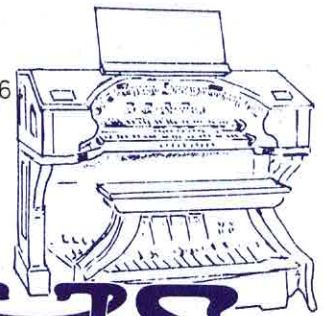


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November, 1976



EDITOR

John Atkinson, 46 Lily Street, Allawah, 2218.
587 3374

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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				Phyllis Wilson	759 6050

Please address all correspondence to Box A584 P.O. Sydney South, 2000.

WHAT'S ON IN NOVEMBER

ANNUAL GENERAL MEETING, 16th November, Tuesday 8.00 p.m.

An Annual General Meeting is to be a crowd pleaser this year featuring two young organists at the console of the Marrickville Town Hall Wurlitzer Pipe Organ. The organists will demonstrate to us the ability of the younger generation and Miss Debbie Ward and Mr. Greg Abrahams are two outstanding youngsters who will give us a very pleasant evening's entertainment.

During the evening the counting of voting in this years election of officers will be conducted by the returning officer and we urge you, if you are not going to be in attendance at this meeting to tear off the voting slip attached to this edition of the Newsheet and post it to The Returning Officer, P.O. Box A584, Sydney South, 2000. And to ensure that only one vote per member is recorded we ask you to place your name and address on the rear of the envelope so that voting members can be identified.

A further instruction relative to the Annual General Meeting is the Plebescite contained on the letter addressed to every financial member of the Society sent with last month's Newsheet and we draw your attention that the closing date for the receipt of these plebescites is the 6th November and we urge you, if you have not returned your vote, to do so immediately as this is a very important matter relative to the functioning of your Society.

You are urged and requested to attend your Annual General Meeting so that the important business matters of the Society can be discussed with as many members as possible and it is most important that you participate in the voting for the positions vacated by the outgoing Executive and Committee. (Some reports in this Edition, others will be read at the time of the AGM.) Supper to be served.

PRINTED BY T.O.S.A. PRESS

7th November, Sunday 3 p.m.

Lyceum Platform presenting Eric Smith at the 2/10 Christie Organ with Associate Artist Ian Lewis who is a 16 year old organist of great talent and also Rhys Daniell, Baritone. During the programme one of the items to be included is Greig's Piano Concerto in A minor. Admission to the Lyceum is FREE so what a great afternoon's entertainment that should be.

19th November, Friday 7 p.m. MARRICKVILLE TOWN HALL - CHRISTMAS CABARET

Your opportunity to partake in a swinging Christmas Cabaret is available until 9th November. We urge you all to immediately fill in the application form found on page 16 of last month's issue and return it before the closing date to ensure your place at a table. All details regarding the Christmas Cabaret appear on Page 3 of this issue and a further request concerns those people who posted their returns during the recent postal strike. We ask you to please ensure that your application did reach it's destination by telephoning Mrs. Pam Tooker on 642 6086.

30th November, Tuesday 8 p.m. We have news from Carmen La Motte of a Duo Organ concert being conducted by the Warringah Organ Club featuring Bill Schumacher and Carmen La Motte in the Cammeray Community Hall, Warwick Avenue, Cammeray. All Society members would be made most welcome. Supper supplied.

DATES FOR YOUR DIARY

12th December, Sunday 2.30 p.m. The Piano and Organ team of Dennis and Heidi James will be featured in concert on the Wurlitzer Pipe organ and Yamaha Grand Piano in Marrickville Town Hall. Tickets to this superb entertainment are selling fast and we urge you all to make your bookings early to avoid disappointment - All the advertising details are contained on the advertising handout on page 5 of this issue.

EDITOR'S REPORT

This being the last edition for me as retiring Editor I would like to make some observations about the future and the past and also ask your support for our new Newsheet Editor. The first comment I must make is that I have enjoyed the job throughout the past three years and must thank all the people who helped during that time. The results of a joint effort are the Newsheets which you have been getting and I think everyone who has contributed can be justifiably proud of the result. The new Editor will need your continued support and I urge that a separate printing sub-committee be set up to assist with the mammoth physical task of the Societies Printing needs - during the time that we have had the printing machine it has saved the Society thousands of dollars which we have been able to apply to other society needs such as regulation and recovering of reservoirs at Marrickville and the purchase of a new typewriter - we have not only printed our monthly newsheet but also advertising dodgers - concert tickets - programmes for the Convention etc. and the savings achieved are due to a lot of hard work by too few people. I would like to thank our advertisers for their continued support, without them our production cost structure would be vastly different than it is now and I think we all help each other in a very tangible way. Thanks is extended to those people who have made themselves available at a moments notice for collating the Newsheets and Programmes once printing is completed and a special thanks to Mark Gabriel for printing assistance and the Wells family for envelope addressing and posting, without them it would all grind to a complete halt. (Other reports as received are included on following pages.)

tosa christmas cabaret

YOUR OPPORTUNITY TO SHARE A WONDERFUL EVENING WITH YOUR FELLOW MEMBERS AND YOUR OWN PIPE ORGAN, IN THE MARRICKVILLE TOWN HALL - A FITTING FINALE TO THE YEAR.

