be altered to read as follows:

A Patron may be elected and remain in such office until he indicates his desire to resign.

A further direction in reference to the Annual General Meeting is given relative to Honorary Members and this is that at the time of nominations any member wishing to nominate a member for Honorary Membership must submit this application in writing to the Committee for consideration. Such nominations must be accompanied by evidence of suitability.

CONVENTION-THE **FUNTASTIC** FIFTH IN SYDNEY 1976

As a preliminary indication of the proposed entertainment which could take place during our 1976 National Convention, consider the possibilities in the Sydney area of four Wurlitzers and an English Christie in its original condition, the magnificent Sydney Harbour, our great Hotel Restaurants for feasting and including our wealth of local talent. Make your arrangements to be in Sydney for Easter, 1976.

LOCAL ORGANISTS CONCERT PROGRAMMES

We have news from Eric Smith that on Saturday, October 18th there will be a nostalgia movie night at the Lyceum Theatre featuring, a personal appearance of Bill Collins and leading TV artists with Bill Schumacher at the Console of the 2/10 Christie Organ. The film will be San Francisco, starring Jeanette McDonald, Clark Gable, Spencer Tracy.

Sunday 19th October Eric Smith and Robert Broughall will play on the 4/22 Wurlitzer in Moorrabbin Town Hall,

Thursday 23rd October (as advertised Page 2.) admission will be \$2.00 to any part of the Town Hall, proceeds will be applied to the Central Methodist Mission and the musical fare will include the piano played by Leonie Palmero and will feature the first movement of the piano concerto in A minor by Grieg for Piano and Organ.

Reubert Hayes will be playing at the following locations in October and November 6th November, 6.15pm Miranda Fair 7th November, 11.30am and 1.30pm, Miranda Fair - 20th November, Carlingford Court, - 22nd November, 9.30am, Blacktown Westfield - 12th October, 2.30 p.m. Cherry Park, Kurrajong.

QUARTERLY MEETING - SEPTEMBER

During the month we were the guests of the organ retailing home of Flanagan and Winter where a Society Business Meeting took the first half of the evening and much interesting discussion took place.

After the business meeting had been completed we were then entertained by Les Flanagan and the boys and girls of the Family Organ Club and much interesting new talent was apparent. Our thanks to Flanagan and Winter for the use of their premises and congratulations to the young folk who exhibited so much talent.

RECORD REVIEW

FAVORITES OF THE FORCES SING-SONG - REUBERT HAYES AT THE ORGAN

M7 RECORDS No. MLX 094

With most of the Western world currently wallowing in a wave of musical "nostalgia", it was only to be expected that ere long the theatre organ would take its rightful place in this return to memoryland for all those with secret yearnings for the music of the 20's, 30's and 40's with its sentimental appeal and lyrics which actually made sense. Today's 'crash, bang, sock it to me' kind of music is no substitute for the well remembered hits of great stars of the calibre of Glenn Millar, Tommy Dorsey, Vera Lynn or the Andrews Sisters with their accent on things romantic. After all, one can't get romantic with music that's frantic - as today's music is. It is therefore not surprising to find that Reubert Hayes has dusted off the many memories of his wartime years as organist at Hoyts Regent Theatre Brisbane, and released an LP of the songs that he broadcast nationally each Sunday night at 6.35 pm 'live' from the theatre with a packed house of service men almost lifting the roof off, as they joined Reubert in his weekly broadcast of 'Favourites of the Forces'. Although this disc was not recorded in the Brisbane Regent and therefore lacks the mighty Wurlitzer of that famous house, it nevertheless is a close approach to the authentic sound, especially in the opening track. The organ used is a Rodgers "Century" three manual Theatre organ specially set up in the Civic Theatre, Newcastle in April this year, and under Reubert's precise fingers, it gives a very good account of itself.-

All the Wartime favourites are there including 'Take Me Back to Dear Old Blighty', 'Anchors Aweigh', 'Marines Hymn', 'Lili Marlene', 'Roll out the Barrell', 'White Cliffs of Dover' and ending with Reubert's theme 'Beyond the Blue Horizon'.

Reubert Hayes, always a perfectionist has made quite sure that his styling and arrangements are exactly what one would have heard in the Brisbane Regent of the war years, and the stereo recording is of first class quality with good separation of the channels.

Those old enough to remember the Theatre Organ sounds of the war years will derive endless hours of nostalgia from this latest record by Reubert Hayes, and for those not old enough to remember them, here is a great introduction to the days when the Wurlitzer in a Cinema was a way of life for tens of thousands of movie-goers.

FRANK ELLIS.

NATIONAL TRUST EVENING

We have been advised by a member that the National Trust is holding an illustrated lecture night entitled 'Picture Palaces' which is open to members and friends. It is to be on 27th October at St. James Hall, Philip Street at 7.45 a charge of 80¢ is to be made and a light supper served. For those of you interested in attending you had quickly become a member or pal up with someone who is as it sounds like a very interesting evening.



