

Volume 16, No.4

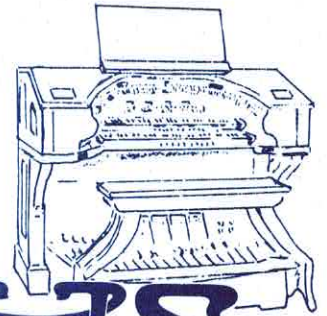
PRICE 40 cents

April 1977

EDITOR.

Ian Hansen, 4/26 Chester St, Petersham

2049



T.O.S.A. NEWS

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

ADDRESS BOX A584 P.O. SYDNEY SOUTH, 2000

REGISTERED FOR POSTING AS A PERIODICAL—CATEGORY B

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" A WILLING HELPER DOES NOT WAIT TO BE ASKED "

"T.O.S.A. DIARY"

WEDNESDAY, APRIL 20th, 7.30pm

Members are invited to visit the Mastertouch Piano Company, 96 Crystal St., PETERSHAM (just near railway). It should be a most interesting evening at which tea and coffee will be served and the ladies are asked to bring a plate. The company would like an idea of how many members are attending and to this end please phone Vice President, Herbert Wyatt on 48-3427.

SATURDAY APRIL 30th, 8.00am.

A rare opportunity has been made available to us to hear the 2/10 Christie Organ in the Lyceum Theatre. The organist on this occasion will be Ian Davies. An artists fee of \$1.00 will be charged

TOSA NEWS APRIL 1977

page 1.

PRINTED BY T.O.S.A. PRESS

WEDNESDAY, MAY 18th, 7.30pm.

A home organ party featuring ERIC SMITH is to be held at the home of Arthur and Dorothy Cammell, 63 Johnstone St., Peakhurst. On this occasion Eric will accompany the silent film "Dr. Jeckle and Mr. Hyde". The charge for this function is \$2.00 for men and \$1.50 for women who are asked to bring a plate. Please book for this function by phoning 53-9891 as seating is limited.

FRIDAY, MAY 20th, 7.00pm.

Funtastic May Cabaret to be held in Marrickville Town Hall. IAN DAVIES to play the "Wurlitzer"! Turn to page 7 for details.

ROSE MUSIC SEMINAR:

Rose Music Ltd. are to hold a music seminar in the Marrickville Town Hall on Wednesday, 18th May at 8.00pm. The organist will be our very own BILL SCHUMACHER. Supper will be provided at the conclusion of the evenings festivities.

NEW MEMBERS:

The society wishes to welcome the following new members to our fold: = Mr. Miller COOLANGATTA QLD., Mr Stuart Greene, GYMEA. Mr. W.P. Stewart GANMAIN, Mr. Wilbur Kentwell TOOWONG QLD., Mr. & Mrs. A. Smith BURWOOD, Mr. & Mrs. Max and Rene Slender BEXLEY, Mr. Neville Seymour LIVERPOOL, Mr. & Mrs. Rex Lancaster MIRANDA, Mr. P. Morton Narrabeen, Mr. Doug. Whitfield GOSFORD, Mrs. Geoff Mann OURIMBAH, Mr. & Mrs. E. Fraser, BEECROFT and Mr. & Mrs. J. Whitehouse PUTNEY.

QUEENSLAND CONVENTION:

Between the 8th - 11th of April, the Queensland Division of the Theatre Organ Society will be holding their "SUNSHINE SIXTH" National Theatre Organ Convention in Brisbane. The star organist for the occasion will be the famous American Organist, HECTOR OLIVERA. It is hoped in the next issue of "TOSA NEWS" we will be able to present to our readers a full report of the proceedings. For the benefit of new members, the first function of the convention will take place at the KELVIN GROVE HIGH SCHOOL HALL on Good Friday, April 8th at 7.30pm.

COMMITTEE MEETING:

The executive will meet again on Monday, April 18, at 7.30pm in St. Ann's Church Hall Strathfield. Members who wish to attend and observe the proceedings are cordially invited to do so. Members can come at 8.00pm.

ORGANIST REQUIRED:

St. Thomas's Church MOOREBANK, require an organist to play for their Sunday Services. Mr Bob. Weeding would be happy to discuss details in this regard with interested organists and can be contacted on 747-3628,

ORGAN SPECTACULAR:

WEDNESDAY 6TH APRIL

An organ spectacular will be held in the ultra-modern surroundings of the Bankstown Civic Centre. The programme includes some of Australia's top name organists, RORY THOMAS, RUSSELL SPRINGFIELD, and PETER HELD, as an added attraction the YAMAHA ELECTRONE FINALS will be conducted. There will also be a super lucky door prize. Your ticket could win you a YAMAHA ORGAN valued at \$1,000. Tickets: Adults \$4, children \$2. Advance Reservations are available from YAMAHA MUSIC CENTRE, BANKSTOWN Phone No. 70-1027 MITCHELLS AGENCIES at PARRAMATTA 635-0366 ROSELANDS 750-1111 - Stops out at 7.30pm!