AND THIS TIME IT IS ON A FRIDAY NIGHT!



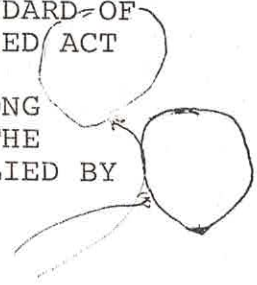
THE EVENING STARTS WITH SHERRIES AT 7pm THEN TIME FOR A ROUND OF DANCING FOLLOWED BY A THREE COURSE MEAL AT 7.45pm.

IN KEEPING WITH OUR POLICY OF PRESENTING A HIGH STANDARD OF ENTERTAINMENT YOU WILL AGAIN BE ABLE TO SEE A POLISHED ACT FOR THE FLOOR SHOW.

FOR ALL THOSE NOSTALGIA FANS THERE WILL BE A SINGALONG SEGMENT WITH GENUINE THEATRE SLIDES ACCOMPANIED ON THE PIPE ORGAN. THE MUSIC FOR THE EVENING WILL BE SUPPLIED BY OUR PATRON



IAN DAVIES !!!



LUCKY DOOR PRIZE SPOT DANCE PRIZES

DRESS FOR THE EVENING WILL BE ~~INFORMAL~~ ^{OPTIONAL}...WE ARE SUPPLYING ALL THE INGREDIENTS FOR A GREAT EVENING...ALL YOU HAVE TO BRING IS A PAIR OF DANCING SHOES AND YOUR 'ESKY' WITH YOUR OWN LIQUID REFRESHMENTS. REMEMBER THIS IS AN EVENING OPEN TO BOTH MEMBERS AND FRIENDS SO BRING ALONG A GROUP AND INTRODUCE THEM TO THE ACTIVITIES OF THE THEATRE ORGAN SOCIETY.

Bookings are with Mrs. P. Tooker, 9 Blanche Street, Belfield, 2191. Make all cheques payable to TOSA not to Mrs. Tooker, and the tickets will be made available to you on the day, at the door of the Hall.

MAKE UP A PARTY (A BIG ONE PREFERABLY) AND BOOK EARLY!!!!

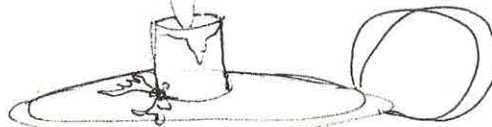
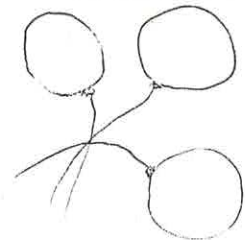
BOOKINGS CLOSE 9TH NOVEMBER, 1976

Would you please supply Christian and Surnames of all members of your party when you make your booking to assist with prior preparation of name tags.

THIS WONDERFUL EVENING WILL ONLY COST \$14.00 DOUBLE \$7.50 SINGLE

PHONE ENQUIRIES TO MRS. TOOKER 642 6086
OR MRS. LAWSON 569 3775

THE TIME 7 PM
THE DATE 19TH NOVEMBER, 1976
THE PLACE MARRICKVILLE TOWN HALL



TREASURER'S REPORT - TOSA STATEMENT OF RECEIPTS AND PAYMENTS AS AT 30TH SEPTEMBER, 1976

RECEIPTS

Balance carried forward	1415.96
General Fund	2210.56
TOSA News	1512.99
TOSA Advertising	921.00
Marrickville Concerts	167.00
Sale of Badges & Stickers	4.50
Organ Spectacular Proceeds	980.50
Convention Receipts	7390.50
Subscription overpayment	30.50
Sales of Recording Tapes	250.45
Cabaret Receipts	939.50

\$ 15823.46

PAYMENTS

TOSA News	2417.32
Postage Charges	646.32
Convention Expenses	6962.54
Marrickville Concert Expenses	491.34
Capitol Organ Restoration and Rent	217.22
Stationery and Office Supplies	252.55
Marrickville Maintenance	1824.23
Tape Purchases	369.00
Cabaret	898.40
Insurance	141.82
Sundry: Burwood Church donation	\$25.00
Petty Cash	25.00
St. Anne's Church Donation	50.00
Refund subs. overpayment	30.50
Spectacular Expenses	130.50
Balance Carried Forward	339.36
	<u>1132.86</u>