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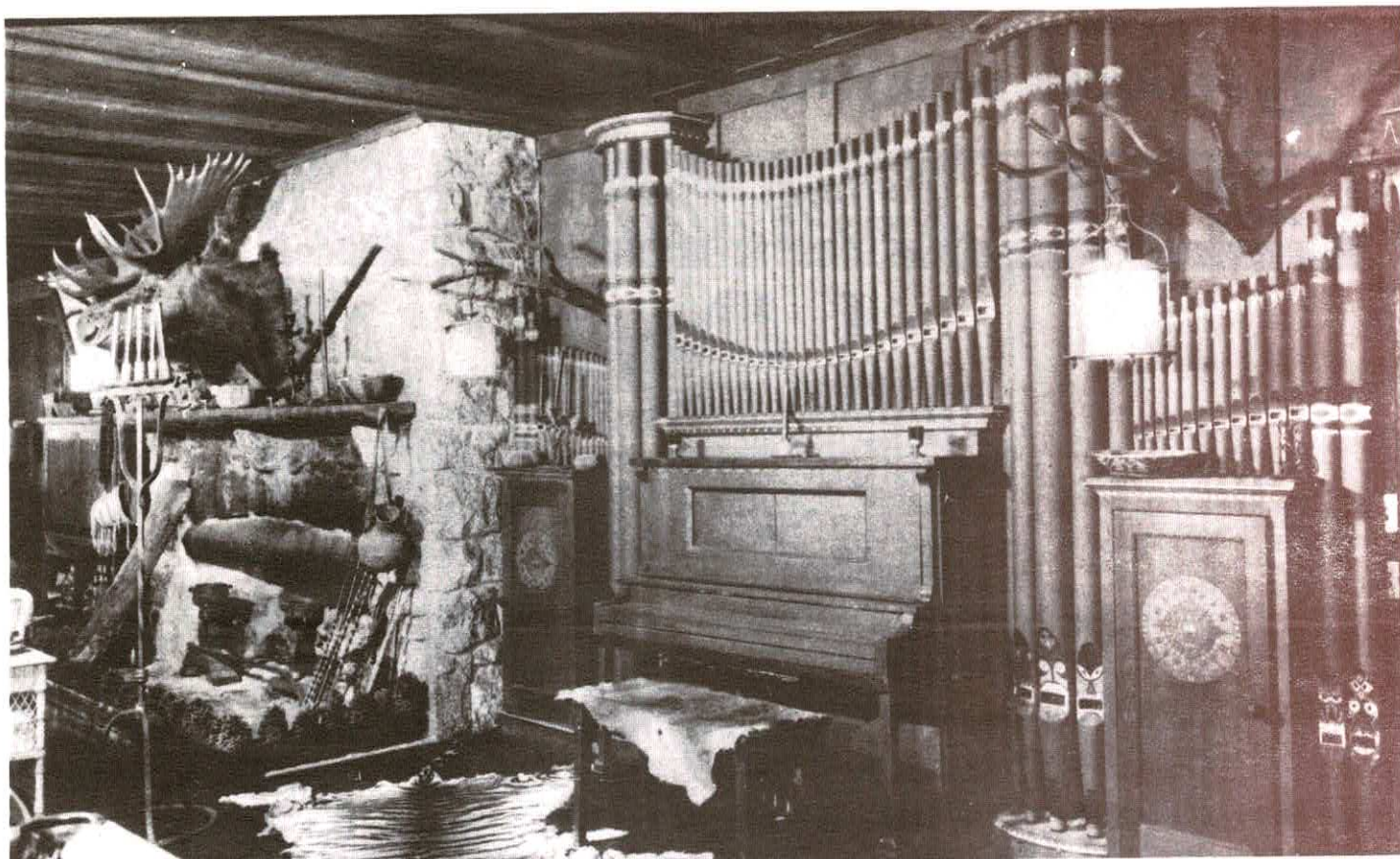
THE U.S. ORGAN

