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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

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WHAT'S ON IN MAY:

1st May, Saturday 7.30 p.m.

A home organ Party at the home of Arthur and Dorothy Cammell of 63 Johnstone Street, Peakhurst.

During the evening we will be entertained by no less than four talented organists, Don McDonald, Jan Wilson, Ron Smith and Lorraine Ney.

The organ these artists will be featured on is the Cammell's Celebrity Royale Thomas Organ.

Admission is \$1.50 and Supper will be served - all proceeds of the evening will be used to further the activities of the Society so ring 53 9891 and book your seat as soon as possible.

18th May, Tuesday 8.00pm We have news from Carmen La Motte that the English organist Howard White is to present a concert in the Cammeray Community Centre, Warwick Avenue, Cammeray. Howard White is apparently responsible for many broadcasts on the BBC from the consoles of theatre organs in Britain and at \$1.50 per ticket, available by telephoning 439 2821 or on the night at the door, this should be a concert worth the attendance of every lover of the theatre organ.

2nd June, Wednesday 7.45pm Ray Thornley in concert on the Lowrey Symphonic Theatre Organ. Since moving to Melbourne early this year to take up the position of full time Australian concert artist with Lowrey Organs, he has been busy touring around the country performing concerts for the Lowrey dealers.

Of recent weeks, he has been performing in such diverse places as Coffs Harbour, Hobart, Mildura and Wollongong. At Ray's recent Wollongong concert, many seasoned concert-goers commented that this was the best electronic organ concert that they had ever attended.

Flanagan and Winter of Parramatta and Chatswood now proudly return Ray to Sydney. Always promoters of young talent, Ray Together with Flanagan and Winter are proud to present two of Sydney's up-and-coming young organists, John Alexander, aged 14, and Ian Hainke, aged 17, who will be appearing on the same programme. Both are members of the Young Organists' Association (which elected Ray as one of their senior advisors late last year) and as this will be their second appearance at a major concert, they will qualify for their rhinestone decorations, which Ray will present to them on the night.

Tickets are available from TOSA (NSW Div.) P.O. Box 150, Epping, (Telephone 869 2083) (50% of the proceeds on the tickets sold by the Society will be donated back to the Society so in this way, by buying your tickets through the Society you will be helping to promote our mutual activities.

27th June, Sunday 2.30p.m. FREE SUNDAY AFTERNOON CONCERT AT MARRICKVILLE TOWN HALL

11th July, Sunday Entertainment week, Sydney Town Hall.

Technical Meeting and a Meet Your Organ Night - Dates to be advised.

CONVENTION REVIEWS

Next month it is hoped to present the Convention Reviews together with a pictorial essay of the Funtastic Fifth Theatre Organ Convention, which proved to be the most resounding success story of all times.

It may be interesting for those who don't receive the American 'Theatre Organ' Magazine that in the February/March edition was featured a full front page colour photograph of the State Theatre and the first article in this particular edition was a run-down of the programme to be presented during the Funtastic fifth.

If you have any comments to make regarding the National Convention please let us have them in writing as it is only in this way that we can overcome any difficulties that may have been experienced to the benefit of future Conventions.

As we have been asked to contribute photographs for use in the 'Organist' Magazine and also require them for our own use we ask anyone who has photographs taken during the Convention to please contact the Editor as early as possible.

THE ORIGINAL HOPE-JONES ORGAN

Despite pleas for funds to save the original 'Hope-Jones first' in St. John's Church, Birkenhead, England, the vandals won. News comes from the latest edition of 'Theatre Organ' that after the church had been closed for two years the church attracted vandals and thieves thereby thwarting the Lancastrian Theatre Organ Trust in its efforts to save the historic instrument.

REVIEWS

TOSA ORGAN SPECTACULAR ... CHATSWOOD TOWN HALL - by Rob Weismantel
Tuesday 17th February, 1976.

This uncomfortably warm evening started with Vice-President Des Russell introducing the first organist for the night, Charles Tuckwell, who demonstrated the Gulbransen organ with music of a classical bias. His unusual start with the every quiet 'Estrallita' was followed by a bracket including 'Tico Tico and 'Angelic Dream' with chimes used with great taste, all well received by the large audience.

The next organist was Rory Thomas who demonstrated his skills despite a technical difficulty caused by a loose plug ... soon fixed! The audience appreciated the ever popular 'Superstar' medley and 'Popcorn' which demonstrated the Yamaha's synthesizer. The theme from 'Summer of '42' was played with strings followed by an unusual flute, then a very realistic clarinet. Rory finished his bracket with a Glen Miller selection.

The last organist before interval was David Parsons playing the Baldwin organ, who started his programme with his arrangement of 'Hernando's Hideaway'. David demonstrated the organ strings with 'Somewhere over the Rainbow' followed a 'colour'ful selection including 'Birth of the Blues' featuring the English Horn which had quite a snarl in the lower registers! 'Mood Indigo' was followed by a very up-beat arrangement of 'Mamma Mia'. The audience showed great response to David's playing.