\$ 15823.46

GENERAL FUND

Balance as per Statement	1174.32
Less unrepresented cheque	
438661	30.80
438656	10.66
	<u>41.46</u>
	<u>1132.86</u>

OTHER ACCOUNT BALANCES

Building Society Account	481.92
Prince Edward Maint. Fund	5.00
Capitol Fund	557.17
Electronic Organ Fund	59.48

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

Dennis and Heidi James



In concert at Marrickville Town Hall,
Sunday, 12th December 1976 at 2.30 p.m.
ADMISSION: \$2.50 Adults
\$1.50 Children & Pensioners.

American Theatre organist Dennis James has held positions at the Lansdowne Theatre, Brooklyn Theatre in Pennsylvania, Wanamaker Organ in Philadelphia, Ohio Theatre in Columbus, to name a few — he has played extensively for silent film presentations in theatres and in Pizza Restaurants as well as on classical organs.

An unusual departure from the presentation used at Marrickville Town Hall will be the use during this concert of a concert grand piano played by Dennis's wife Heidi, who teaches piano and theory at the Indiana University. She is an excellent pianist described by reviewers as having 'a fine passionate flair and impressive technical fluency.'

Tickets to this exciting entertainment are available at the door on the day or by sending your cheque and a stamped self addressed envelope to:

P.O. Box 150,
Epping. 2121.

Yamaha Grand Piano supplied by
courtesy of Rose Music Pty. Ltd.,



CAPITOL ORGAN RESTORATION REPORT BY ERNIE VALE

Firstly I wish to thank Davis-Fuller Adhesives Pty. Ltd., for their donation of a substantial quantity of glue suitable for glueing perflex etc. The qualities of this glue enable the material being glued to remain completely flexible after the glue dries and this is essential in the restoration of primary motors. Thanks also to Peter Bidencope for the loan of some fluorescent lights and tubes on a semi permanent basis. The last glueing night was most successful with approximately 15 in attendance and apart from covering in excess of 100 secondary motors, numerous pallets were sanded in preparation for refacing and in fact one rank of pallets was completed on the night. Members took more motors and pallets for stripping and cleaning in preparation for the next glueing session. Other members cleaned down the chests in preparation for glueing the motors in. I think all those in attendance enjoyed the night and further progress was made.

During the past year the metal pipes have been packed in crates and together with many other parts of the organ have been stored in new locations. Room has been made to work on the console and the Chests and at this stage in excess of 50% of the secondary motors have been recovered. A corresponding number of pallets have been faced. The stop rails have been stripped and the stop motors recovered. Considering that this was Convention year I feel that the Society has made reasonable progress with restoration and I wish to again thank everyone who has helped in any way. I look forward to another enjoyable year of restoration.

REVIEWS

Quarterly General Meeting 10th September, 1976. - Rob Weismantel

The cool windy night started with a general business meeting which lasted exactly 1 hour, which gave members an opportunity to discuss with the executive and committee, matters concerning the quorum problem encountered at our Annual General Meeting each year, and a recommendation from the general membership (represented by about 37 members) was forwarded to the Committee. Following this interesting and informative meeting, Wurlitzer's demonstrator, Kurt Zimmer, was introduced and he proceeded to give a technical description of the various instruments in the showroom. Kurt played some numbers on various instruments ranging from the smallest to the largest, and finished off with a classical number on the very large church organ which our member Peter Held discovered could also produce some very theatrical sounds as well.

The night rounded off very well with coffee and an opportunity to look at, play, and discuss all the instruments in the showroom. Our thanks must go to the staff at Wurlitzer for their hospitality during the evening, and I hope our association with this Company is a long and happy one.

MOTION PASSED AT THIS MEETING: That a postal vote be held of all members on the question of altering the quorum number required for the Society's Business Meetings from the present 25% to 10% of total members or 30 whichever is the less.

That the ballot paper be issued by individual letter to each member after a very strong appeal on the front of the next TOSA News and that the ballot paper be returned either by post or placed in a sealed ballot box at the next TOSA concert.

Also that all financial metropolitan members be telephoned reminding them of the importance of the ballot and the need to return their ballot paper.

THEATRE ORGAN IN THE REGENT - Rob Weismantel

Sunny Sunday afternoon 12th September welcomed international artists Lyn Larsen from America and Tony Fenelon from Melbourne to the famous Sydney

'Regent' Theatre for a once in a life-time concert on a fabulous GULBRANSEN Electronic organ.

Before entering the lavish theatre, which is at present undergoing restoration the 1,800+ patrons and organ lovers were entertained by students from the Young Organists Association on two Gulbransen organs installed for the occasion in the Circle and Stalls foyers.