The organ is an affair of several hundred thousand parts, two hundred to fifteen thousand pipes, from one to six keyboards (including that for the feet), and from ten to a thousand stops. To describe the instrument of any one manufacturer is therefore an impossibility, but if the Aeolian organ can be briefly characterized it is by the word "American". As the new World is notoriously polyglot, so does Aeolian embrace many extremes of organ tone in its ample musical arms. For this very reason, perhaps, its organs are considered somewhat uninteresting by proponents of the English school, who have very definite ideas about what is good and what is bad. But this Aeolian organ, like the nation whose millionaires it supplies with music, is a colossus unshackled by esthetic formulas. It is the direct descendant of the revered Roosevelt Organ Works, owned by Hilbourne and Frank Roosevelt, early American organ-builders and first cousins to the late President. After thirty years of catering to the musical tastes of tycoons, that is to say, after developing an orchestral tonal design very rich in the more sentimental stops, they invited Leslie N. Leet of the conservative Skinner Co. to join them, and they began to build church organs. Thus their technique is adaptable to all demands although, on the one hand, the ultra-conservatives are not entirely satisfied with this organ, and on the other the Wurlitzer tonal ideas are more progressive. The Aeolian factory capacity is ten or eleven organs a month and while the company publishes no statements, a fair estimate of its gross business under high pressure conditions would be in the neighbourhood of \$1,250,000 a year. The summer of 1930 was rather a ghastly time for Aeolian, as it was for all other organ manufacturers; but quite recently their business has picked up, large contracts have been signed with Duke, Vanderbilt and Syracuse Universities. Superintendent Leet, who manages the Aeolian factory in Garwood, New Jersey, is a person of some remark. His talents are by no means confined to the designing of church organs, in which he was trained,

for his hobby is musical instruments, of which he owns fifty different kinds. He is able to play all of them. Musician, mechanic, engineer, scientist, and manager, if he is not at the executive's desk, he will be found in his private soundproof laboratory developing a more accurate imitation of a brass trumpet or even of a musette; or if not thus occupied, may be found performing the duties of an organist at one of several churches in the vicinity of Garwood -- a personality quite as universal as the organ he makes.

Having specialized on residence organs, Aeolian was a pioneer in the matter of mechanical players, and has built up one of the largest libraries of any manufacturer, containing over 2,000 rolls, the listing of which fills several found volumes. The matter of library rolls represents a large frozen investment for organ-builders, and since the rolls of no two manufacturers are interchangeable, they are quite vital to sales. Besides its library, Aeolian specializes on problems of space, being able to cram thousands of pipes into the most ingenious places - a practice which is, however, not conducive to the best organ tone. One of their cleverest jobs in the duplex apartment of Organist Archer Gibson on West Eightysixth Street, Manhattan, which is equipped with a large Aeolian of about fifty ranks of pipes controlled by ninety one stops. The pipes are installed all over the house, in the music room itself, the dining room, the hall the bedrooms upstairs the closets, even the bathrooms, so that when he plays majestic music seems to pour in on him from all directions. The price of residence organs, whether Aeolian or otherwise (with reproducing attachments) ranges from \$5,000 or \$6,000 to somewhat indefinite upper regions around \$300,000 or even higher. Aeolian prices, like those of Wurlitzer are 5 to 6 per cent above the average. Some of their more noted installations have been, aside from the du Pont organ, those for Charles M. Schwab, Felix M. Warburg, William K. Vanderbilt, the John D. Rockefeller, senior and junior, Mrs. H. McKay Twombly, Andrew W. Mellon, and Edsel Ford. By contrast to the freedom of musical ideas as expressed by Aeolian, there is the organ that has been developed by Ernest M. Skinner, sixty-five-year-old vice president of the Skinner Organ Co., and undoubtedly the dean of American builders. This company, with factory in Boston, installs about sixty organs a year, mostly in churches, such as Manhattan's St. Thomas's and St. Bartholomew's. Gross business is normally about \$1,500,000. For those who prefer conservative tonal-design, Skinner has also installed important residence organs, notably for Arthur Curtiss James, Dudley, S. Blossom, and Robert Law. They have built most of the nation's university organs, such as those at Princeton, Harvard, Chicago, and Wellesley. Mr. Skinner has devoted his entire life to the organ, and having weathered the turbulent revolution that occurred in the early part of this century, has achieved his present conservative position. But in order to understand what his position is, and what kind of organ he builds, it is necessary to delve a little into organ esthetics.

Of all the hundreds of possible sounds or tones that the organ produce there is only one which is not imitative. This particular one is the diapason, and it is to the organ what the gut string is to the violin. It alone is truly "organ" - all else is but the organ's version of the violin, the clarinet, the flute, the trumpet, the bassoon, the human voice, and so forth. (The imitation of the human voice, called vox humana, is the least imitative of imitative stops and may be thought of as distinctive of the organ. It is tremendously popular with the public, anathema to conservative organists. One of Manhattan's leading church organists calls it, not vox humana but "nux vomica" A similar exception is the tibia, which has no counterpart in the orchestra.) The term "diapason" is derived from the Greek words "dia" and "Panta" meaning "through" and "all" and this quality of permeating every stop in the organ is



