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T.O.S.A. NEWS.

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TONY FENELON

IN CONCERT
ON THE
MIGHTY 2/11
WURLITZER
THEATRE PIPE
ORGAN

- ▷ **A GREAT FINISH FOR 1984**
- ▷ **2.00pm. SUNDAY 16th. DECEMBER**
- ▷ **MARRICKVILLE TOWN HALL**

BOOKING FORM ENCLOSED IN THIS ISSUE

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IMPORTANT MESSAGE TO MEMBERS.

Due to circumstances beyond the control of the Executive and Committee, the TOSA CHRISTMAS PARTY that was planned for the 8th of December, has now been cancelled.

NEW MEMBER

Alma McClymont

May your membership be a happy and long one and we all look forward to seeing you at our functions.

ON THE SICK LIST

Sorry to hear that Jill Clark is on the sick list. The Executive, Committee and all your friends from TOSA wish you a speedy recovery.

SPECIAL ANNOUNCEMENT

The Executive and Committee are planning to hold a fete at Marrickville Town Hall on Saturday 12th of October 1985.

This will be a special fund raising event in aid of the Capitol Organ Fund.

People interested in taking charge of a stall or helping in anyway, will they please contact a member of the committee.

DATES FOR YOUR DIARY



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November

MONDAY 5th at 7.30pm.

COMMITTEE MEETING at 120 Dennis Street, Lakemba.
(Visitors welcome after 8.30pm.)

WEDNESDAY 14th at 7.30pm.

ANNUAL GENERAL MEETING at 7.30pm. at Marrickville Town Hall.

All TOSA members should make every effort to attend our most important meeting. As well as being the night for the election of Office Bearers for the coming year, members are given a summary of this year's happenings and how we have progressed since 1983. It is your big chance to help your Society by speaking up on any subject no matter how small it may be.

FRIDAY 23rd. at 7.00pm.

HOME ORGAN DINNER PARTY. To be held at 6 Tunks Street, Waverton.

Member Col Tringham invites a small group of TOSA members to his home for a sumptuous dinner and musical enjoyment thereafter on his unique one and only Gulbransen Rialto Theatre Console Organ.

The cost for this special evening is \$15.00 per head, but numbers are limited to 15 people only. All those interested should ring Col on 926 408 to book in.

SUNDAY 25th. at 3.30pm.

HOME ORGAN PARTY AND BARB-B-Q.

Pat and Mal MacKay's "Penshurst Plaza"
21 Inverness Ave. Penshurst.

Meat, salad and wine will be provided - just bring your music.

Gents \$5.00 - Ladies \$4.00 plus a plate.

Please phone Pat or Mal on 57 1303 to make your booking.

PENSHURST PLAZA is different - come and see why.

December

MONDAY 3rd. at 7.30pm.

COMMITTEE MEETING at 120 Dennis Street, Lakemba.
(Visitors welcome after 8.30pm.)

SUNDAY 16th. at 2.00pm.

TONY FENELON CONCERT

Marrickville Town Hall, Marrickville.

Admission: ADULTS \$7.00 MEMBERS \$6.00 CONCESSION \$4.00

(Booking form in this issue)

TOSA GOES FM

By the time you read this, TOSA would have started broadcasting it's Theatre Organ programme on 2CBA FM which began on Monday 15th October at 9.00pm.