The doors opened at about 2 p.m. and the huge crowd packed the theatre. The curtains parted and our Compere, Les Flanagan, stepped out to open the show, with introductions and credits, eliciting too from the audience from which various parts of the country they had come, following this with the introduction of our guest artist Lyn Larsen.

After a bright introduction, a Video Scanner over the organ keyboards and pedals was turned on, so that the audience could see what Lyn was doing. A brief demonstration of this device by Lyn brought some hilarious results, then on with the Show.

Lyn introduced Tony at the keyboard of the Yamaha Grand Piano and the audience was treated to duets and jokes to the end of the first half of the programme. After interval Les again brought in Lyn and Tony who played for us, among other items, everyone's favourite, 'Dream of Olwyn'. The camera work alternating between organ and piano was superb and the audience loved every moment of the fast moving spectacular. The organ on many occasions gave the sound I would expect to hear from the Wurlitzer pipe organ if it were still installed.

From comments I heard during interval and after the concert I believe many members of the public thought they were hearing the Regent Wurlitzer (which of course is no longer there.)

All credit must be given to the organisers of this concert as a truly professional presentation was maintained at all times.

I am sure all who were in attendance will agree with me that more concerts of this type will go a long way in the struggle to keep the theatre and the theatre organs alive for many years.

CLIFF BINGHAM'S FREE CONCERT AT MARRICKVILLE - Rob Weismantel

After concerts with overseas artists displaying their talent on our 'Prince Edward' Wurlitzer, our own Cliff Bingham played an exceptionally good, well balanced concert to a very receptive audience which more than half filled the hall. Cliff's unique style and imagination brought out the best in both the music and the organ. I noted that Cliff often used a solo trumpet untremmed and likewise the tuba, and on one occasion both trumpet and tuba untremmed to give a fiery brassy effect. His playing was dean and crisp throughout the entire concert.

Modern up tempo numbers were interspersed with ballads which overcame the problem of sending everyone to sleep with too many ballads!

Cyphers during the concert allowed Cliff to demonstrate the Wurlitzer to our bus load of members from Newcastle. The Tauring bus is becoming a familiar and welcome sight around Marrickville.

Unfortunately due to technical difficulties there is no official recording of this concert, but I would like to remind everyone that tapes of most other concerts are readily available from Ray Garrett, our dedicated recording technician. Our thanks to Cliff for playing the concert, and to Frank Ellis for compereing, and to the maintenance team for making this function a resounding success.

HOME ORGAN PARTY - Ron Smith

On 10th October the home of TOSA's good friends, Ritchie Willis and Nrom Read was packed with over forty keen listeners for what proved to be a fine concert presented by our member, Peter Held. Peter, who incidentally

has changed his style (and tempo), played a sound and most varied and entertaining programme. With items from the Beatles, Bacharach, Strauss, Abba, Tchaikowsky, Sousa and many others, Peter's versatility was clearly demonstrated to all present. Highlights of the programme to myself were selections from the movies, Herolds Zampa Overture and a beautifully registered Serenade from the Student Prince. Peter also played a couple of numbers on the Gulbransen Piano and displayed his talents as a pianist.

An enjoyable afternoon tea was served on the back lawn during interval and all told the afternoon was a great success with Peter's kind donation going to the Capitol restoration fund. Thanks again to Ritchie and Norm who incidentally bore the cost of having the organ serviced for this occasion.

OBITUARY

Ritchie Willis has advised us of the sudden passing of our member and friend Ted Seares on 13th October, at the age of 63. Ted has been in the Society for 15 years and dearly loved organ music of all kinds, attending Peter Held's afternoon concert at Ritchie's only three days prior to suffering his fatal heart attack while in the city.

We all extend our deepest sympathy to his wife Esma and daughters Bernadette and Lorraine in their time of sadness.

NEW MEMBERS.

We would like to welcome this month five new members and hope they find a great deal to interest them within the framework of the Society and have many years of happy listening at our concerts and Home Organ Parties, they are Mr. J. Arienson, Liverpool; Harry Jones, Bondi Junction; Peter Lankshear, New Lambton; Guy and Valerie Lovett, Bardwell Park.