perhaps the best description that can be given of it in words. It might also be described as that stop at the sound of which the average husband at a recital begins to feel bored. It is stately and is not excessively loud. It should not be blown with much pressure; it is not sentimental; it certainly does not jazz. The best diapason has a dignified strength - a kind of steely quality parallel architecturally with a Gothic nave, and its most suitable expression is that of ascetic religious ecstasy. It is not what is called a "colour" stop, but rather a structural stop, a skeleton around which a variegated body of expression can be built. A good diapason has more audible overtones, or upper partials, than a flute, but fewer than a violin, and far fewer than the human voice. Consequently, the best conservative practice intensifies the upper partials by the addition of artificial harmonics or "mixtures" which form a kind of superstructure to the fundamental tone, and since some are discordant make it sharper and more brilliant. The conservative organ is divided into several major divisions such as great, swell, choir, solo, and pedal. The great organ comprises the main body of the instrument and it is there that one looks for the builder's fundamental ideas. For instance, the great organ of the Newberry Memorial Organ at Yale, recently reconstructed by Skinner, has thirteen stops devoted to diapasons their mixtures octaves and harmonics - this out of a total of twenty-eight stops for the entire division; the Wurlitzer installation in St. Paul's Cathedral, Buffalo with a total of seventeen stops in the great organ, has but three diapason stops and no mixtures whatever, it has two tibias - a colourful stop, peculiarly lacking in harmonics, which the great organ at Yale avoids entirely. Obviously, the fundamental tone of each of these instruments is quite different. Those impressive pipes set high in the chancel of a church are usually, if not imitations, the pipes of the great organ. To the diapasons of the great, conservative practice adds a flute or two and a family of trumpets.

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FEATURES.

SOLO VOICE AND CONTROLS:

Flute Section: 16' - 8' - 5' 4" - 4' - 2' 8" - 2' Flute cancel - Flute volume sliding control.

Orchestra Section: Bourdon 16' - Clarinet 8' - Trumpet 8' - Oboe 8' - Violin 4' - Clarinet 4' - Salicet 4' - Quint 2' 8" Fifteenth 2' - Piccolo 2' - Orchestra cancel - Orchestra volume sliding control.

Sustain: Preset sustain voices for Piano, Bar Piano and clavichord Sustain short/long - sustain volume sliding control.

Percussion: Flute section percussion - Orchestra section percussion, plus percussion on 8' - 4' - 2' 8" - 2' percussion short/long repeat on/off - percussion volume sliding control - repeat speed sliding control.

Accompaniment Voices and Controls: Trombone 8' - Clarinet 8' - Tibia 4' - Horn 4' - Oboe 4' - Tibia 2' - Shart 2'.

Pedal Board Voices and Controls: Suobass 16' - Clarinet 16' - Clarinet 8' - Strings 8' - Sustain control - pedal volume control.

Tremulants: Vibrato on/off - vibramagic on/off (delayed vibrato starting) Vibrato speed and intensity controls.

Leslie: Leslie on/off - Tremolo/Corale.

Reverb: Reverb on/off - short/long.

Transposer: This is an EKO exclusive, it will automatically change key by pushing a button.

General: Power on/off - pilot light - bright and mellow tone control switch - expression pedal - switches for preset voicing combinations. INPUT & OUTPUT for external connections on amplifier, additional accessories.

ILLUSTRATIONS INCORPORATED IN THE U.S. ORGAN

Page 7: Most progressive of American Organ builders is the Rudolph Wurlitzer Mfg. Co. of North Tonawanda, New York they emphasize orchestral effects - these are their brass trumpets and saxophones - subtle slender horns, amazingly realistic in tone.

Page 9: The King of instruments in the Woolly West....

Lover of the unusual, Cecil B. De Mille has a Wurlitzer in his mansionesque Paradise Ranch, Little Tejunga Canon, Los Angeles County, California. From the Sierra Madre Mountains, the Wurlitzer tone rolls forth accompanied by glockenspiel, xylophone, cathedral chimes, harp, bells, kettle drums and cymbals.

THIS ARTICLE WILL BE CONTINUED IN THE NOVEMBER EDITION.

ORGAN SPY

Peter Held has been heard playing at the Fiddlers Three Restaurant, Cremorne - assisting Valda Lang and Neil Taylor at the National Organ.

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THE KINGS THEATRE, GORDON, 2/8 CHRISTIE ORGAN
(Researched by Charles Cohen & Rod Blackmore)

EVOLUTION FROM "GORDON" TO "KINGS" THEATRE:

The demolition of the old "Empire" and the construction of the new Gordon Theatre was undertaken by the Hancocks, but their association with the theatre did not last long after that and after a relatively short period it was taken over by a new management. This was to be a period of changes of management, none of which lasted very long, until the theatre came under the managership of Rus Garling. Under his management, three important events took place - (1) the theatre was completely renovated (2) it was re-named the "Kings Theatre" and (3) a theatre organ was installed.

The renovation of the theatre involved considerable re-designing, particularly around the proscenium area. Originally the proscenium was curved and latticed. Van Breda and Vaughan, the architects, introduced pronounced verticle motifs and the lighting and colour scheme was substantially changed. The finished product was an ultra modern and very handsome structure.