Presidents Message

Several years ago, the N.S.W. Division set the standard and created the precedent which led the way for Theatre Organ enthusiasts from all over Australia to have the opportunity of hearing the results of efforts to keep the Theatre Organ alive. N.S.W. Division, the foundation state of The Theatre Organ Society of Australia held the first interstate National Convention right here in Sydney. Although not a member at the time, I was privileged to attend two venues, purely by accident, and perhaps was only one of many who by way of a presentation such as this subsequently became a participant in building this fine organisation to what it is today. Many who were involved with that first convention will no doubt remember the problems involved in making the convention attractive enough to be successful. Since that first convention, there have been many and for those that I have been fortunate enough to attend, I have appreciated the amount of effort, organisation and particularly the financial outlay that the organisers have expended to ensure that the quality of entertainment is the best available. For N.S.W., and indeed every other Division, the first is always the hardest and relies heavily on the support of every enthusiast. This year it's Queensland's turn to play host. Our northern relatives have, like us, worked hard in shaping up their pride and joy to the standard where they can be justifiably proud enough to invite us and our friends in other Divisions to be with them over the Easter Weekend. Let's remember our first effort and how we asked for and received the support and encouragement when on two occasions we had the opportunity of sponsoring the National Convention in Sydney. Let's get behind Queensland Division and give them the encouragement, assistance and support to make the Sunshine Sixth a success.

Last month the first quarterly meeting of members was held at the home of Barry and Pam Tooker. Perhaps the most significant part of the business dealt with was to provide the Young Organists Association, (the red and white legion of ushers at our concerts), with their own practice night on the Societys Wurli. The matter was raised by member Rob Weismantel and during the discussion I pointed out that we were more or less obliged to give the matter our most careful consideration as the promotion and fostering of young organists falls well within the aims and requirements of the constitution. Not only was it resolved that a practice night would be made available, but a free concert be arranged with the bench to be shared on a split programme with Peter Hald. This will occur later in the year at Marrickville Town Hall. As Peter would be working closely with the Y.O.A. to arrange this concert, I asked him to consider supervising the Y.O.A. practice night and advise them in technique and registrations, a task in which nobody will deny Peter is well qualified to handle. Naturally, Peter has accepted the challenge. Good luck to those concerned.

Contd.

Presidents Message contd.

One other matter which was of concern, was the renewal of membership subscriptions. As at the time of posting the last issue of T.O.S.A. News, (March 1977), there was approximately 1/3 the total membership unfinancial despite the inclusion of three renewal notices in previous issues. Being advised just prior to the posting of the newssheet, I directed that rather than discontinue the delivery of the March issue, a notation be made on the envelopes to serve as a reminder to those concerned that their subscription was overdue. (Renewals fall due on the 1st January). Unfortunately some members took this note on their envelopes as being in extremely bad taste while others advised of their appreciation of the reminder and renewed promptly. I hope that those who took offence can accept that no disrespect or malice was intended; however, one must realise that the reason this decision was implemented took into consideration the effort involved in resetting the printing press, the cutting of a printing stencil, the re-opening of envelopes and perhaps re-addressing by Mrs. Wells, who incidently handles the addressing, preparation and posting of the newssheets often unassisted. Had the alternative of a "please renew" letter been printed and enclosed, the newssheet would have been late, thereby incurring complaints which would, by experience, have far outweighed the discontent of members who forgot to renew. Please remember that your membership fee is a major contribution to the maintenance of YOUR SOCIETY. For without you we cannot exist.

Don't forget that the Lyceum Theatre is presenting your kind of music on the 2/10 Christie every Sunday afternoon from 2.30 pm to 3.00pm. Members who can handle it and would like to have a go, should ring Eric Smith at the Central Methodist Mission Tuesday to Friday during Office hours.

Take care and keep smiling and remember that by assisting us you are making your society better for YOU.

Regards,
Steve McDonald.

Notice of Motion presented by Mr. N.A. Weismantel at the 1st Quarterly meeting for action of the Second Quarterly meeting of members to be held on June 8th, 1977 at St. Columbs Church of England, West Ryde.

"That the payment of 50% extra fee in addition to the existing membership fee will enable the spouse of a member to vote at Society Meetings. This is an optional payment only and does not include a subscription to T.O.S.A. News."

EDITORIAL:

There have been a number of complaints from contributors of articles who have pointed out to me that their wording is being altered. Well, this is quite true, in fact things which the Editor himself has written have been altered by another editor! These circumstances have now brought about a new scheme which will short circuit the present situation.

In future all original articles will be compared with original stencils before they go to press. This has to be done to avoid the great embarrassment of wrong telephone numbers being printed, etc.

Despite the fact that "T.O.S.A." News got off to a shaky start at the beginning of the year, it is essential that we strive forward to improve the quality of the news sheet. So, for those who care about the future of the society and it's news sheet, then I ask you to come forward and lend a hand, either in typing (see advert.) or contributing an article.