DEADLINE

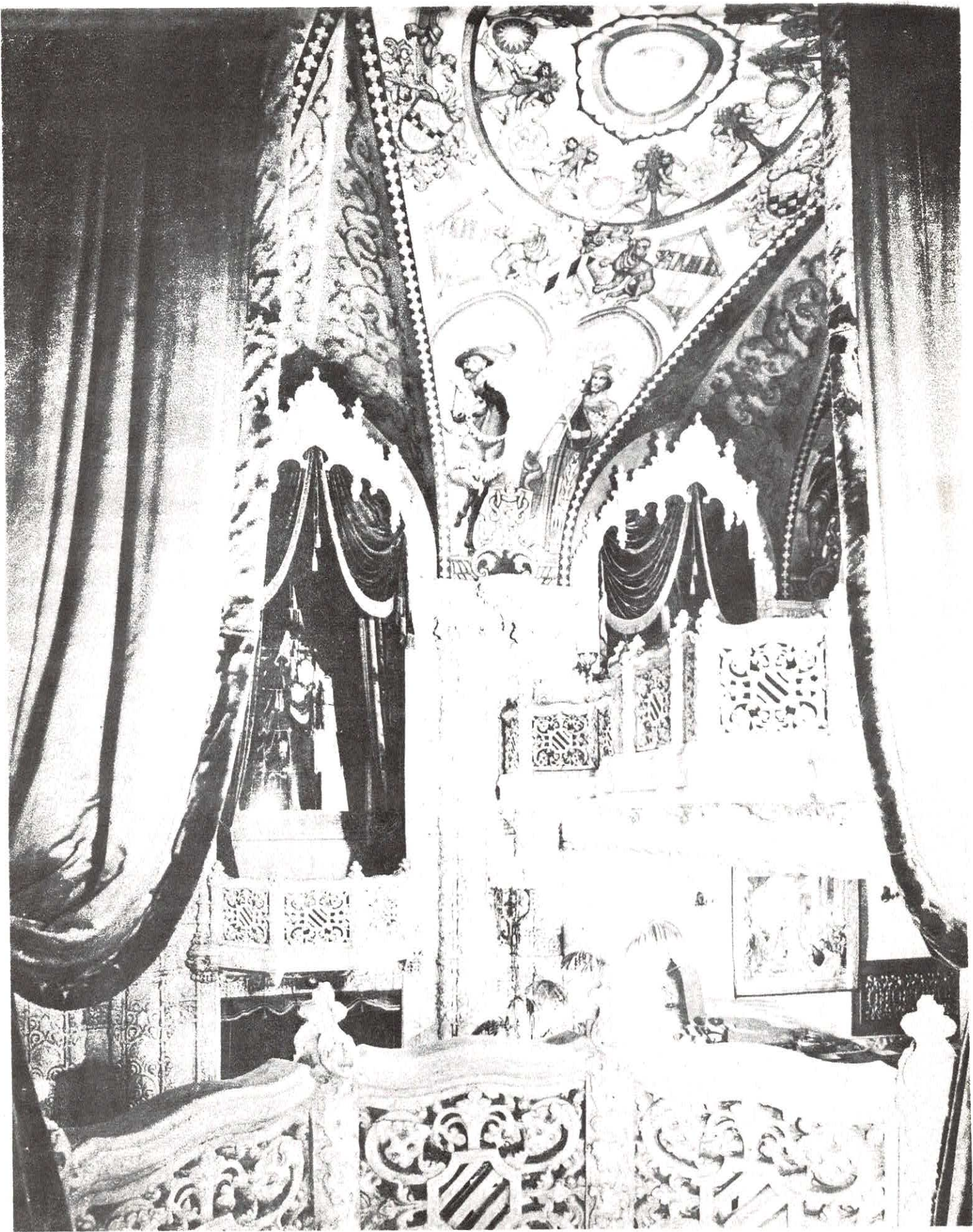
The deadline for the December Newsletter will be 20th November so any articles of notes of interest please have to the Editor before that date as with the change over between Editors there is bound to be a little confusion the earlier any information is to hand the more likely it is to be included.

REGENT NEWS

The photograph opposite is of the Melbourne Regent Foyer area a Theatre which has been saved and is to re-open as a Centre for the Performing Arts with most of the original decoration, furniture and fittings being purchased back for use in the new theatre concept. All this has been announced in the Melbourne Press while at the same time the announcements for the closure of the Brisbane Regent have also appeared as follows:-
THE FINAL CURTAIN The highly ornate Regent Theatre in Brisbane is to be redeveloped. Moves by the National Trust of Queensland to save the gilt ceilinged theatre have been dropped. Four smaller cinemas will replace the existing auditorium.

ROXY NEWS

During the past month the redeveloped Roxy Centre at Parramatta opened as a three cinema complex and on opening night Ray Thornley presided at the Lowrey Organ, courtesy of Flanagan and Winter, during the following week, Alan Tranter played nightly in the Number One Cinema which takes the place of the original Circle area in the Theatre. The stalls is divided into two smaller cinemas.