After interval Phil Crawshaw introduced us to the electronic Wurlitzer giving us a comparison by playing his arrangement of 'Mamma Mia' which was followed by a very soulful 'The Way we Were'. Phil then played numbers including 'Towering Inferno' theme and brought to a conclusion his segment with 'Never say Goodbye'. Phil used a high percentage of Synthesizer throughout his programme. Cliff Bingham started his segment with a well played 'Knightsbridge March' which demonstrated the Thomas organ's well developed pedal and percussion department. 'The Student Prince' selection showed how close the Thomas can get to the sound of a pipe organ, and in contrast, 'Something' showed how electronic the instrument can sound, if the player so desires. 'Parade of the Tin Soldiers' closely resembled the Compton pipe organ in the BBC Theatre, Torquay. 'Air on a G String' brought out a violin stop, but the resemblance to a full orchestra was revealed with a very jazzed-up 'Jesu Joy of Mans Desiring'.

Last but not least, was that Liberace of the Theatre Organ, Joh Congert. Joh's selection of well known tunes were well played with his usual showmanship, including turning the Conn console to give the audience a better view. Joh's bracket ended with 'Now is the Hour' and 'Wish me luck as you wave me Goodbye'. All those present will agree that this function was a great success and that all organists were in top form and were well received by the almost capacity audience.

FREE CONCERT - BILL SCHUMACHER AT MARRICKVILLE - by Rob Weismantel
7th March, 1976.

The warm fine afternoon started with compere Frank Ellis introducing Bill to an interested audience which half filled the hall (an unusual attendance after a fortnight of non-stop rain). Bill's first number was the very appropriate 'Put on your Sunday Clothes' from 'Hello Dolly' followed by a very well played 'Here's that Rainy Day Feeling Again'. Bill then played a well balanced programme which included 'The Candy Man' and a selection of Bill's favourites by the group 'The Carpenters'. Bill pointed out that 'Moonlight Serenade' is now number two on the London Top 40, and this he played with great skill, adding trumpet licks to give the Big Band Style.

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'Girl from Ipanema' in which Bill used a combination of xylophone and glockenspeil to play the melody, brought us up to interval. The second half included 'Send in the Clowns' in which he used a solo clarinet for the melody followed by the fabulous Tibias and ended with that chime! followed by numbers including 'Moonlight Madonna' and a very pleasant 'Teddy Bears Picnic' for the younger members of the audience. 'Deep in my Heart' from 'The Student Prince' followed by 'The Way We Were' lead to a Richard Rodgers selection which brought an end to the programme. Bill was called back, to play 'How Long has this been Going On'. Bill's playing was very good, especially on a lazy carefree Sunday afternoon (at least for the audience) and was appreciated by all who attended.

QUARTERLY GENERAL MEETING AT THE ORGAN STOP - by Rob Weismantel
Tuesday, 23rd March, 1976.

At 8 p.m. the Quarterly General Meeting commenced with discussion on various subjects and members' views were put forward for consideration. Some good ideas came forward which will give the Committee some guidelines for the activities for this year. At 9 p.m. President Tom Halloran introduced our Host Joh. Congert who described some of the Technical details of the two Conn organs in the showroom.

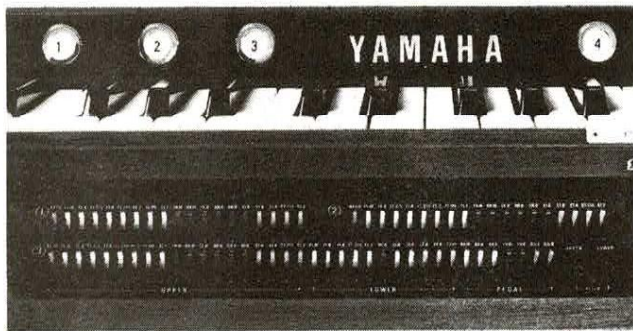
Joh. played a number of tunes to help demonstrate the possibilities on each instrument and then stepped around to the massive WurliTzer electronic which he played in the well known 'Burning Log' Restaurant at Dural. Joh made many modifications to this instrument and I think all the members who attended were very impressed by both the playing and the instrument. After furthering our education, coffee and biscuits were served and a very enjoyable social evening developed. Joh's range of organ music attracted many, while others tried out some of the organs in the showroom. All those in attendance enjoyed themselves tremendously and all those who did not attend missed out on another unusual TOSA evening. Thanks to Joh and Ben for the use of the Organ Stop and a well presented evening.