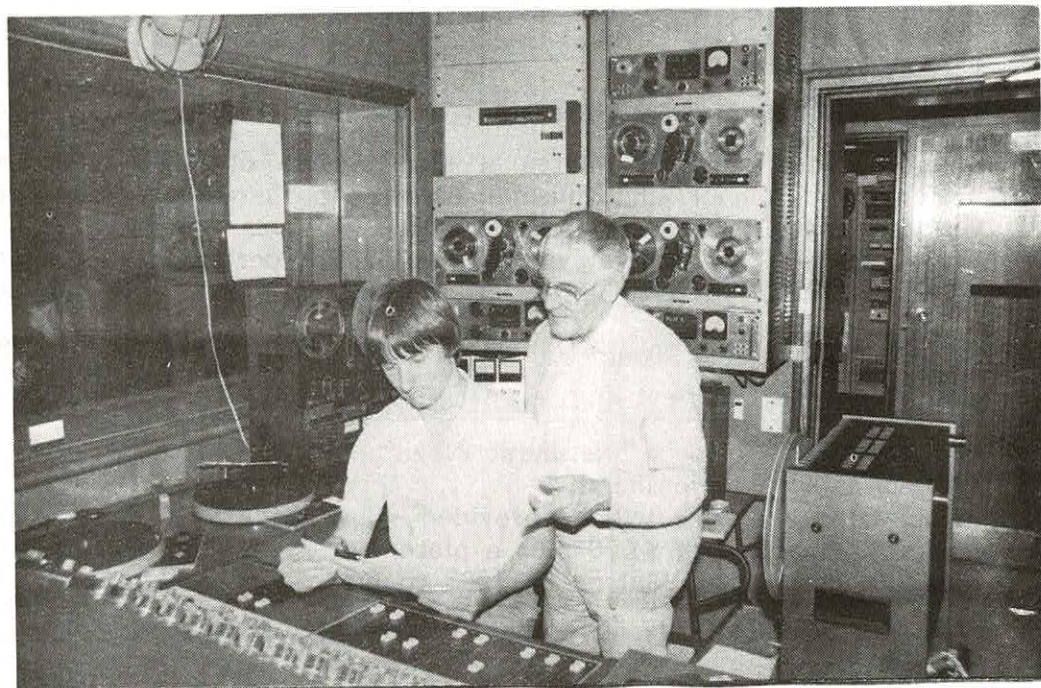
This programme will be a weekly event featuring selected tracks from theatre organ records and from TOSA master tapes of live concerts at Marrickville Town Hall.

Once again, thanks must go to Frank Ellis for all the hard work involved in putting these 30 minute programmes together.

Top photo.
Frank Ellis and recording engineer Alan Burton reading through the script prior to recording.

Bottom photo.
Frank Ellis seated behind the microphone ready to record the commentary in the sound proof room.

Photos by Ron Wilson



DOWN MEMORY LANE

Number 9 of a monthly series
(By Frank Ellis)

This month we look back at 1939, and in June that year Les Waldron left the Vogue Theatre Double Bay to take up residency at Hoyt's Plaza in the city. His place at the Vogue was taken by New Zealander Ron Boyce.

Ronald Roberts of Music Maker magazine in 1939, believed that Les Waldron was head and shoulders above the majority of Sydney's theatre organists of that period. He often wrote in high praise of Waldron's mastery of the theatre pipe organ both at the Plaza and elsewhere, and he had, on numerous occasions, described him as being one of the very few who could also get the best from the Hammond organ. Many fine organists on pipes have been a disappointment to their fans when they have tried themselves out on a Hammond. The opposite is also true and many a successful performer on an electronic instrument has been a dismal failure when confronted by the horse-shoe console theatre pipe organ. Thus it can be truly said that Les Waldron was "one of the few".

Also in June 1939 a couple of Sydney organists were playing over the air waves. Idwall Jenkins on the ABC's studio Hammond and Norman Craven made some appearances on 2UE, also on a Hammond.

Aubrey Whelan filled in at the Sydney Regent whilst Owen Holland was away due to ill health. It was said that Owen took a sea voyage to recover. Owen was, in my personal opinion, one of, if not the best, of all those who graced the Wurlitzer console at the Sydney Regent. A thoroughly competent musician in every possible way, he was equally at home either playing with the theatre's orchestra or in his many delightful solo appearances. Be it one of the hits of the day or one of the light classics, Owen presented it to his audience with a professionalism and polish that few could match.

Penn Hughes went from the Plaza when Les Waldron took over, and was sent to the Regent Adelaide. After his stint at the Sydney Regent during Owen Holland's absence, Aubrey Whelan went to the Astra Theatre Drummoyne and received praise for the good work he did on this much maligned and limited instrument. He was said to have exploited the resources of that particular organ to the fullest extent. No mean feat on that small organ.