THE EXTENSION ORGAN

by Michael Carpenter (Ack. 'Cinema Organ' Journal of the
Cinema Organ Society, United Kingdom)

Most of you will probably appreciate that, on a conventional church-type organ, each stop knob controls one complete set or 'rank' of pipes. If a knob is pulled out, that particular rank is connected to the keys and can be played thereby; if pushed in, the pipes are disconnected (by one of the several different systems which we need not consider here) and do not play. Thus we can choose to play on any set, or combination of sets, of pipes at will and each keyboard has its own sets of pipes.

The thing that mystifies many people about theatre organs is that they invariably have vast numbers of stop tabs (arranged in a wrap around layout known as the 'horse-shoe' style) and yet the number of 'ranks' (of pipes) is always quite small - e.g. 5, 8, 10 - 20 is really big.

Part of the reason for this is that many of the tabs control percussion instruments rather than pipes and for some reason these are never quoted. True, they are of far less importance than the pipes and are only used occasionally, for special effects, but they are nevertheless very complex pieces of electro-pneumatic engineering.

Typically, one finds tonal percussions (on which tunes can be played) on the Solo manual, common examples being Chimes, Xylophone, Glockenspiel and Piano (the only percussion it is usual to mention) and non-tonal percussions on the Accompaniment manual and the Pedal; examples here are drums, cymbals, tambourine, sleigh bells and so-on. This, incidentally, is only a simple generalisation and some of the percussions can be played from more than one keyboard.

That, then, explains away some of the super-abundance of stop-tabs, but when we have got those out of the way there is still a tremendous number remaining! The percussions account in fact for only a minority of the stops; pipe stops represent the vast majority and may be present in a number of around seven times greater than the actual number of ranks on a two-manual and pedal organ!

To see why, and how this should be, let us try to explain what a theatre organ is. The Theatre organ corresponds roughly to the Solo department of a cathedral or concert hall organ in that it contains a relatively small number of loud distinctive voices (ie ranks of pipes) many of them deliberate attempts at imitating orchestral instruments (eg violin, orchestral oboe, clarinet, etc.) and is used for colourful solo work and to provide orchestral effects.

In a cathedral or concert organ such a department is of minor importance being found only on large four or five manual instruments but in the theatre organ it represents the entire instrument. (The chief duties of the cathedral organ are, after all, concerned with accompanying services and playing classical organ music,

which require the 'normal' church organ departments of Choir Great and Swell).

Right then, so we have half-a-dozen solo voices; but that alone doesn't make much of an organ. There isn't much variety. The easiest way of adding variety, colour, brilliance and depth to such an instrument is to supply octave and sub-octave couplers, so that a given note on the keyboard plays not only its own pipe but also the pipe an octave higher and/or an octave lower. The main distinguishing feature of the Theatre organ, the thing that makes the whole concept work is the provision, in effect of octave and sub-octave couplers to every single set of pipes. That in fact is how I arrived at the figure seven quoted earlier when referring to stop tabs. Each rank in the simplest situation will be playable at 16ft (sub-octave_ 8ft (unison) and 4ft (octave) on each of the two manuals and at one pitch on the pedals. This is made possible by the use of electrical action, the pipes being connected to the keys via a series of switches and relays. The invention of electric action came at just the right time to satisfy the musical need for such an instrument (or was it the other way around - who knows?) Significantly, Hope-Jones the inventor of this system was originally a telephone engineer. I think the best way to explain this idea is to give an example. In the chart below is analysed the 2-manual 5-rank (2/5) Wurlitzer at Stanford Hall (chosen because it is small). Five ranks of pipes are spread over 35 apparent stops, although not all ranks appear at 16, 8 and 4, while others appear at higher pitches.

RANK	PEDAL		ACCOMPANIMENT				SOLO						
	16	8	Lower Manual				Upper Manual						
			16	8	4	2	16	8	4	2	1		
Trumpet		X		X				X					
Tibia Clausa		X		X	X			0	X	X	X	X	X
Salicional		X		0	X	X			0	X	X		
Flute	X	X		X	X	X	X	X	X	X	X	X	X
Vox Humana				0	X	X			0	X			

0 = Tenor C, see text

ANALYSIS OF THE STANFORD HALL 2/5 WURLITZER

The ranks are as follows:-

TRUMPET: Fairly obvious - an attempt to imitate the brass instrument of that name.

TIBIA CLAUSA: Latin for closed (ie stoppered) pipe. The rank consists of large, loud fluty pipes which form the foundation or main body of the instrument's tone.

SALICIONAL: From the Latin Salix = a willow. The pipes are thin and have a stringy tone (later theatre organs had much more powerful string stops called Vidin or Gamba).

FLUTE: Again fairly obvious - it provides the quietest, gentlest tones.

VOX HUMANA: Latin for human voice - but the nearest human sound to it is 'ssshh!'

Perhaps the most important stops are the Tremulants and there are two; one for the 'Vox' and one for everything else.