We would like to see a varied style of magazine that contains something for everyone. Finally, I would like to point out to those who have enquired that there is no restriction on photographs at all, regardless of place, personality, race, colour, creed and subject. As long as it is relevant to the magazine.

Regards.
Ian Hanson

LETTER TO THE EDITOR

When I read the letter of J. Lawson and R. Gliddon in the March issue of "T.O.S.A. News", I couldn't help smiling, for I could visualise these persons as middle aged or old aged organ buffs. Their knowledge about the modern cinema organ construction is at least 60 years out of date, because they can go back to cinema organs built in 1916. How could I expect them to understand the technology of a new super cinema organ being designed and built to 1970-1980 standards?

It would be a waste of time debating with them, because their thinking is so curiously old fashioned that there could be no common ground between us.

On my arrival in Australia I learned by chance of two exciting organs being built in N.S.W., one was the mechanical action pipe organ in the Opera House, which on completion will be the largest in the world of its type. The other being the 4 manual Wurlitzer Pipe Organ, which was the topic of one of the recent articles, for the information of those whose interests centred on the cinema organ, that I was writing for T.O.S.A. NEWS, exclusively.

On arrival in Sydney, I was able to make contact with the Wurlitzer Organ Association, and subsequently help with the original research, both theoretical and practical, towards the design and building of their giant cinema organ. This in a small way repaid them for many kindnesses that they extended to me.

Contd.

If my name is unknown to the two letter writers I suppose it is because I would not want to meet people with such strange ideas about cinema organs, you see, I am of a much younger generation, and therein lies a generation gap. However, our Editor does have my autograph.

Very shortly I will be touring the United States making an investigation of the very latest types of pipe organ actions and controls - 1977 style, for our cinema organ project.

The letter of R. Gliddon and J. Lawson can be summarised - "When it comes to cinema organs women should be seen and not heard." I sincerely hope that this view point is not shared by the majority of the TOSA members in Australia.

Yours faithfully,
DIANNE BROWN

IN THE INTEREST OF BETTER PRESENTATION:

At the last meeting of the committee it was agreed that in order to improve the societies presentation at organ concerts, both for the organist and patrons, it is desirable that any ciphers that occur during a concert be rectified from behind the scenes rather than someone from the auditorium having to move to the chambers from their seat, thereby distracting among other people, the organist.

Therefore the committee extend an invitation to members interested in being trained in this responsible function, and certainly those members with the requisite knowledge. We wish to form a group of 8 members so that the task does not become too onerous. It is envisaged that 2 people at a time, one for each chamber, would be behind the scenes for a maximum of half a concert requiring a total of four people at any one concert.

It is envisaged that their assistance would be required at paid concerts only unless specifically required by organists performing on other occasions.

Please contact Ernie Vale on 798-6816 after 7.00pm on week nights or at one of our functions if you would like to play a part in improving the presentation of the societies concerts. All we have to do is try a little harder and with the assistance of more members we should succeed.

POSITIONS VACANT.

There are presently two positions vacant on the editorial staff. The most important being that of a competent typist to type out the stencils for "TOSA NEWS". If you have some spare time that you would like to make available to us, then please do drop a line to the Editor.

The second position is less demanding. It is an interesting position, one which is relaxing to say the least. Someone with some musical background is required to review pipe organ recordings for this news sheet. There is no stipulation on how many are reviewed. There has hardly been a review of a pipe organ record since 1970! Seeing as there are so many discs available these days, many of which come and go unnoticed, it has therefore been decided to fill this informative gap.

For both positions contact the Editor of this magazine.

FUNTASTIC MAY CABARET.

Your Society invites you to your May cabaret. This gala night is being held for your enjoyment in the current ball season. If you enjoyed the Christmas Cabaret imagine how much you can enjoy this one in more congenial temprature conditions. This cabaret is to be held on FRIDAY 20th MAY commencing at 7.00pm.

You will be greeted at the door with sherries, cheese and biscuits. Following the established tradition your music master is AUSTRALIA'S MR. BLACKPOOL, our own patron IAN DAVIES. You will be served a three course hot meal and the usual high standard of entertainment will prevail, including the high class floor show.

As usual everyone will receive a free ticket in the lucky door prize and there will be prizes for lucky dancers.

The cost of this funtasia evening is \$15.50 a double or \$8.00 for a single. All you need to bring to make the evening a great success is a party of friends and your own liquid refreshments. Dress is optional.

Please supply with your booking the christian and surnames of all those in your party to assist with the preparation of name tags. Please book by Friday, 13th May on the form provided at the rear of this magazine.

All bookings to MRS. PAM TOOKER, 9 BLANCHE STREET, BELFIELD 2191.

All enquiries phone 642-6086 or 569-3775.

Please make all cheques payable to TOSA and not to Mrs. Tooker.