Towards the end of May 1939, Stanfield Holliday sailed from Sydney (I wonder which of our well remembered coastal liners he travelled on - perhaps the Kanimbla, Katoomba, Manoora, Manunda, Duntroon, Westralia, Ormiston or the Orungal?) Who knows? They were all beautiful well appointed liners, Australian owned and ran timetables with clockwork efficiency. However, I have digressed into nostalgic shiplore - back to Stanfield Holliday who went to Perth to take up residency at the Ambassadors theatre with its 3/15 Wurlitzer. The Ambassadors with its blue skies, flickering stars and fleecy white clouds floating airily across its exotic auditorium was one of only four atmospheric theatres built in Australia. The other three were Melbourne's State, Sydney's Capitol and Goulburn's Odeon which was named the Empire when it opened its doors to an amazed first night audience. And amazed they might well have been. To me, such an elaborate and costly cinema in a city the size of Goulburn in April 1930, staggers my imagination. The auditorium seated around 2400 people.

However, back to Perth's Ambassador and its 3/15 Wurlitzer.

Following the disastrous fire at the Melbourne Regent during the latter half of the forties, the Ambassadors organ was shipped to Melbourne, and an extra manual and four ranks of pipes were added before it was installed in the fully restored Melbourne Regent Theatre. This made the Wurlitzer a rather uncommon 4/19.

Perth's loss of its only large three manual organ was of course, Melbourne's gain and many fine organists appeared there before the organ was finally shut down.

DOWN MEMORY LANE cont.

Just two of the organists who appeared during that period, and for whom I had a particular regard were Geoff Robertson and Stanfield Holliday and many were the times I enjoyed their performances. Stanfield of course, although re-united with his old Ambassadors organ again, would have been, perhaps, feeling a little strange with the 4/19 that he once played as a 3/15.

After a period of silence, the organ was given another lease of life under the nimble and brilliant fingers of Tony Fenelon. This was his first position I think as a theatre organist, and he remained at the console until the organ was sold and removed from the theatre. Fortunately for us, he made a number of recordings whilst in residence at the Regent so we are still able to hear the instrument as it sounded in the theatre.

More nostalgia for you next month.

Acknowledgements to Ronald Roberts and Music Maker magazine for much historical information.

CONCERT REVIEW

(By Andrea Harrison)

FOUR STAR ATTRACTION
at
MARRICKVILLE

Sunday 30th of September saw another great concert at Marrickville Town Hall when Margaret Hall, Neil Palmer, Bill Schumacher and Ian Davies let loose on the Wurlitzer.

Margaret opened the show and gave us a variety of music ranging from a Bach Prelude and Gigue to a novelty number "Dainty Miss". This was the first time I had heard Margaret play at Marrickville, and I thought she showed superb control of the console.

Neil Palmer was next in line with an array of numbers including a highly rhythmical version of Dave Brubeck's "Take Five". I think Neil deserves a medal, firstly for attempting such a piece on the pipes, and secondly for making it so successful!!

After interval, the ever popular Bill Schumacher, took his place at the console and treated us to yet another selection of music. An arrangement of Linda Ronstadt's "What's New", and a jazzy "Lulu's Back In Town" were the highlights for me.

To conclude the programme, our effervescent TOSA Patron, Ian Davies, took us "Cruisin Down The River" and set the more "mature" members of the audience reminising of days gone by.

Once again, an enjoyable afternoon's entertainment, with the Wurlitzer sounding just great. With four different artists, there were four different styles, and I'm sure that everyone's musical tastes were satisfied.

The Committee and Executive wish to thank the four artists who kindly donated their fees to the Capitol Organ Fund.

Ed.....

THE CITY OF SYDNEY ESTEDFORD

It has been brought to my notice that the talented young TOSA member, Damien Scott achieved excellent results in the City Of Sydney Estedford held in September at the Opera House. Unfortunately this was not known by me at the time to be inserted in the October issue of TOSA NEWS. Damien's results appear below.

Ron Wilson....Editor

- 1st Place - Open Age (Own arrangement)
"Dizzy Fingers"
- 1st Place - 14 years and under (Own arrangement) "Jealousy"
- 1st Place - 14 years and under
"Step to the Rear"
- 2nd Place - Open age - "Fly me to the Moon"
- 2nd. Place - 18 Years and under
"Quite Village"
- Highly Commended 16 years and under (Own arrangement) - "New York, New York"

What ever happened to that Wurlitzer Factory?

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This is a question which until now we were unable to answer until we came across a brief, interesting article in the "Pipes & Personalities" column in the May/June issue of "Theatre Organ" which is the official magazine of the American Theatre Organ Society.