The re-naming of the theatre as the "Kings" Theatre involves a consideration of the Kings Theatres Pty. Ltd., as a whole. However, it has to be borne in mind that, although taking the name of "Kings", the theatre was owned and operated by Rus Garling. "Kings", Gordon, was independent of all other theatres in the Kings Theatre Group, although designed by the same architects.

The Kings Theatre Group were formed by Guy Crick, an architect, and George Webster an experienced theatre man, and were designated Kings Theatre Pty. Ltd., Their policy was to organise in different suburbs, either to modernise old theatres (e.g. Lindfield), or to build new ones (e.g. Chatswood).

An interesting feature of the Kings group was that the whole circuit consisted of a series of theatres, each owned by local companies. The Kings group held some of the shares but local interests were able, and in fact encouraged, to buy shares in their local theatre.

So to be able to assess the role of the Gordon "Kings" theatre, one would have to bear in mind that, while bearing the name of a Kings theatre, it was something of a theatrical maverick.

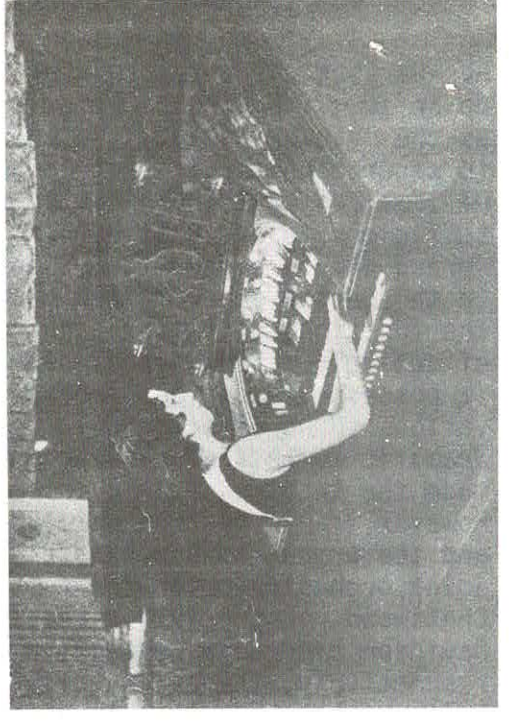
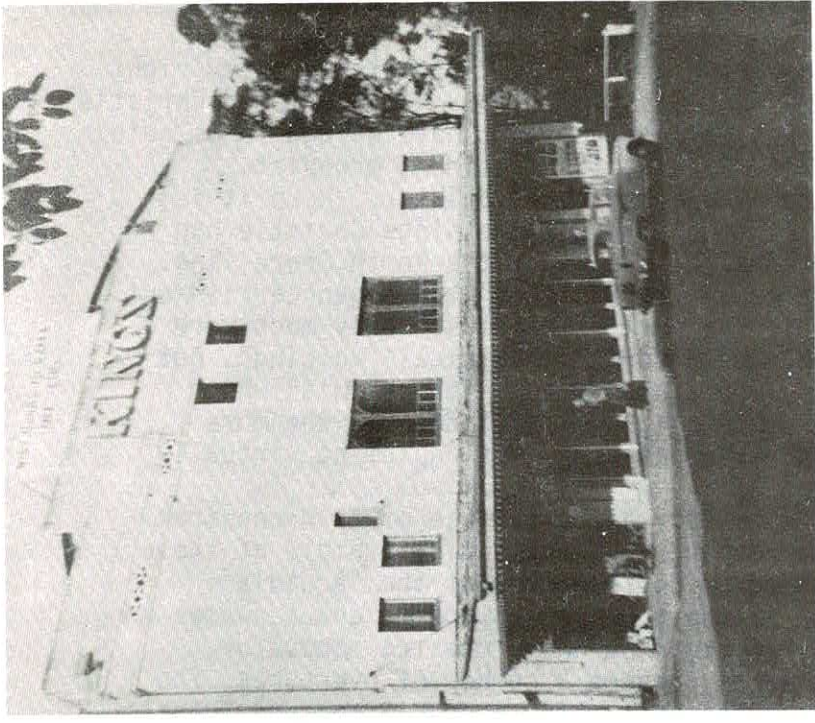
THE NEW 2/8 CHRISTIE ORGAN:

One evening in 1928, Rus Garling came on to the stage, and after a few pleasantries, announced that the theatre would soon be housing a new 7,800 British organ. This immediately ruled out the American Wurlitzer, and much interest was roused in the organ and curiosity as to what it might be.

The earlier organs had been 2/10 Wurlitzers in the "Prince Edward", "Arcadia" and "Kings Cross" theatres. At close on £10,000, many theatre owners and managers did not feel like spending so much on an organ if they could find a cheaper one that did the job at a few thousand pounds less.