CAPITOL ORGAN WORKING PARTIES:

Opposite this page we have included some photographs of the recent activities at the "OrganLoft" in February to which two members, Harry Jones and Len Lang, attended for the first time and thoroughly enjoyed themselves in their task of sanding down secondary motors and pallets and chatting with the other members about the society and it's happenings. The next working bee will not take place until May. The date being Wednesday, 11th, commencing at 7.30pm.

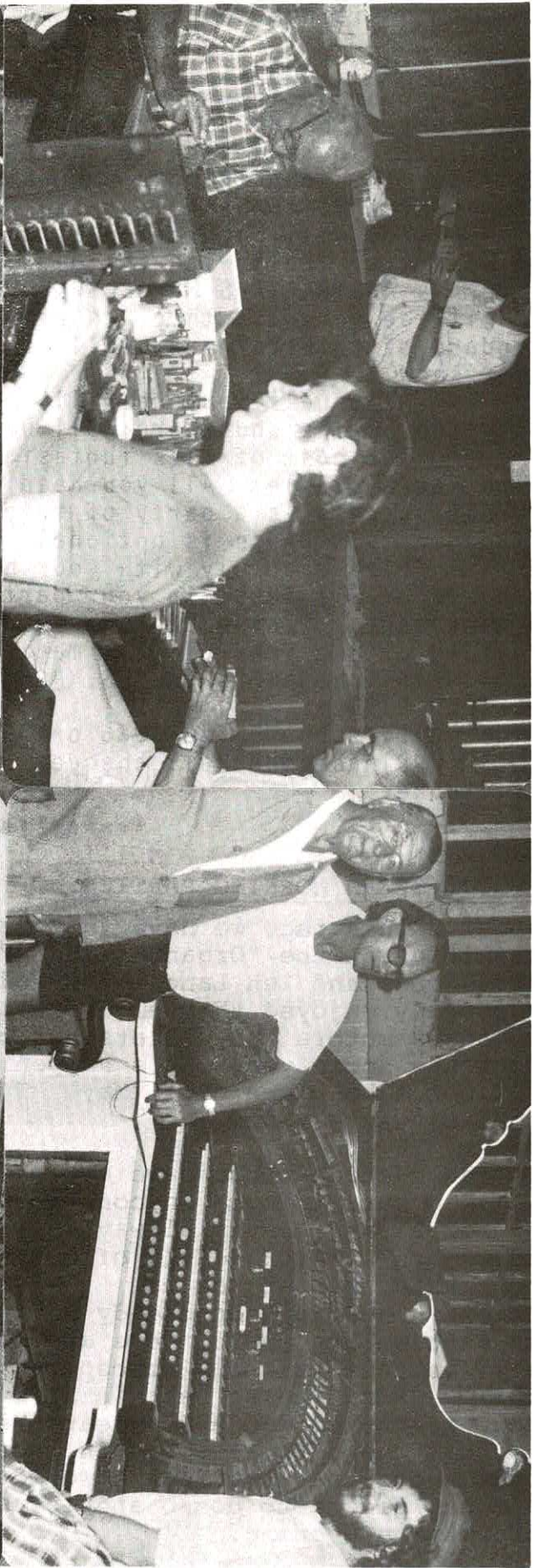
Regards, ERNIE VALE.

All those members who have attended work parties at the "OrganLoft" will I'm sure join me in congratulating Ernie Vale for the methodical and convivial way in which the evenings are conducted; and we are also grateful, of course, to Mrs. Vale who always looks after supper for us.

Not only have we seen steady work progress with each get together, but also we are seeing more and more members of all ages as they meet, in this friendly atmosphere, to learn more about the CAPITOL ORGAN and to help in it's restoration.

Ernie is one of "TOSA'S" great "Unsung Heroes", but we assure him that his efforts spent in planning do not go unnoticed. Might I add that anyone who would like to attend a work party is most welcome to do so and is assured of an enjoyable and informative evening.

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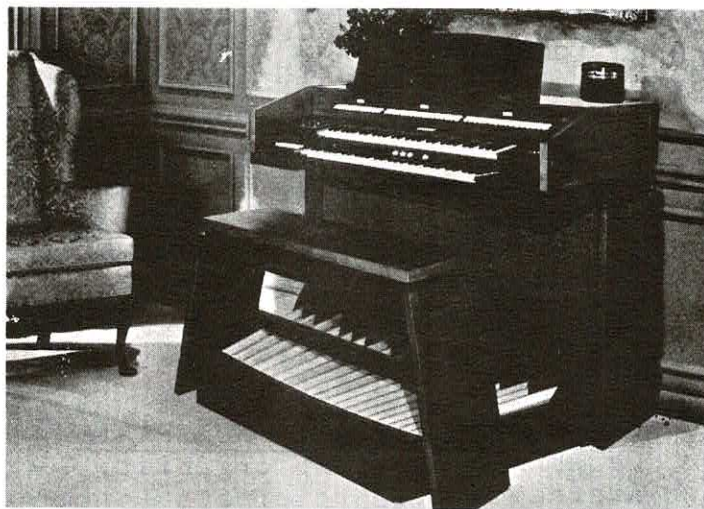
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Just phone the "Organ Loft", 49 Boomerang Street, Haberfield, on 797-6816, and let Ernie know you are coming.