The factory in North Tonawanda, New York, has been standing for about 75 years, and the only items to jog memories are the signs still atop the ten-story tower: WURLITZER. Jess Littlefield and Lloyd Klos recently visited the property and found that the place serves as a warehouse and houses three or four small firms. The beautiful shrubs and sculptured lamp posts which lined the main drive are gone, the area black-topped. The nearby home of Farny Wurlitzer is



Rear of the factory, showing loading dock area. Railroad spur over which organs were shipped, is shown.



Entrance of plant, showing remains of two statues in fountain area.

gone, and a small caretaker's cottage is succumbing to the ravages of the elements. The main entrance has been refurbished with metal sash and new doors. Elsewhere, however, paint is peeling, sash is rotting, and some windows high in the tower have holes from vandals' BB assaults. The loading dock from which 2238 pipe organs were shipped is rotting away. The fountain by the main entrance is devoid of one statue, the other is cracked and ready to fall. A sign ignominiously advertised "Seneca Wurlitzer Propeerty (sic)."

NEWS FROM THE RECORD BAR

For all those people that missed out on purchasing Candi Carley records, we are pleased to announce that a new shipment has arrived along with two of George Wright's.

Candi's record titles are;
"Just For You", "Candi" and "Sweet City Woman".

George Wright titles are;
"42nd Second Street and other Goodies" (Played on Rodgers Organ)
"Paramount Organ Premier" (Recorded live November 7th, 1981)

BANKCARD ACCEPTED

CAPITOL ORGAN FUND RAISING AFTERNOON

14th October at the Selwyn Theatre
(Reviewed by Ernie Vale)

Margaret Hall opened with a bright and breezy "Hey Look Me Over" followed by a bracket including "Domino", "Under Paris Skys", "Burmuda Triangle", "Pineapple Rag" followed by "From This Moment On" by Cole Porter.

Valda Lang followed Margaret at the console to accompany Erica Witt in the opening number of "Chiribiribin" followed by "Before I Gaze At You Again" followed by "My Hero". Erica's presentation was the usual professional standard we have come to expect from her.

Ron Smith, resplendant in stripes began with "Special Delivery" then played a Frank Sinatra number, "Let Me Try Again" during which he found a new stop on the Lawrence Welk called the 3pm pips. He followed with Perry Como's "Lets Do It Again And Again". One of the reviewers favourite pieces sounded swell as played by Ron with appropriate embellishments - "A Summer Place".

John Shaw then gave us a change of style at the Gulbransen piano commencing with "My City of Sydney" by Tommy Leonette, then followed a travelogue of "San Francisco", "New York New York", from where he brought back "Memories" of the musical "Cats" by Andrew Floyd Webber. Then John wandered "Way Down in New Orleans" with a bright arrangement where he saw "Old Man River" just rolling along.

John then played "California Here I Come" and it "Happened in Monterey". John "Left His Heart in San Francisco" where he departed for home. However, John found that on arrival in Sydney he "Still Calls Australia Home". A most enjoyable segment on piano from John Shaw.

Valda Lang returned to the organ to play us out to interval with "Put on a Happy Face" and "I Started a Joke" by the B.G's sounded beautiful as Valda played it followed by a bracket of three numbers; "Falling in Love with Love", "Theres a Small Hotel", "The Lady is a Tramp". There was certainly something for everyone.

Margaret Hall opened the second half with an interesting selection that was well suited to the Lawrence Welk. "Give Me the Simple Life", "Daybreak", "Rainbow Connection", "Our Waltz" by David Rose followed by "Dark Town Strutters Ball".

John Shaw played a most enjoyable second half on the piano comprising, "Chariots of Fire", "To Night I Celebrate My Love" and "Home Coming". John's flowing style made for pleasant listening.

Ron Smith played the Papua New Guinea National Anthem followed by "Stranger on the Shore" made famous by Acker Bilk. "Teddy Bears Picnic" was a special request and thoroughly enjoyed by all. Ron added his usual infectious comedy to the show during the afternoon.

Then we were in for a treat when Valda Lang and John Shaw accompanied Erica Witt in a bracket of numbers including "Perhaps Love" and concluding with a rousing "Funiculi Funicula". Valda treated us to two beautiful pieces in "Sleepy Shores" and "Ebb Tide". Her closing bracket had a French flavour including "April in Paris" and the "Can Can".