The "Victory" theatre, Kogarah, set a lead by installing a 2/7 Christie organ. This organ was both much smaller and much cheaper than the 2/10 Wurlitzers - but it did not take long for both theatre proprietors and the general public to discover that what it lacked in size and saved in price, it more than made up in sweetness of tone. The "Victory's" 'silver-toned Christie' gradually became known throughout the length and breadth of Sydney, and it would hardly be an exaggeration to describe it as one of the most popular organs in the Metropolitan area.

Given the "Victory's" lead, others were bound to follow. Rus Garling settled for a 2/8 Christie organ and it was not long before the general public was being invited to hear the magnificent £7,800 Christie organ in the Gordon "Kings" Theatre.



Rus Garling was very proud of his new organ and in point of fact had every right to be so. The Gordon Christie proved to be just as much a "silver toned Christie" as the "Victory's" at Kogarah. And Rus Garling was fortunate enough to be able to secure the services of Idwal Jenkins as his first resident organist.

Of Idwal Jenkins and his stay at Gordon more can be said later. Here it is sufficient to say that before long the reputation of the Kings Christie had spread and it became the pride of the Northern part of the North Shore line. In the period prior to the installation of the "talkies" the organ carried out the functions of the original piano in the earlier cinemas - only much more effectively. It was equipped not only with normal theatrical "voicing", but it possessed a series of percussions, drums and various "traps" with which various sound effects could be secured to heighten and intensify the more dramatic moments of a given movie. This great range of equipment virtually made the theatre organ a one-man band.

However, many theatres were able to make very effective use of an orchestra and the organ, both separately and together. An outstanding example of these joint orchestra-organ items is provided by performances at the "Arcadia", Chatswood, in the 1920's and 1930's. Although Nicholas Robins and E. James Davidson had their respective fields as organist and orchestra conductor respectively, they frequently combined to present a number of overtures. The most outstanding of these efforts were Rossini's "Tancredi", Franz von Suppe's "Morning, Noon and Night" and Herald's "Zampa". These joint efforts were very popular, and provided interesting examples of just what could be accomplished by this pooling of musical resources and by intelligent co-operation and close rapport between organist and conductor.

No such examples come to mind in connection with the Kings Theatre orchestra and organ, though that is not to say that such co-operation and rapport did not exist. However, the organ rendered yeoman service during this pre-talkie period by providing appropriate "atmospheric" music and sound effects for movies being shown. It also became well known as a consequence of radio broadcasts in the 1930's when it was played by a succession of well known and competent organists. During World War II the owner-manager of the theatre, Mr. Oscar Shaft, was very fond of community singing. The organist at this time, Miss Muriel Jeavons was a singer as well as an organist, and gradually coaxed the audience to participate in community singing during the intermission. This community singing became quite a feature of the Kings Theatre programmes and drew great numbers of keen and appreciative audiences during this period.

TALKIES - TV - SALE OF THE ORGAN:

The introduction of talking pictures led to the disbandment of the theatre orchestra, though the organ was still played regularly. It does not appear, however, to have been accorded the same careful attention and maintenance as, say the Wurlitzer of the "Arcadia". A close inspection of the photograph of the console showing Muriel Jeavons playing it reveals a sorry story of general neglect and lack of attention. The original photograph, kindly lent to me by Miss Jeavons, in addition to thick coatings of dust (brought out clearly where someone had rubbed it with a finger) also showed a patch that a first suggested damage to the photograph, but on more careful study showed it was a spot where paint was peeling off the console. An observant reader would also note the loose screw at the top of the lid.

By the time that television had made its appearance in 1956 the once splendid Christie organ in which Rus Garling took such pride was a really pathetic wreck. Many of the stops were unplayable, a great part of the leatherwork in the bellows, wind chests, etc., had been eaten by rats, and birds were nesting in the pipes - which had also been affected by water which had found its way in.

The theatre manager at that time, Mr. Pacey, was glad to sell it to the Trustees of St. Columbs' Church for approximately 300, to get rid of it, in 1958.

1929 to 1958 - rather less than thirty years! One is left with a very strong impression that the organ was installed and then completely forgotten insofar as the question of general maintenance was concerned. Both Muriel Jeavons and Lance Wells, players during the 1940's have mentioned the unsatisfactory state of many of the stops.

The careers of some organists who have been closely associated with the organ may form the basis of another article.

The Kings Theatre itself only survived the sale of the organ by a few more years. Dwindling audiences led to its eventual sale, and it was demolished to make way for the erection of a number of housing units.

SPECIFICATION OF THE 2/8 CHRISTIE ORGAN.