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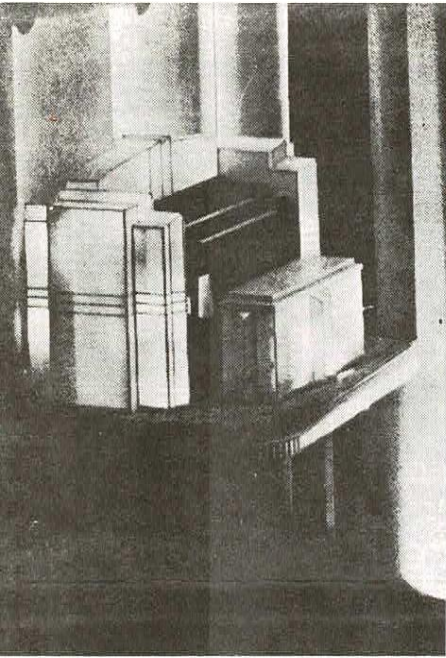

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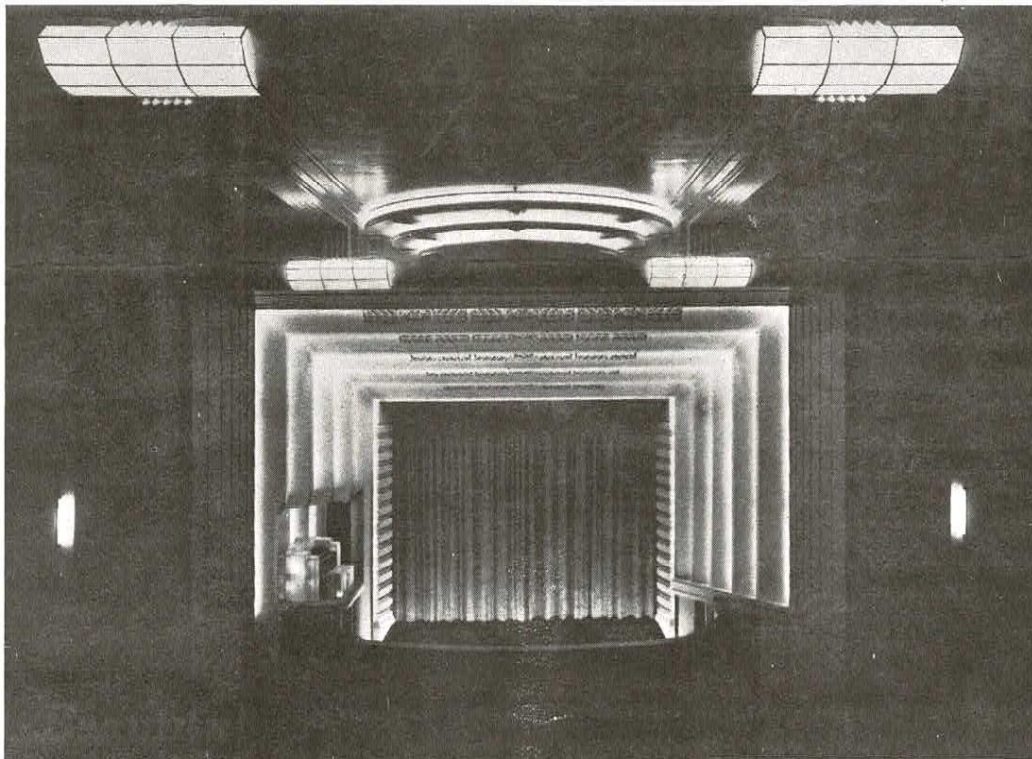
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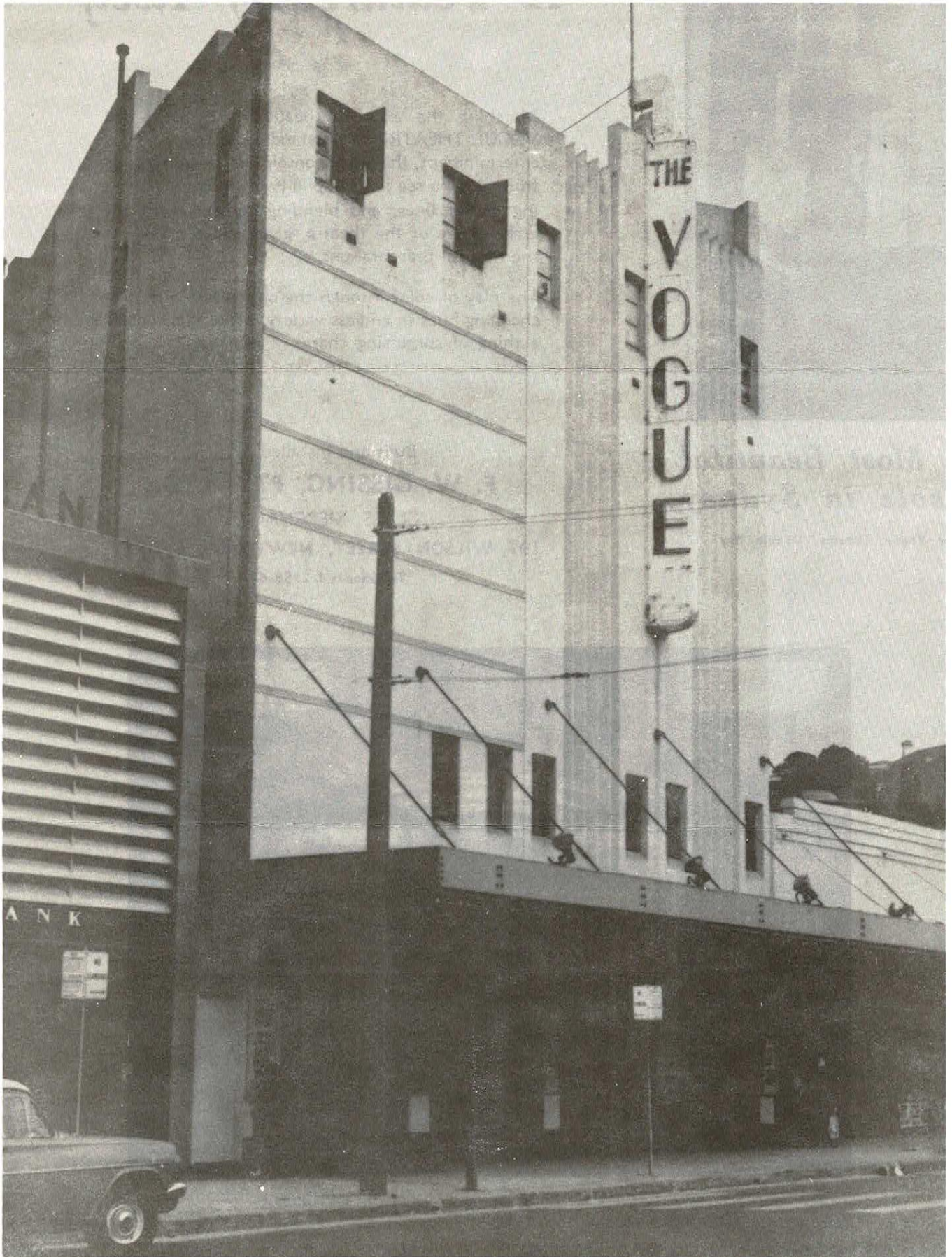
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THE VOGUE THEATRE, DOUBLE BAY, SYDNEY