This function raised \$152.00 towards the Capitol restoration fund and everyone had a great afternoon of music and fellowship. The Society is most grateful to the artists and to Richie and Norm for making this afternoon so successful, musically, and financially for the cause.

TWILIGHT ORGAN RECITAL

(Film Music Themes)

Presented by

DAVID PARSONS

Tuesday 27th November 1984 at 6.00pm
SYDNEY OPERA HOUSE

STOP PRESS 



Valda Lang seated at the console.



Ron Smith and Margaret Hall enjoying the sun



TOSA members and friends enjoying afternoon tea



John Shaw and Erica Witt



Erica Witt being accompanied by Valda Lang on organ



From left. John Shaw, Erica Witt and Valda Lang with TOSA Secretary Ernie Vale



PARAMOUNT ORGAN POPS.

Peter Botto, General Manager of the Oakland Paramount Theatre, has announced the 1984-85 Paramount Organ Pops Series. "Like all previous concerts to date, the 1984-85 season of performances are expected to sell out because the series presents the finest theatre organists. "First on the series will be George Wright on November 3, 1984. This will be Wright's third appearance on the POPS.

Lee Erwin will make his POPS debut on March 2, 1985. Erwin is famous for his accompaniments of silent film and is expected to present some classic comedy of Buster Keaton. Closing the series on May 12, 1985, will be Jim Roseveare, the Paramount's house organist, in a program with San Francisco's renowned Peter Mintun on the concert piano. Roseveare and Mintun first got together on the Paramount stage to tape a program for Mintun's radio show, "and the effect was so unusual and delightful we had to have them on the series," said Botto.

MUNICIPAL ORGANS.

There are but two remaining and playable municipal pipe organs in the United States. One is in Cleveland. The other is in Portland, Maine, the Kotzschmar Memorial Organ. It is an Austin, shipped from the Hartford plant in seven box cars in 1912 and installed at a total cost of \$60,000. People came from all over to hear it, and a number of noteworthy organists played it. In 1981, budget cuts caused the dismissal of the municipal organist, and ended allowance for maintenance of the instrument. This led to the founding of the "Friends of the Kotzschmar Organ, Inc." which has as its goals the hiring of an organist and the raising of \$100,000 for much needed repairs and renovation. So far, \$30,000 has been realized and a professional organ technician, David Wallace, has been working for about a year, cleaning out 71 years of soot and grime, with four or five more years of labour in prospect.

ST. LOUIS FOX RESTORED.

The story of the renovation of the St. Louis Fox is a remarkable one. It centres around an energetic lady, Mary Strauss, whose husband, Leon, has restored three decaying neighbourhoods in the City. Though he had misgivings about theatre rehabilitation ("I do neighbourhoods, not theatres."), Mary was insistent. "If you buy it, I'll restore it," she said. The result was the spending of \$2 million a year and the work isn't finished yet. The house had been closed in 1978. It had a leaky roof, falling plaster, 50 years of soot and grime, the 4/36 Wurlitzer in disrepair. Inspired by the restoration of the Ohio Theatre in Columbus, Mary Strauss went to work. The roof was repaired; 4400 seats were removed, cleaned and re-installed. Old furniture was tracked down and brought back. The 4000-pipe Fox Special was restored. "For a long time, we didn't even know there was an elephant over the proscenium arch. One day, a work light found it," says Mary.

Last September, the reborn Fox had its first anniversary under the new regime. That year saw over a million paying customers attend 283 performances, with classic movies attracting 2000 per showing. This has helped to reduce the debt. Leon Strauss says, "Mary is the only woman I know who was given an unlimited budget and exceeded it." She has also opened a shop for theatre memorabilia next door to the Fox, called "The Byzantine Bazaar." It contains items obtained from the Gloria Swanson auction and other sources.

TOOTING'S GREAT DAY.

Les Rawle and his merry band of workers applied perseverance and dedication to the task of renovating the Wurlitzer at the Granada Tooting. The manager, Philip Kaye, wanted it playing for carols on December 20, and the crew met the challenge. The "Tooting Sound" was enjoyed by 1500 patrons during a two hour party of organ music and sing-alongs. The console still being under the

OVERSEAS NEWS ... cont.

stage, the sound was amplified into the auditorium. It was hoped to also have CCTV, but time ran out before it could be accomplished. The next goal is to persuade the Granada management to make some alterations to the present stage so that the console can rise again.