<u>SOLO</u>		<u>ACCOMPANIMENT</u>		<u>PEDAL</u>	
Diaphone	16'	Violone	16'	Harmonic Bass	
Violone	16'	Vox Humana (TC)	16'	(accoustic)	32'
Bourdon	16'	Tibia Clausa	8'	Diaphone	16'
Tuba (TC)	16'	Open Diapason 1	8'	Violone	16'
Tibia Clausa	8'	Open Diapason 11	8'	Bourdon	16'
Open Diapason 1	8'	Viol d'Orchestra	8'	Octave	8'
Open Diapason 11	8'	Celeste	8'	Bass Flute	8'
Viol d'Orchestra	8'	Tuba	8'	Cello	8'
Celeste (TC)	8'	Vox Humana	8'	Tuba	8'
Tuba	8'	Clarinet (synthetic)	8'	Bassoon	8'
Vox Humana	8'	Octave	4'	Piccolo	4'
Clarinet	8'	Principal	4'	Chimes	17 MC
Alto Saxophone	8'	Tibia	4'	Chimes (Muted)	17 MC
Octave	4'	Gemshorn	4'		
Principal	4'	Vox Humana	4'	<u>BASIC RANKS</u>	
Tibia	4'	Twelfth	2 2/3'	<u>Chamber 1</u>	
Salicet	4'	Piccolo	2'	Open Diapason	
Octave Celestes	4'	Fifteenth	2'	Bourdon-Tibia	
Harmonic Tuba	4'	Chrysoglott	37 MC	Clarinet	
Twelfth	2 2/3'			Tuba	
Piccolo	2'			<u>Chamber 2</u>	
Salicetina	2'			Geigen Diapason	
Tierce	1 3/5'			Violone	
Chrysoglott	37 MC			Celeste	
Xylophone	25 MC			Vox Humana	
Chimes	17 MC				
Chimes Muted	17 MC				

- (a) Muriel Jeavons at the Console of the 2/8 Christie
- (b) An exterior view of the Kings Theatre Gordon
- (c) Valda Kersey

HAVE YOU MADE YOUR BOOKINGS FOR FUN AND FROLIC AT OUR CHRISTMAS CABARET!!!!!!!!!!!!!!!!!!!!!!
CHECK FOR DETAILS AGAIN ON PAGE 2 AND DON'T

miss out.....

THE ORGAN IN THE ODEON (formerly Regal) MARBLE ARCH, LONDON.

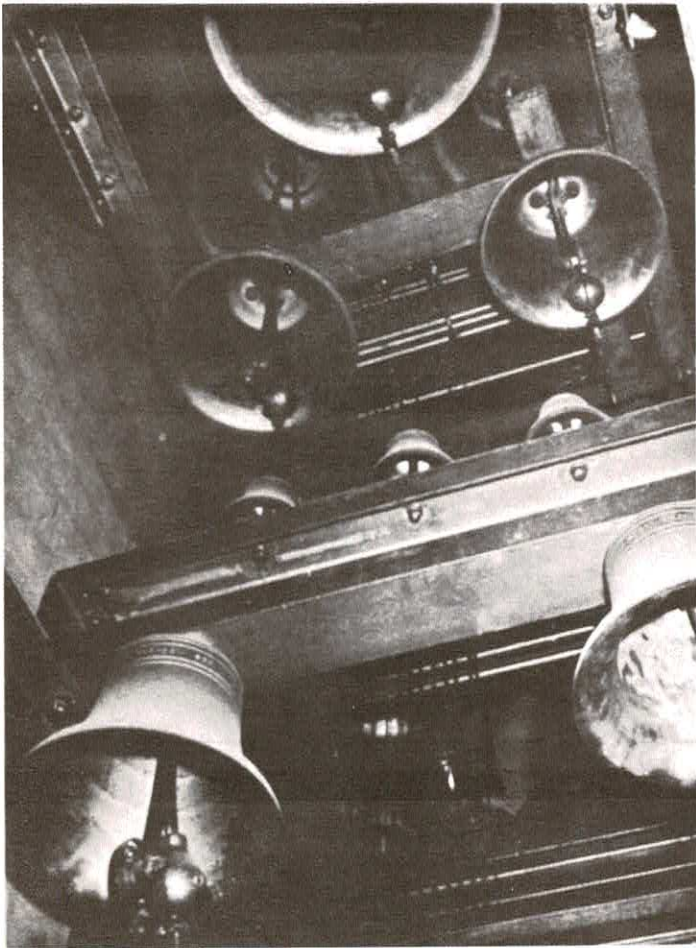
Condensed from an article by David H. Dayes in the American Theatre Organ Magazine.

As mentioned last month the cinema was built over the site of the Tyburn Gallows were 200 or more years ago countless petty thieves were hanged and buried. A photograph of the interior of the theatre is presented in last month's newsheet and shows the influence history played in the internal decoration of the Marble Arch Cinema.

The organ was in two chambers both on the right hand side of the Cinema looking toward the stage on the opposite side was a chamber which housed a real carillon of 32 bells which alone cost £2,000 when installed in 1928. They were operated, per medium of some very special pneumatic motors, from the console.