Regards RON SMITH

BRISBANE REGENT TO CLOSE IN AUGUST:

At the time of writing the Burwood Palatial was in the midst of being torn down and we now have the sad news that the REGENT THEATRE, Brisbane is to close and will be converted into a 4 Cinema Complex.

Following discussions with the Mayne Estate, the proprietors of the building and the National Trust, it has been agreed that the magnificent entrance lobby, the grand lobby and the marble staircase of the existing theatre be retained. This blending of the old with the new will make the complex one of the most distinctive in the country.

The Cinemas will range in size from 320 to 730 seats and will be called Hoyts Regent 1,2,3,4. Additional features in the foyer will include a restaurant, coffee shop and liquor bars (subject to licencing), in accordance with todays trend of total entertainment. In making this announcement, Mr. Ted D'arcy the Queensland manager of Hoyts Theatres Limited said that as soon as approval is received work will commence by August and the complex should be opened for business in the spring of 1978.

When completed the Regent Cinema Centre will be the largest of its type in Queensland. It replaces the present Regent Theatre, the former Town Theatre and the Paris Theatre which is to revert to its former status as a Vaudeville House.

LYCEUM NEWS.

It may be of interest to members that the Lyceum's Christie pipe organ is to have a large marimba harp installed with the other percussions which are all on loan from the Christie organ formerly installed at the Roxy Theatre Parramatta. Beginning next month we will be publishing the names of the organists who will be playing the special Sunday afternoon Cameo Spots. Additional information is available by phoning Eric Smith on 61-3176.

ORGANIST INFORMATION REQUIRED.

After many requests from members, it has been decided to publish the names of organists and where they can be regularly heard. This information will be published each month and will give as much detail as possible. So if you are an organist and would like to advertise yourself in "TOSA" News and at the same time providing a service to the readers. Please drop a line to the Editor with full details.

GEORGE BLACKMORE IN AUSTRALIA.

Celebrated English organist, George Blackmore is currently in Australia to participate in the tenth anniversary of the "Dendy" Theatre, Brighton, Wurlitzer Pipe Organ. George opened this installation ten years ago. George will also be featured in Adelaide playing the 2/12 Wurlitzer in the Wyatt Hall.



SCHOLL ARRIVES FOR CAPITOL WURLITZER - From "Eyeryones" by
Archer Whitford (March 28, 1928)

Direct from Grauman's Chinese and Egyptian Theatres, Hollywood. Frederick Scholl arrived by the "Sierra" last Thursday, as generalissimo of the Wurlitzer Organ currently being installed in the "CAPITOL" theatre, Sydney. Mr. Scholl was greeted on arrival by Theodore Henkel, Conductor of the "CAPITOL UNIT ORCHESTRA", Publicity Manager and O.G. Perry, Stage Presentation Manager. The organist has a pleasing and cheery personality a deep insight into orchestration, a power a improvisation, one of the fundamentals of a theatre organists equipment, and an agile brain which will originate new and novel ideas for Capitol presentation. Mr. Scholl counts many of the best known Hollywood stars as his personal friends, for he has spent many years supervising presentation to their world premiers. He is emphatic that no organist should try and educate the public. The organist is educated by audiences. In Australia he will present a little of everything. Variety is the spice of motion picture musical presentation. 99% of American theatres, including Vaudeville, have organs and when patrons enter a theatre which is not equipped with one, they miss something. The orchestral organ is essentially a modern invention - so much so that nothing has yet been standardised. The pipes of the organ in Grauman's Theatres range in size from the thickness of a soda straw to the width of a cylinder through which a man can crawl. So new is the organ to the entertainment field that no set music has been written for it. Old time organ literature is practically useless; thus every thing depends on individuality of the organist - his power of improvisation and musical conception. Mr Scholl says atmospheric theatres have an immense pull in America and to walk into either the Chinese or Egyptian Theatres, Hollywood, is to inhale sandalwood and to be transferred to the oldest civilisation in the world, or to enter one of the treasure houses of ancient Egypt.

MARRICKVILLE ORGAN:

This organ is now fitted with a new switching system for the blower enabling the organist to switch on the blower from the console. It can also be operated from the chambers. Details of the switching may be found at the console. After each practice session it is important that it is switched off before leaving. As a result of this facility access to the chambers is now restricted. Practice managers should confer with Mrs. P. Wilson for details.

PHOTOSPOTS:+

Opposite are pictured Debbie Ward (Top left) and Greg Abrahams (Top right) who were featured at our last annual general meeting. Centre photograph was taken at a special barbecue which was held prior to the Dennis and Heide James concert. Pictured at bottom left is Heidi James at the Yamaha Piano and bottom right Dennis James at the Wurlitzer.