EDITH RAWLE

COUNT BASIE - ORGANIST?

In 1922, while Fats Waller was playing theatre organ in Harlem, New York, the late Count Basie spent lots of time there listening to Waller play jazz on the theatre's organ. The two became fast friends and Waller taught Basie to play the instrument. So, in all the later years, hardly anyone has known that Basie also could play his brand of jazz on an organ as well as piano. As to Basie's piano playing, his mother was his first teacher. Apparently, Basie never had other than respect for and enjoyment of jazz theatre organ. Since all this was as early as 1922, no "traditionalist" theatre organ buff ever can say jazz was not part of the theatre organ tradition at its earliest years!

BILLY NALLE

BYRD THEATRE REOPENS.

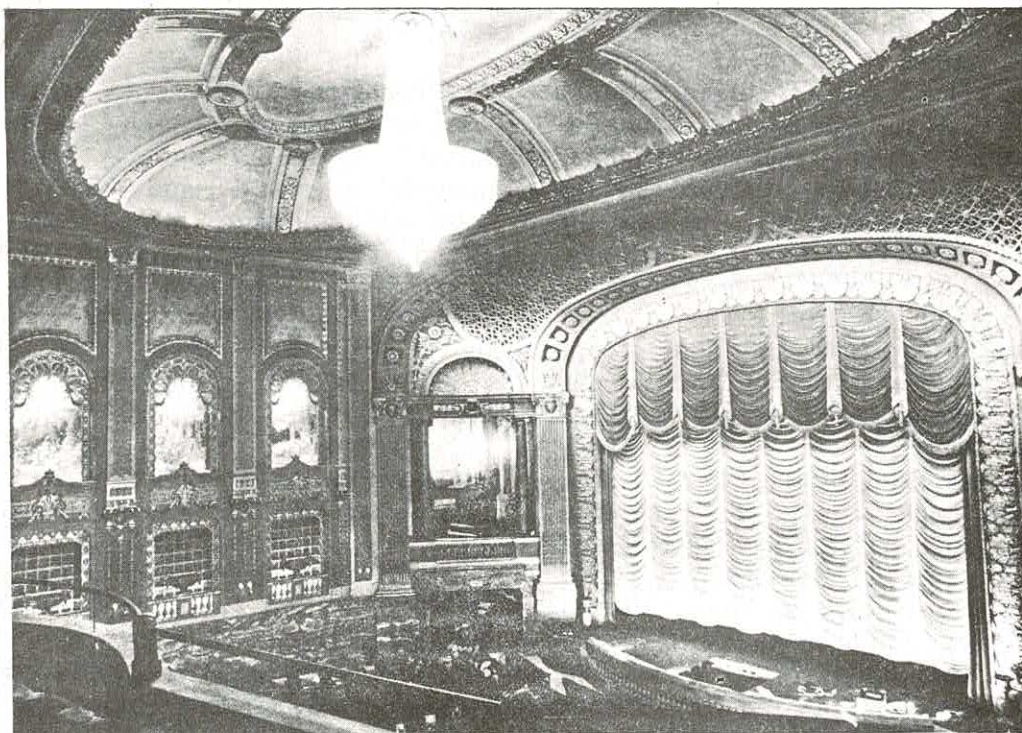
Friday, April 6, was a great day in Richmond, Virginia, for theatre buffs and organ buffs alike. The famous Byrd Theatre reopened after nearly a year of darkness, cleaned, polished and restored to its original beauty. The opening bill featured the Gene Kelly Musical "Singin' in the Rain", a Harold Lloyd silent short "Hot Water", and Lin Lunde at the console of the 4/17 Wurlitzer, all for a \$2.00 admission charge!

Jerry Cable, owner and operator of the 'Tobacco Company Restaurant and Club', has restored the theatre in partnership with Samuel and Irma Warren, who purchased the theatre in 1982. Dwayne Nelson, the last manager before the Byrd was closed in May 1983, has supervised the restoration and will manage the theatre.

Cable intends to operate the Byrd as a family theatre, with first-run and second-run films, re-runs of older classic films, silents and cartoons. An up-to-the-minute stereo sound system is to be installed. In addition to the usual popcorn and sodas, the lobby refreshment stand will offer cappuccino coffee and baked French delicacies.