THE ORGAN STOP

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WELSON

LESLIE SPEAKERS
CONN ELECTRONIC PIPES
MUSIC - LESSONS

That covers the basic organ and although there are other features, to explain them would only take up space to little effect at this stage.

It will be realised, I hope, that, when using a rank at 4ft (octave) pitch, we run out of pipes an octave before the top note of the keyboard, and at 16ft the bottom octave is missing. This is solved by 'extending' ranks i.e. by providing enough pipes to allow these octaves to be played. This is why these organs are called Extension organs (my title explained at last!). On a church organ with 5 octave manuals, every rank contains 5 octaves of pipes. On the Stanford organ, the Trumpet needs only five octaves, but the Tibia needs 7 to allow for 4ft and 2 ft the Salicional needs 6, the Flute about 8½ and the Vox 6. You can work this out from the chart but note that most 16ft stops only go down to Tenor C (the note above Bottom C i.e. the extra bass octave is not provided, being expensive and of little use).

Needless to say, on what is clearly an economical system of building organs such as this, there are difficulties, the main ones are as follows:-

(a) The 4ft and 2ft versions of each rank use substantially the same pipes as the 8ft. This means that the tone and loudness are the same and there is thus no means of regulating the balance of the instrument as there is when each stop controls a separate rank. For this reason, the higher pitches are limited in number (even very large Wurlitzers contain few more stops above 4ft than the Stanford organ) and they are used sparingly. Some players hardly use them at all for unless there are plenty of lower stops in use, they sound too shrill.

(b) There is no getting away from the fact that there are not as many pipes as there should be. This makes the playing of much classical music almost impossible, but this I will leave to a later article.

FOR SALE

Lowrey Organ - 'Holiday with Genie' Model with Electratone sound cabinet - 3 x 50 watt amps - built in speakers - rhythm accompaniment - cassette recording facilities. Imported from England \$2,500.00 - Phone Hugh Gibb 636 7358.

BOOK REVIEW

We have been advised by member Ian Cameron of a recent purchase he made at the Grahame Book Co, Pty. Ltd., Hunter Street, Store entitled 'Picture Palace Architecture in Australia' written by Ross Thorne in the Sun-Academy series. Ian highly recommends this publication which retails at around \$7.50 and is crammed with exceptionally good plates both colour and black and white (89 in all), as a good purchase for any enthusiast although it doesn't show many organs it does make a lasting record of outstanding quality, of the Australian Theatre Scene.

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IT'S EYES DOWN IN GOTHIC SPLENDOR

News Item appearing in 'Evening Standard' Monday October 18th
1976.

It looks like a cathedral, it was a cinema. Now, with the inevitability of changing fashion, it's "eyes down for check" It was anight of nostalgia as Londoners flocked back to one of the seven wonders of their Capital - the Aladdin's cave - Tooting Granada.

The famous '30s super cinema, with a seating capacity of more than 3000, shut in 1973 for economic reasons, is now back in business.

Among those first to return to the Gothic wonder, with its 5000 pipe Wurlitzer organ, double marble stairway, baronial entrance hall, and carpeted ahhh of mirrors, came 76 year old pensioner Violet Richmond.

She began queuing hours before the doors were due to open, and for her the renovated interior was a pleasure to see. 'It's lovely. It's made the building so much better' said the sprightly lady from an old people's home in far away Sutton.

The mayor of Wandsworth and his wife, Alderman and Mrs. Samuel Dougherty, were there to give the new lease of life cinema their blessing, They walked in from the rain up the red carpet to a fanfare of trumpets.