Presenting:
No. 6

"SHOWCASES OF THE PAST"
Double Bay, Vogue

-by Barry Sharp

The opening night on May 13th 1938 was a big event to the residents of this suburb, and the proceedings were broadcast by 2UW.

Situated in the heart of the shopping area in New South Head Road, this theatre was designed by Llewellyn Williams who had been responsible for some of the most modern theatres in New Zealand. In fact he numbered the 'Vogue', Double Bay as his fifty-third theatre.

Patrons of this theatre were well catered for with the installation of a Hammond Electronic Organ in the auditorium, and a Monington and Weston Baby Grand Piano in the dress circle lounge area.

Realising that 'canned' music had long been a sore point with patrons it was decided to place the grand piano in the foyer, to be broadcast through the theatre itself!

Les Waldron, eminent organist, pianist and composer, who has entertained countless theatre-goers throughout the Commonwealth was engaged to play the organ, and came direct from a successful five year engagement with the Prince Edward Theatre.

To be an organist, Pianist and choir-master at the age of fifteen years is an amazing accomplishment. At the tender age of nine years he had mastered the pipe organ, and was considered a child wonder to have learned to play such an intricate instrument at an early age!

Many hours daily of hard practice had a love for this beautiful instrument had been the secret of success for this wizard of the console. The Hammond Organ continued to give many years of enjoyable music under the hands of various musicians, to the appreciative audiences.

In March, 1972 the 'Vogue', Double Bay showed its final programme.

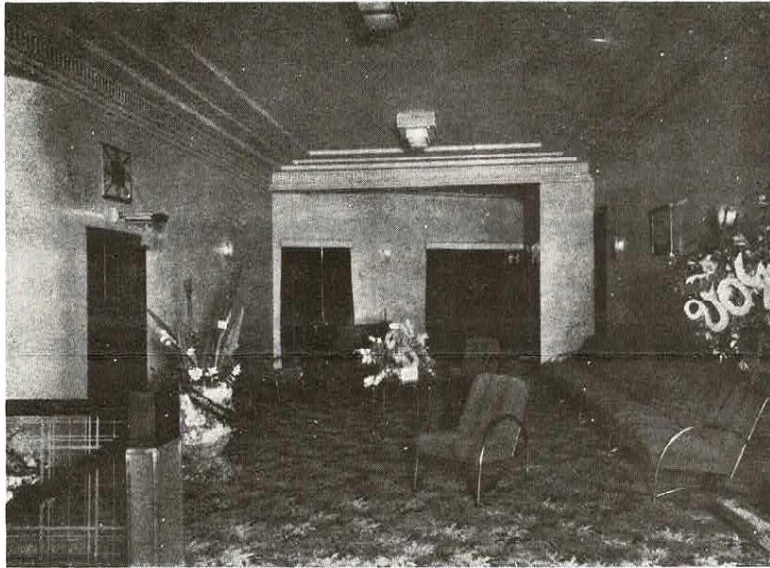
The Village Theatre Group then constructed Sydney's first Twin Cinema Complex on the site, opening in December, 1972. 'Village' has grown in the last ten years from a small circuit, to emerge as the third largest theatre group in Australia.