Lin Lunde is scheduled to play Friday Saturday and Sunday for concerts and sing-alongs, and accompany silent films when they are shown.

RICHMOND TIMES-DISPATCH.



Interior of the Byrd Theatre.

(Photo by Lindy Keast Rodman, Richmond Newspapers, Inc.)

Great British Theatre Organs



Reginald Dixon (Former Patron of TOSA N.S.W. Division) at the Compton Organ Regal, Henley-On-Thames

REGAL, HENLEY-ON-THAMES

by Ian R. McIver.

The organ on which our spotlight falls this month is of special interest in that it was installed in the Regal Cinema in the attractive Oxfordshire town on Henley-on-Thames as recently as 1972 - some 30 years after organs had generally ceased to be installed in British Cinemas.

The theatre dates back to May 1937, and the pre-war County Theatres circuit, which achieved a place in theatre organ history through the decision of its musical director, Reginald Foort, to install organs built by the Huddesfield firm of Conacher. County installed Conacher organs of up to 22 ranks in its prestige theatres. These tend to steal the historical limelight from the other theatres they built - some of which had smaller organs, others like Henley, started its life in 1934, when it was installed in the Ritz theatre in the Kent spa town of Tunbridge Wells - a not particularly attractive building at the top of the steeply-graded main shopping street. It was opened there by Alex Taylor, a well-known organist of the day, who had held many top positions in both Britain and America, and who opened and recorded the famous organs at the

Davis Theatre, Croydon and the Granada, Tooting. His was a name already familiar to Kentish audiences, as earlier in 1934 he had opened the Christie organ at the Granada Maidstone (now installed in the Kelvin Grove High School Auditorium, Brisbane ... Ed.) on which he also cut a record.

At Tunbridge Wells the organ he played was a Compton which incorporated the latest features of the day - an illuminated console surround and Compton's patent solo cello device. The solo cello was fitted to a small number of Compton organs in 1934 and 1935. It comprised a metal "string" which was set in vibration by a rotating wheel (the "bow"), and stopped at the requisite length by metal "fingers". The vibrations from the string were conveyed to an amplifier and loudspeaker by a pickup, rather along the lines of an electric guitar.

Christie had pioneered a similar device in 1930, called Radiotone, at the Electric, Bournemouth. In America, the Robert Morton company is believed to have fitted some similar form of contraption to a few of its instruments.

THE REGAL, HENLEY ... cont.

Unmusical

There were two main drawbacks to this monophonic device. Firstly, it was difficult to keep in tune, and on organs where they were fitted there were two buttons like thumb pistons below one of the manuals, which when pressed caused the pitch of the device to be raised and lowered by varying the tension on the string to bring it into tune with the organ. Secondly, it made the most appallingly unmusical noise...

By 1935, Compton had developed his Electone to the production stage and this superseded the solo cello, which thankfully passed into musical (?) history. One or two solo cello devices are operative on Compton organs today, but they have a novelty, rather than musical, interest.

The Ritz Compton was featured over the years until the 1950's, and in 1970 it was sold by the Essoldo circuit, owners of the building, renamed "Essoldo".

Over the years, the Regal at Henley passed through the hands of various owners; by 1970 it was owned by a private company and was run by Gordon Mintern. Gordon was disturbed by the number of theatre organs which were being discarded by the major cinema circuits, and discovered that with a little modification he could provide a home in his theatre for a redundant instrument, which at the same time would be an added attraction.

The Tunbridge Wells organ, with its seven ranks of pipes, seemed ideal, as its physical size and volume of sound were both in keeping with the building. The instrument was moved to Henley and installed in two chambers which had been created beneath the stage, solo on the right, main on the left. In February 1972, the work was completed, and Reginald Dixon came from Blackpool to perform the opening concert.

When it was initially installed, the

console was not mounted on a lift, nor were the illuminated sides fitted, as these would block patrons' sightlines to the screen. A couple of years later, however, Gordon acquired the console lift from the Regal, Kingston-upon-Thames, which he adapted to fit the space available at Henley. The console was now able to have its illuminated sides restored. The solo cello device was no longer on the organ when Gordon purchased it, and in its place he has more recently connected a grand piano.