Organists who played on the Christie were, first and foremost, Quentin Maclean whose playing on this organ reached such a high peak of perfection that he set a standard which all other organists and students set out to achieve. There was really only one man who could have taken over from him and he did, Reginald Foort. From this post he presented BBC broadcasts, Novelty segments and his brilliant showmanship would bring forth great applause from every audience that attended the Regal Cinema. Foort had a rapport with the audience and announced his selections in a bright and breezy style for which he was well known.

All this time, a very interested spectator was the pianist and arranger of the Regal Virtuoso Orchestra. With the advent of 'talkies' he saw only too well the pattern of the future. When the orchestra was disbanded on re-organisation due to sound films, and Reg Foort moved on to open the



The carillon on the Marble Arch Christie.



One of the chambers of the Marble Arch Christie.

WINTON MUSIC CENTRE

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It's all there. Enough sound to fill a concert hall. Enough styling to grace the decor of any home. And all the essential features it takes to make a theatre organ deserving to be called . . . The Ultimate Thomas.

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Making all this doubly exciting is the Royale's simplicity of operation. All tabs are easy to reach and easy to understand. With twelve presets plus convenient slide controls, Moog voicing is limited only by your imagination. Six independent percussion voices are yours at the touch of a preset tab. Exciting voices such as vibes, banjo, piano, and more. Vibra Magic automatically adds classical violin realism to the Celebrity Royale's already unexcelled voicing. And a bass guitar pedal voice, plus an authentic pipe organ Chiff have been added for even greater versatility.

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This amazing simplicity is also an inherent part of the Fancy Foot Combo®. Create your own rhythms and accents with Thomas' famous Touch Control, or select from fifteen preset playmate rhythms. In addition, the Royale features a detachable 25 note pedalboard that will play alternating bass notes at just the touch of a single pedal.

Surrounding all these versatile sounds are the clean cabinet lines and majestic theatre styling provided by Thomas' master craftsmen. Add a comfortable bench, a gleaming walnut finish, and you're at the controls of one of the most classic musical instruments ever. Equally at home from concert hall to conservatory, backing a choir or blasting off with a rock band, the Celebrity Royale 871 is the perfect choice. Ultimate proof that Thomas does indeed have a sound for everyone.



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Regal at Kingston upon Thames, the pianist merely transferred from the piano stool to the organ bench. His name was Sidney Torch, and very soon he established a classy rhythmic style of playing pop music which made earlier attempts sound really corny. He treated the organ for what it was intended - a one man orchestra. He arranged and rephrased. Using heavy reeds he played staccato like a dance band brass section. The percussions were used correctly, and he established still further the theatre organ as a legitimate instrument.

Torch moved on to open another Regal (also with a Christie Organ) at Edmonton in North London, and he was succeeded by Nelson Elms, then Jack Courtney, Clifford Rirchell, Phil Finch, and then Gilbert Handy, who stayed 4½ years until Reginald New arrived in 1943. He made it his first job to get the organ back on the BBC it having been off the air since Foort left.

Then came Gerald Shaw - all who knew him guessed it would not be long before he got the organ back on the air, and once again the giant Christie was regularly heard both in the regular morning weekly sessions, and also in the late night spot. One morning broadcast took place on a Saturday morning with a large unofficial audience of organ club members, Gerald Shaw always made a point of maintaining the traditions of those early years in including renditions in the style of MacLean, Foort and Torch. Gerald took a sincere interest in the organ, and when he went there in 1953, all was not as it should have been, due chiefly to lack of use, but by utilizing some of the wiring from removed persuccion, he has been successful in keeping everything working until the end.

NEW MEMBERS

We would like to welcome to our ranks (no pun intended) 9 new members this month and hope that they get a great deal of satisfaction from their membership to the Society, they are;-

Rhoda Wyman-Top Ryde, Peter Shelton-Picnic Point
Enid Thomason-Nth Sydney, John & Jean Farthing-Campsie
Neil Jensen-The Gap Brisbane, Alan Thompson-Warragamba,
Ernie & Jean Siddall, Kentlyn, Chris Gorman-Liverpool.

Dont forget to make yourself known to other members and hope you will be all 'a part of the family' very soon.

DEADLINE

October 16th is the deadline for the November edition of TOSA News so those of you providing copy please take note and get it into our hands on or before that date.

OBITUARIES:

We have news from Ritchie Willis of the passing of two of our members, Ted Chapman, husband of Jean aged 78 on 7th September, 1975 and Les Jarvis, Husband of Phyllis aged 81 years on 8th September, 1975 we take this opportunity to extend on behalf of all members the societies deepest sympathy.

PLAN NOW TO BE IN SYDNEY NEXT EASTER FOR THE **FUNTASTIC FIFTH** NATIONAL
THEATRE ORGAN CONVENTION