The premiere attractions at these new intimate cinema's were 'Deliverance' at the Number 1, (500 seater) and 'The Imigrants' at No. 2 (400 capacity).

In the next 'Showcases of the Past' we feature the Melba Theatre at Strathfield.

YAMAHA CONCERT

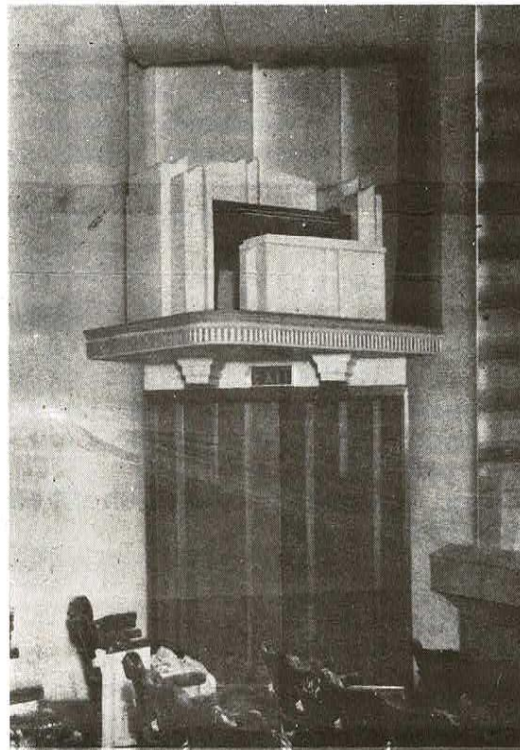
We have been advised that Mr. Rory Thomas will be playing a concert on the E5 Yamaha with Synthesizer on Tuesday 25th May at the Mona Vale Memorial Hall at 8.00pm. Should be a wonderful night as Rory is an extremely accomplished organist and to make it really worth while the great news is that ADMISSION IS FREE - how about that in '76.

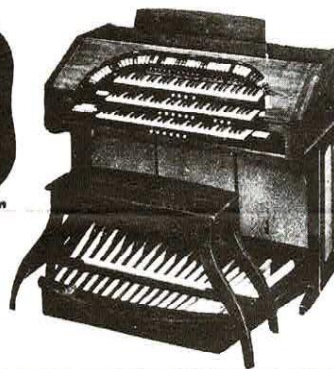


**THE VOGUE THEATRE, DOUBLE
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**Architect: Llewellyn Williams
Builders: Beat Bros. Pty. Ltd.**

The upper illustration shows the spacious foyer, comfortably furnished in the modern manner, which is provided for patrons. In the immediate left-hand corner we see the glass balustrading which is a feature of the main stairway. The lower illustration shows the ingenious manner in which the organ has been incorporated into the proscenium design.





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P.O. BOX 2104, NORTH PARRAMATTA. 2151 N.S.W. AUSTRALIA.

BRISBANE 'REGENT' - Change or Go, say Hoyts

-by Ian Hanson

The fight to save the ornate 'Regent' Theatre in Brisbane is still on and if Hoyts have their re-development plan blocked they will not seek to renew their lease from the theatre's owners, the Mayne Estate.

This was revealed in a Brisbane newspaper recently. Mr. John Mostyn, Managing Director of Hoyts Theatre's Limited said his firm had full sympathy for the National Trust's concern for the preservation of the 'Regent' in it's original condition.

"However, the National Trust proposal (for three theatres rather than the four smaller ones planned by the developers) is not commercially viable," he said. He said the National Trust scheme, which featured a 1,500 seat upper theatre retaining the decorative interior, and provided for two smaller theatres underneath had been studied by Hoyt's architects and engineers and had been found to be "impossible".

He said that Hoyts had looked at a similar scheme four years ago, but had found it unworkable.

"We would like to preserve as much as we can, but there are physical limitations as to what can be achieved and the Brisbane City Council authorities will state what these are."

Mr. Mostyn warned that the alternative to the development of the 'Regent' into four small cinemas would be to retain the theatre as it is - and for it to become a derelict building.

"This is what has happened to the 'Regent' in Melbourne. It was classified and development halted, and now it is closed down". Brisbane City Council, Mayor Bryan Walsh says that the 'Regent' is far too big and uneconomical to operate (it's seating capacity is 2,583), however, the same day it was announced that the City of Brisbane will have within the next five years an entertainment centre, seating 8,000! in one auditorium!