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"PRINCE EDWARD THEATRE" Part 4

Commencing on the 28th November, 1936 another new orchestral conductor was featured, his name being ISADORE GOODMAN. Isadore Goodman was the P.E.'s Guest Conductor for two years. Following the termination of his contract, on 2nd September, 1938, MISCHA DOBRINSKI and his GYPSY SERENADERS were the special featured stage presentation act. Mischa Dobrinski's Gypsy Serenaders were the principals of an elaborate stage unit "Along the Banks of the Volga", during the six weeks run of the current screen attraction.

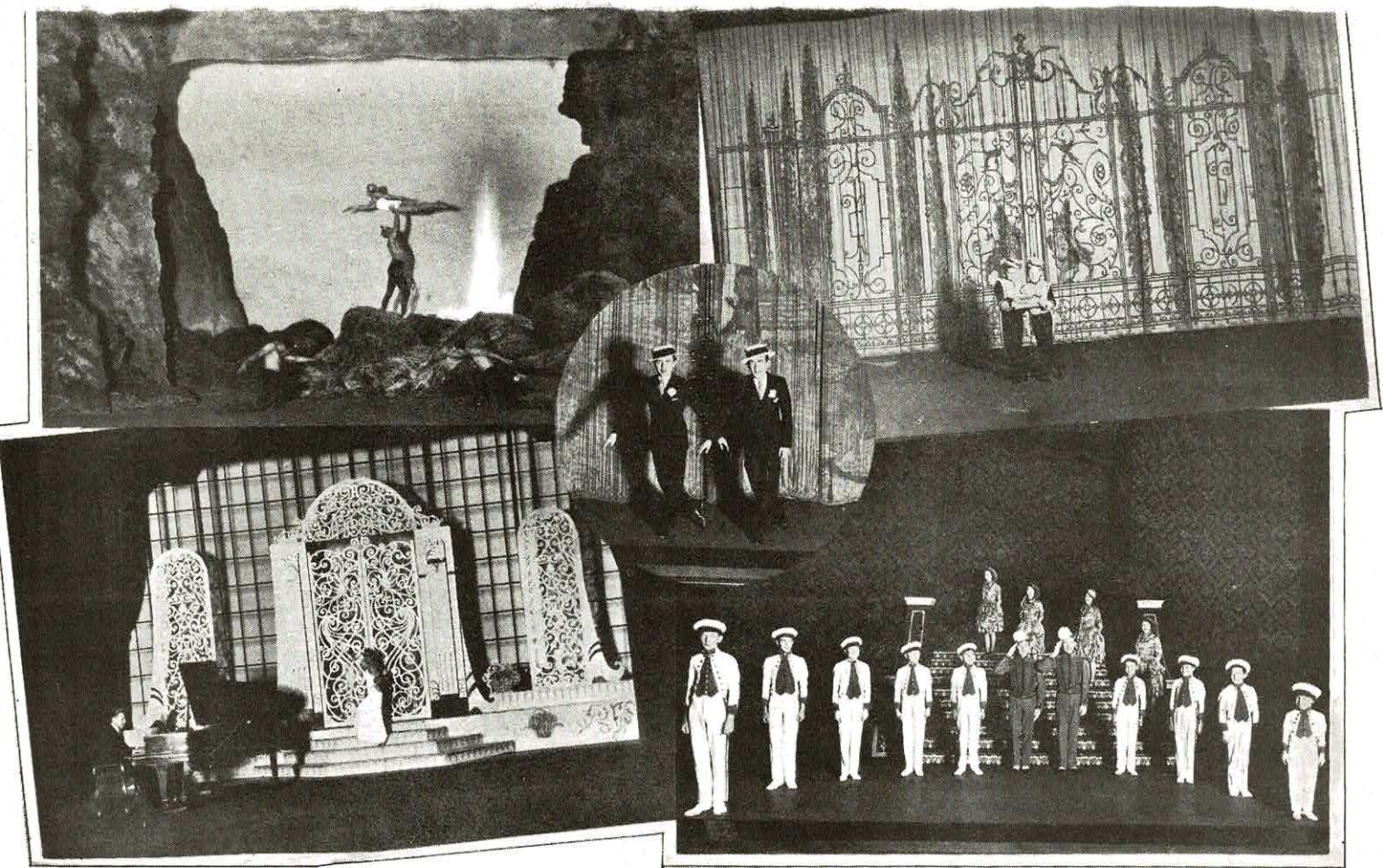
Between November, 1938 and April, 1939, the regular orchestral interlude was replaced by several well known artists, singers and ensembles that included SID SIMPSONS Wentworth Hotel Orchestra and Bert Fishers A.B.C. "NEW NOTE" Octette.