Although modest in size, the instrument is far from modest in its capabilities. Compton was by far the most adventurous organ-builder in the 1930's, and the organ's ranks reflect his progressive outlook - Tuba, Muted Trumpet, Diapason, Tibia, Violin, Flute and Vox Humana. Other builders would almost certainly have included a Celeste in place of the muted Trumpet. The celeste is hardly missed (although Gordon hopes to add this rank shortly), whereas the Muted Trumpet, a kind of fierce Orchestral Oboe, can be used for a wide range of exhilarating sounds. When used "tremolo" with the Tuba, these ranks combine to create a thrilling bombarde effect.

Compton believed in providing an adequate bass for his organs, and the Henley organ is no exception. Although it has only seven ranks, three of these - the Tuba, Diapason and Tibia - are fully extended to 16' and provide a very solid foundation to balance any manual combination up to full organ. The Acoustic Bass, as is usual on Compton organs, is an acoustic reed, and not a mere 16' + 10 2/3'. It plays a complete chord, and is intended to be used to augment the full pedal with that "something extra". Although on its own it has a rather strange sound similar to a boat whistle, when used with full organ, it does uncannily reproduce some of the effect of a 32' reed.

The top keyboard of the three-manual console is a coupler manual only - a feature pioneered by Compton, which was soon copied by most other builders of organs installed in British cinemas.

Thus, when it was built, the organ incorporated the latest technological and tonal design features, and in its present home at Henley it has been played in concert

THE REGAL, HENLEY ... cont.

by many top organists, both national and international. It has been played at film performances and to accompany silent films, and is heard regularly at concerts. It was one of the organs featured during the American Theatre Organ Society's 1980 Silver Jubilee Convention, where its big sound led to much favourable comment.

At all times the instrument is kept in top shape. I have already mentioned that Gordon Mintern intends in the near future to install a celeste rank, and the chest is now ready for this. In the recent past, the original low voltage generator unit for the action current, driven by the blower motor was replaced by a rectifier.

In short, it's an organ well worth hearing in a proper theatre environment.

Specification.

Solo Chamber
 Tuba 16, 8, 4
 Muted Trumpet 8
 Tibia Clausa 16, 8, 4, 2 2/3, 2
 (and Acoustic Bass)
 Vox Humana 16TC, 8, 4
 Xylophone
 Glockenspiel
 Chimes

Main Chamber
 Diapason 16, 8, 4
 Violin 16TC, 8, 4
 Flute 16TC, 8, 4, 2 2/3, 2, 1 3/5
 Chrysoglott/Vibraphone

Unenclosed
 Grand Piano

**SYDNEY'S SILVER NATIONAL
 CONVENTION**

The Theatre Organ Society, of Australia N.S.W. Division is proud to be chosen as the host for the 1985 National Easter Convention and cordially invites members and friends of all divisions throughout Australia, New Zealand and further afield to attend. We are very excited with the programme we have in store and can assure all those who can be in Sydney for 5th - 8th of April 1985, a memorable value packed weekend of music, entertainment and renewed friendships.

Our guest artist is the American Organist, Candi Carley who is well known to enthusiasts as a brilliant musician and great entertainer.

Due to the unprecedented popularity of the harbour cruise included in the 1980 Sydney Convention, we will feature for 1985 a cruise through the more picturesque areas of Sydney.

All our artists will be working together with one motive in mind - to make sure that those attending have a wonderful time as indeed has been the way with all Theatre Organ Society of Australia National Conventions since their inception in 1972.

CONVENTION PROGRAMME**FRIDAY NIGHT**

7.00pm Registration - entertainment and supper.

SATURDAY

8.30 Tour of State Theatre

10.00am Visit to Sydney Town Hall

12.45pm Lunch - Forest Park - Epping

2.00pm Concert - Cliff Bingham at the Christie Unit Organ at Epping Baptist Church

8.00pm Concert - Tony Fenelon and John Atwell at Willoughby Civic Centre

SUNDAY

10.00am Visit to Mastertouch
 Interstate and over-seas visitors package holders only

2.00pm Concert - Candi Carley at Marrickville Town Hall

7.30pm Convention Dinner Dance at Marrickville R.S.L. Marrickville

MONDAY

9.30am - 11.30am Harbour Cruise

12.30pm - 3.00pm Buffet Lunch at Marrickville Town Hall

Cameo spots with selected local artists

Complete details and prices will be published in December TOSA NEWS.