OBITUARY: ARTHUR W. ESGATE

Thursday 25th March saw the death of yet another prominent former English Theatre Organist. To many Australian Theatre Organ enthusiasts the name of Arthur Esgate will not be familiar, however this particular gentleman was responsible for the formation of the Theatre Organ Society of Australia. Arthur studied Theatre Organ under the late Harold Ramsay, in London during the early 1930's. Ramsay's influence was much in evidence if one had the opportunity of having heard Arthur play the Theatre Organ. The other great influence in his musical styling was the great Sidney Torch - yet at the same time Arthur's style of playing was distinctly his own. During the 1930's and through to the end of the war, Arthur played most of the prominent English Theatre Circuits including:- Granada Theatres; Gaumont British Theatres; Paramount and Astoria Theatres. In fact at the age of fifteen years Arthur was promoted by the Paramount group as their 'Wonder Boy Organist'. Arthur was the youngest ever to obtain his FRCO at Seventeen years of age! Some of the better known theatres in which he played were:- Granada, Tooting (4/14 Wurlitzer); Granada, Clapham Junction (3/8 Wurlitzer) Granada, Maidstone (3/8 Christie) (This instrument is now owned by Queensland Division of TOSA) Gaumont, Manchester (4/14 Wurlitzer) (This was Arthur's favourite instrument.) The Paramounts at both Leeds & Newcastle-on-Tyne (3/19 Wurlitzers) Astoria, Brixton (3/13 Compton) Arthur was the opening recitalist at the Granada, Clapham Junction - two very prominent persons being present in the audience - The Princess Marina, and his future wife (whom he had never met) Terry. All of the major theatre organs in England had been played by Arthur for his own pleasure at one time or another. Arthur and his wife Terry moved to South Africa in 1953 and there Arthur continued to play and broadcast the Wurlitzers in Johannesburg. Forming his own quartet (Arthur on Hammond Organ) quite a few records were released on RCA and Decca. Arthur also played piano with orchestra under the baton of Sir Malcolm Sargent during his residency in Johannesburg. In 1956, the Esgates moved to Australia and it was not too long before Arthur was at the console giving radio broadcasts over the ABC on such well known instruments as the 3/10 Christie (ex Palatial, Burwood) in the Seventh Day Adventist Church, Wahroonga and the 4/21 Wurlitzer in the State Theatre, Sydney. Arthur, his wife Terry and several friends formed the Theatre Organ Society of Australia, however after a short time the Esgates ceased to be active in the Society affairs. A very successful industrialist and engineer, one of Arthur's favourite hobbies remained the Theatre Organ. He assembled no less than two theatre instruments in his home at different times - the latter one included the console of the organ he had formerly played at the Astoria, Brixton. Purchased by the Dallas Brookes Masonic Centre, this last instrument Arthur assembled is now being installed in this fine Melbourne Auditorium. In latter years Arthur had attended several Society Concerts in company with his wife, Terry.

The Society extends to Terry, Geoffrey and Andrew our sincere sympathy.

We have had a request from the Esgate family for any knowledge of the whereabouts of certain recordings made by the late Arthur Esgate, these were: (1) A piano recording by Harold Ramsay's Eight Piano Concertos featuring the melody "I cover the Water-front" (2) Any recordings of Sam Brown (English Vocalist) accompanied on the Theatre Pipe Organ. Would anyone able to assist in locating any of these records kindly contact THE EDITOR,



ROD BLACKMORE'S HISTORY CORNER

Compare the two photographs opposite.

This will disclose a perhaps little remembered fact: that the Capitol Theatre Sydney which opened in 1928 was built not only on the site of, but in the shell of the older 'Hippodrome', Sydney's 'hard top' circus.

The older photograph, taken in 1915, carries the sign

'This Hippodrome is being constructed for Messrs. Wirth Bros. and the Municipal Council of Sydney'

note also the long term ownership of the site by the City Council.

The later photograph was taken by me in 1963 and with the exception of 'Superstar Brown' is virtually as the theatre remains today.

RECORD REVIEW by Frank Ellis

Sound the trumpets, beat the drums, and roll out the red carpet. Ray Thornley has 'arrived' and made a grand entrance indeed! His first appearance at the console of the Theatre Organ Society's 2/10 Wurlitzer organ in the Marrickville Town Hall several years ago, clearly demonstrated his talents and potential. Each concert he has given since then, left no doubt that his talent was developing by leaps and bounds, and could no longer be dairly described as mere 'talent' alone.

In his latest recording 'Ray Thornley Entertains' Volume 1, he shows his virtuosity in no uncertain manner. His brilliantly imaginative arrangements display both his technical mastery of the instrument as well as the great potential of the modern electronic organ -- in this instance, a Lowrey Theatre Model.

Ray's choice of programme is as imaginative as his playing, ranging from 'The Old Piano Roll Blues' to 'The Holy City' and 'In the Mood'. From 'Brother Sun, Sister Moon' to 'Marche Militaire' - a veritable smorgasbord of music.

A grand piano was used instead of the organ's piano stop, thus enabling a more flexible use of the upper manual.

This reviewer has not heard a more orchestral sound from any organist -- there is also a bonus of unusual registrations which add a new dimension to the items being played.

Parker Records have matched Ray's artistry with a superb recording quality equal to the best from overseas. All TOSA members will want to add this disc to their collections for the sheer pleasure of listening to a brilliant young organist whom we can point to with pride as one of our own members.

I await with pleasure the arrival of Volume 2 of 'Ray Thornley Entertains.