On the 8th April, 1939, BERT HOWELL and his "SHELL SHOW" Band became the new musical drawcard to the "Prince Edward" theatre and the management engaged a new organist, KURT HERWEG. Direct from the Kamera Cinema, Berlin and the Litchberg Cinema, Essen, Kurt Herweg provided musical accompaniment on the "Wurlitzer" presenting solo spots and providing backing to the stage band. With Bert Howell as conductor there was a switch to the type of show being presented. A stage band, a name conductor, personality players, vaudeville acts and varied, fast-moving presentations with appropriate sets and costumes.

Because it had built up a large standing store of sets over the years, the P.E. was able to vary considerably the visual appeal of its show. Over the years the theatre had an academy for Australian talent, the late Jack Davey once appeared early in his career, so did comedian Willie Fennell, popular vocalist Barbara James, pianist Glen Marks, Clive Amadio of saxophone and clarinet fame, cowboy singer Smokey Dawson, dancers Pat White and Peggy Daws, the parade goes on almost indefinitely. With the stage shows the theatre employed as many as 42 performers on the one season. It was all part of an era, when most fields of show business were full of vitality and box office returns were magnificent.

The Prince Edward Theatre celebrated a centenary on Saturday May 18th, 1935 with the Paramount programme "The Gilded Lily" (Claudette Colbert) and the "Pursuit of Happiness" (Francis Lederer) which marked the hundredth programme at the "Theatre Beautiful". It was claimed for the P.E. that despite vicissitudes through which the industry had passed, it was the only theatre in the world that had never broken away from its extended season policy - a truly remarkable achievement, which was only surpassed by the fact that the directors had returned to the shareholders of the company in dividends, a sum well in advance of the subscribed share capital of \$200,000.

In October 1940, Kurt Hewegg, terminated his employment and later went on to become a prominent figure in musical comedy circles in Austria prior to the rise of Hitler. After the war he became musical director of the Borovansky Ballet. Contd



Artistic Scenes from Mel G. Lawton's "Art in Taps" Revue at — Sydney Prince Edward —

Top left—The Four Collettes, adagio act. Top right—The Dancing Bell Boys. Centre—Moon and Ray, simultaneous dancers. Bottom left—Angela Parselles (soprano), with Les Waldron at the piano. Bottom right—The Richard White Middies, Moon and Ray, and Prince Edward Corps de Ballet.

South Australian pianist Walter Aliffe then appeared as the seventh P.E. organist and was very popular with the patrons, he stayed at the theatre until 17th August 1944. -Walter Aliffe was the first organist to be featured by the A.B.C. in a special session for the services during the war years. Various theatrical and radio stars assisted in these programmes which proved very popular with the servicemen. The final organist to appear at the "PRINCE EDWARD" and to say the least, the most remembered, was Miss Noreen Hennessy, who commenced her engagement with the Carroll Management on the 18th August, 1944. Noreen was featured in a series of radio recitals from the P.E. on 2GB, Sunday mornings during 1945, but was very rarely given a time slot on the A.B.C. On these rare occasions the programme was generally relayed late at night. The "Prince Edward" Show Band era came under new conductorship on 26th of October, 1945, when REG LEWIS and the "ROYAL PRINCE EDWARDIANS" took to the stage. The "Prince Edward" was the last theatre in Australia to present Orchestral presentations.

During the last ten years of the "Stage Band" era, such names as ERIC TANN and the "Prince Edward" Show Band made a brief appearance in 1949, to be succeeded by personality conductor COLIN ANDERSON :

Colin Anderson was a very popular drawcard and during his six year season many well known artists such as, Shirley Abicair and Dawn Lake were associated with his colorful stage presentations. He later moved to Brisbane and appeared at the STORY BRIDGE HOTEL, where he remained till his death in 1965. His death was a great loss to the musical profession.

The "P.E." Show Band was now entering it's final phase, with conductor Les McGrath, who took the baton from Colin Anderson in September, 1955.

Les McGrath and his nine musicians appeared for the final time on the evening of April 30, 1957. From the following day Miss Noreen Hennessy was then left to provide the musical fare for many years after. With the orchestra disbanded a chapter in the "PRINCE EDWARD" musical history had ended.

TO BE CONTINUED NEXT MONTH.

MARRICKVILLE ORGAN

Members will be pleased to know that this organ will now be tuned on a regular basis by a qualified tuner. The fee for practice will be \$2.00 per hour as from April 1st 1977.

"KEYBOARD WORLD"

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Probably the most basic rank of the theatre organ would be the Tibia, and although the "Tibia" referred to is usually a Tibia Clausa, there are, in fact, many varieties of Tibia.

This stop-name by itself on a stop tab indicates an open wood (sometimes metal) flute of an 8' manual pitch, frequently on the Great. It may be a Tibia Plena, which is a stop characteristic of fairly large instruments, or a less loud open flute of unusually full choir of harmonics, intended in classical instruments to build up the Diapason Chorus, or perhaps a choir of loud chorus reeds.

In the nomenclature of the Theatre organ, Tibia refers in most cases to a stopped flute of huge scale, and little harmonic development although a few open Tibias are heard in the Theatre organ. The Tibia Dura frequently found at 4' pitch, ia a hard toned, brilliant open flute. Hereunder is a list, divided into stopped and open, of the different varieties.