NEW MEMBERS

Sixteen new members signed on the dotted line this month and we would like to make them feel very welcome with a TOSA introduction to all the other members don't forget to say hello! when you see them:- Gregory Abrahams, Canowindra; Thelma Young, Turramurra; Joe Lefcovitch, Ingleburn; Stan and Margaret Barlow, Kotara Heights; Mr. N.E. Waters, Penrith; Dr. Paul Abernathy, Burlington USA; Ron and Ida Lloyd, Dulwich Hill; Ron and Vera Murphy, Picnic Point; Pauline Breuninger, Erindale SA; M. J. Evans, Greenacre; Win Anderson, Kingsford; Patricia Rich, Earlwood and James Hancock, Bardwell Park.

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- System 425 The new 'Music Scene', with Double Memory Capture action Alterable Voices, Percussion etc., or with Gyro cabinet for additional sound dispersion or Stereo Effect.

FOR FURTHER INFORMATION CONTACT: ALLEN ORGAN STUDIOS ... PHONE 48 3427

REQUEST FOR CHRISTIE PIPE ORGAN INFORMATION:

During the Easter Convention weekend we were visited by many interstate members and one of them, Mr. Charles Cohen, who has done a lot of journalistic work for past issues of our newsheet, has asked for a request to be included in our Newsheet for any information which members may have, or know of, about Christie Pipe Organs. Charlie now lives in South Australia and his address is

Mr. C. D. Cohen,
27 Scenic Way,
HACKHAM, SOUTH AUSTRALIA 5163
Telephone: 382 6403

Anyone being able to assist Charlie will no doubt, in the long run, assist with some material which Charlie will write for our mutual enjoyment and the information will be very graciously received.

ORGAN FOR SALE

We have news from Mr. Less Cottam of the Leura Baptist Church that they have an Aeolian Pipe organ with two keyboards, 14 stops and bellows operated by foot pedals, for sale.

Les can be contacted for anyone interested in further information at Leura, o47 59 1092.

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Allen Digital Computer Organ. Music Scene, demonstration model (at special price) Card Reader, Alterable Voices, Capture Action Pistons (18). Unmarked and includes separate Gyro Speaker Cabinet. Ring 48 3427 Mr. H. Wyatt.

DEADLINE

June's issue of TOSA News will be full of bits and news about the Convention as well as our regular articles so anyone with further items of interest please get them to us early so that it can all be sorted out to best advantage. Our deadline date will be Monday 17th May so start writing today!!

FAREWELL TO HOYT'S "REGENT"

PART FOUR

- by Ian Hanson

DEMISE OF THE "REGENT" THEATRE ORCHESTRA

The late thirties and early forties were the peak years of orchestral presentation at the 'Regent' Theatre. It was at this time, despite the war, that the most popular conductors appeared. Maurice Guttridge terminated his season at the 'Regent' on the 12th May, 1938. On the following day, Will Quintrell from the J. C. Williamson's Company in Melbourne took over the orchestra and presented the finest classical works for the next year. He also conducted the orchestra at the 'Tivoli' Theatre in Castlereagh Street prior to this theatre being converted to the Embassy Theatre in 1934.

Commencing Friday 8th, 1939, a second conductor was commissioned by Hoyts for the 2.00pm and 8.00pm sessions, Mr. Jan Rubini conducted the orchestra for the play-in and for the special presentations. At the intermissions and for the play-out at the end of the show, Will Quintrell waved the baton. The morning and intermediate sessions featured the Grand organ played by Owen Holland.

Jan Rubini was an American and had the distinction of directing the music for several films. He was brought to Australia in April 1929 by the American entertainment company Phillips; which controlled the 'Capitol' Theatre, Melbourne, the Palais Pictures and Luna Park. Elaborate and spectacular orchestral presentations made Jan Rubini the biggest musical personality drawcard in the city. The trade spoke well of him as a super-showman and a musical sensation. So great was his popularity that the 'Regent' management threw open the doors of the theatre on Sunday evenings so that the public could have a longer opportunity of hearing this great composer, conductor and violinist. The Sunday evening recitals commenced at 9.30pm and were broadcast over Radio 2UW. Rubini's contract was extended to the end of January 1940 at the conclusion of which Will Quintrell returned to the rostrum for another 6 months as resident conductor.

In June 1940, Will was transferred to the 'Regent' in Brisbane. In June of 1940 also, the 'Regent' billed Daniel Mas as resident conductor. Daniel was no newcomer to the musical scene having had engagements which met with huge success in Melbourne at the Myer department store, previous overseas commitments and now the Sydney 'Regent'. He continued conducting the orchestra in the traditional manner until April, 1942 when he was transferred to the Melbourne 'Regent'.

During 1941, a minor change was made to the presentation. This was a new organist and stage presentation starring the late Gladys Moncrieff who passed away on February 8th. last aged 83.

Owen Holland was sent to the 'Regent' Adelaide whilst Penn Hughes was brought to Sydney for a four months engagement starting March, 1941. This was to coincide with a special film which had an unexpectedly long run of 22 weeks. Penn's career commenced in Adelaide at the 'Seaview' Theatre where he accompanied silent films on a Robert Morton Fotoplayer organ which is now owned by TOSA member, Raymond Arnold. Coming to Sydney in 1927, Penn Hughes took a position at the 'Victory' Theatre, Kogarah and later at the 2/8 Christie in the 'Ritz' Concord. He remained at the 'Regent' until June 1941 when he left for Perth to take over at the 'Ambassador's' Theatre, producing the Amateur Hour for Hoyts'.

Owen Holland returned in June from Adelaide and remained at the 'Regent' until 1945. In April 1942, a big ovation was received by Jan Rubini who had returned from the 'Capitol' Theatre, Melbourne to once again enthrall Sydney Audiences. However, this event ended quite abruptly when Rubini left for the U.S. during June 1942. This sudden change of events led to the appointment of the orchestra's pianist, Roy Maling, as its conductor. Roy undertook this great task rather well and remained as the 'Regent's' temporary conductor for some seven months.

The war left many places understaffed and this was one of the reasons why Hoyts began 'pruning' back presentations. This resulted in the total disbanding of the 'Regent' Concert Orchestra in Brisbane in January, 1943. However, its leader at the time, Will Quintrell returned to the Sydney "Regent". From then until May, 1945 he competently conducted until he became seriously ill and had to retire; he passed away some months later. Meanwhile, Daniel Mas and the "Regent" orchestra in Melbourne had been made redundant because of the disastrous fire which destroyed the 'Regent' Melbourne; so, Hoyts decided to send Daniel Mas back to Sydney. He once again took up the baton in May 1945 to conduct an orchestra which had now been reduced to 15 musicians.

Mas gained great acclaim until Hoyts introduced a new policy of dispensing with orchestras. This led to the disbanding of the 'Regent' orchestra which made its final appearance under the baton of Daniel Mas on March 10th, 1949 which closed the most colourful chapter in the history of the "Regent". The "Regent" was the second last theatre in Sydney to have an orchestra, the last being that at the "Prince Edward" which continued for many years after. Following the closure of the orchestra, Daniel Mas was appointed to Hoyts' head office and was in charge of selecting the music and records for Hoyts' city, suburban and country theatres. Some time later, he was appointed manager of the 'Esquire' Theatre in Pitt Street (now Hoyts' 'Town') In 1965, he resigned and took up a new challenge at managing the 'Roma' Theatre in George Street. Upon his retirement, he decided to run an antique business which continued up to his death in 1975.

STANLEY CUMMINS BECOMES RESIDENT ORGANIST

In May of 1945, Owen Holland was forced to leave the console due to ill health. However, he returned some months later at the 3/10 Christie in the Burwood 'Palatial'; engagements followed in the 'Melba' Strathfield and the 'Civic' Auburn. He was two years resident at the 'Roxy' Parramatta and in 1950 took over the console at the 2/10 Wurlitzer in the 'Savoy' Hurstville after Knight Barnett had moved to the 'Regent' Adelaide. In his place came a very competent cinema and church organist, Stanley Cummins.

Stan was born in Sydney and studied classical music under Faunce Allman at the St. James Church in King Street. For many years he was in the retail business working for a well known dealer in musical instruments. Stan took a liking to the cinema organ and studied further under Joseph Wayne and succeeded him at the 'King's Cross' Theatre, in 1930, he went to the 'Ritz' Theatre at Concord playing the 2/8 Christie organ. In 1932, he had the distinction of opening the 2/7 Christie in the 'Duke of York' Theatre in suburban Eastwood. In 1934, he was appointed to the 'Plaza' Theatre and remained there for 4 years. Stan had two seasons at the 'Arcadia' Chatswood and in 1940 was again resident organist at the 'Plaza' Theatre, a position which he held for 5 years. He took over at the 'Regent' in May 1945 and was resident for thirteen years.

To be continued next month.

TIDBITS ON THE RADIO CITY MUSIC HALL (from the American 'Theatre Organ')

To more than 235 million Americans and others who have visited the peerless Radio City Music Hall it is the ultimate of all movie shrines. It is entering its 44th year as a top tourist attraction in New York City. Now Alvin H. Marill has written a gem packed history of the film cathedral (Films in Review '74 Nov.) We offer a few facts and highly recommend the history to all who love films.

Nearly 650 films have been shown at Radio City Music Hall. The Odd Couple played the longest -- 14 weeks in 1968. In 1933 when movies began the Hall showed 47 pictures compared to only seven productions screened in 1974. Cary Grant is the theatre's leading attraction with 27 of his films shown while Fred Astaire, Ginger Rogers and Katharine Hepburn are next most popular. For many years (20 in 1933) RKO films were shown more than any other but this was because RKO was the first operator and had other connections.

The Radio City Music Hall screen is 70 feet wide and 40 feet high and is mounted in a frame 107 by 47 feet. It can easily mask any film width now in use... The Hall probably has done more to keep the memory of the theatre organ alive than any other movie theatre built.

You must see and hear organs to remember and few forget the four manual 58 rank Wurlitzer when it booms out.

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