<u>Open Ranks</u>	<u>Stopped Ranks</u>
Tibia Dura	Tibia Clausa
Tibia Flute (4')	Tibia Flute
Tibia Major (Tibia Plena)	Tibia Major (Tibia Clausa)
Tibia Minor (Tibia Plena)	Tibia Minor (Tibia Clausa)
Tibia Mollis	Tibia Profunda (16' on manuals)
Tibia Plena	Tibia Profundissima (32" on manuals)
Tibia Sylvestris (Waldflote)	
Tibia Rex	

Tibia Dura: An inverted pyramidal open wood flute, invented by Robert Hope Jones sounding at 4', and occassionally 8' on the manuals.

Tibia Flute: A stop name used to indicate either the 4' manual Tibia Clausa or Tibia Plena. On the theatre organ, it is more likely to be a stopped rather than an open rank.

Tibia Major: A stopped flute of 16' or 8' on the manuals, fashioned after the Tibia Clausa, or a large scale Gedeckt. It's tone is smooth and pure, and shows the penetration of an intense fundamental ground tone. This name can also apply to the larger of the two Tibia Clausas in the same organ, this one having the solo type of voicing.

Tibia Minor: A stopped flute of 16' or 8' on the manuals fashioned after the Tibia Clausa, or a small scale Gedeckt. It's tone is smooth and pure, and lacks the intense fundamental heard in many other flutes. This name may also refer to the smaller of two Tibias in the same organ, this one being not on the solo manual.

Tibia Mollis: A name used in the Theatre organ to refer to a less penetrating Tibia Clausa. It, too, is unified on manuals and pedals.

Tibia Plena: A large scaled open wood flute of 8' on the manuals yielding a timbre of greater weight and somewhat less brilliance than the Stentorphone. It is a loud flute-diapason hybrid of stentoriam proportions, and used as a solo stop has great clarity and emontional appeal.

Tibia Profunda: A 16' flute on the manuals, and a 32' flute on the pedals, varying in pipe form, but usually a Tibia Clausa under this name. "Profunda", like "contra", "gross" and "double" usually has the meaning of a sub-octave pitch on either the manuals or the pedals

Contd

Tibia Profundissima: A 32' manual pitch, and, if correct terminology is used, a 64' pedal pitch of the stoppered Tibia Clausa. There is no theoretical or practical reason why this low pedal flute should not prove useful, since stopped pipes speak quickly.

Tibia Rex: A flute of open construction at 8' on the manuals, yielding an unusually powerful and heavy tone from either metal or wood pipes. It is a rare stop name and indicates a louder form of Tibia Plena. It may be used in contrast with a Tibia Plena of lesser volume.

Tibia Sylvestris: An open wood flute of 8', 4' or 2' on the manuals, and not usually found on the pedals. It yields a hollow, horn-like smooth timbre that is of moderate loudness. Good specimens are resonant in tone as well. It is a solo voice of peculiar penetrations and great beauty.

RECORD REVIEW from T.O.S.A. NEWS S.A.

Record Review - Johnny Seng at the Mundiline, Chicago 4/24 Wurlitzer. John Seng is no newcomer to the organ scene. At the age of 18 he was appointed to the coveted position of staff organist at the NBC studios in Chicago. More recently Seng has been engaged in concertizing on the electronic organ, having travelled over one million miles in this endeavour. He has presented the majority of the concerts played on the four manual, twenty-four rank Wurlitzer, in the auditorium of the Mundiline Seminary. In his first album release in this country, Johnny Seng gives us a programme which really brings the organ to life. The selections offered include a good cross section of music, ranging from a cleverly jazzed-up version of "Down by the Riverside" to a comprehensive and well orchestrated group of pieces from "Porgy and Bess".

The organ, too, is John Seng's own creation. He obtained the original four-manual console from the Balaban & Katz flagship house on State Street - The Chicago Theatre where it had been used as the original pit console played by the late Jesse Crawford there in the mid-twenties. The console has 230 stops and 50 piston actions. The pipes are housed in four chambers and are available at many pitches. The speaking voices include: Violin-diapason, Salicional, Viox Celeste, Orchestral Oboe, English Post Horn, Tibia Minor, Brass Sax, Vox Humana, Kimball Sax, Brass Trumpet, Tibia Major, Metal Flute Celeste, Tuba, Solo Gamba, String Celeste, Oboe Horn, Open Diapason, Quintadena, Vox Humana, Concert Flute, Viol D'Orchestra, Clarinet and Kumet Horn. The organ also has Xylophone, Glockenspiel, Chrysoglott, Harp, Piano, Drums, Bells, Cymbals etc. The recording quality is excellent - quite a large, full bodied, theatre-type sound - and Seng's crisp and imaginative playing ensures a satisfying and polished performance.

Paul J. Smith