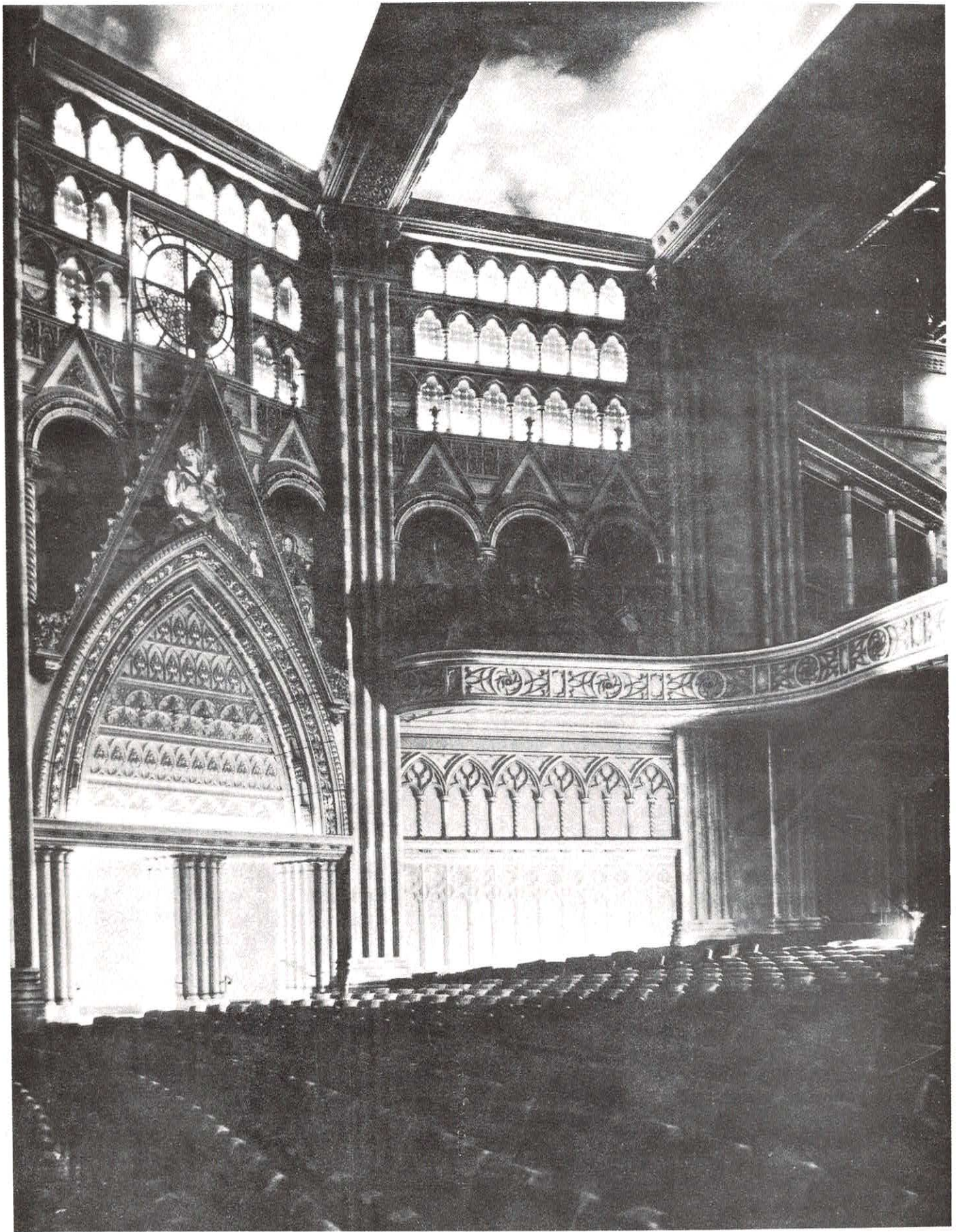
In they walked through the circle foyer and the colannaded hall of mirrors to the auditorium with its stained glass windows depicting troubadours, damsels in steepled hats and Moors beating drums.

"Many of you here tonight will have cuddled your wife or husband in the old cinema' the Mayor told the packed house of 2,600, who were awaiting the first 'eyes down'. He and his wife, he recalled used to hold hands in the back row of the famous interior, designed by Theodore Komisarjevsky, former director of the Moscow Art Theatre.

Mrs. Elsie Palmer, who lives in nearby Colliers Wood was there when the Granda cinema opened in September 1931. In those days seats cost from 8d. to three shillings. Today the cost of her Bingo was £3.40 -- 45 times as much. She recalled how her husband Sydney had proposed to her in that same cinema many years ago. Fifty-year-old tyre merchant Mick Curran of Mitcham remembered kissing and cuddling his wife Joan, now 46, in the same building in their courting days, 'I used to let her buy the icecream,' he said.

'I used to come here when it was a cinema. It was out of this world then, and it still is,'said 69 year old Mrs. Mary Cercel of Colliers Wood.

The fine building is now brightly lit with modern seating for the bingo sessions - perhaps looking a little out of place among the splendours of the building for which Cecil Massey was the architect. Archetectural comentator Ian Nairn in his book on London said 'Miss the Tower of London if you have to, but don't miss this'. 'The Gothic arches are all around the auditorium dimly lit by reflections from the screen' he said at the time.



"When the lights go up there is Aladdin's Cave; if you walk to the front for a choc-ice or orange squash and turn suddenly, the view may literally make you gasp. Pinnacle after gilden pinnacle to the back of the gallery: one of the sights of London.

Dwindling cinema audiences threatened its life and from the heyday of around 3,000,000 cinema goers in one year, attendances dropped. In 1973 it closed. Many local people would have liked to see it remain a cinema, but Granada say leisure patters have changed and Bingo is the price which has to be paid if the building is to be kept in its splendid revitalised stage.

In the same edition of the Evening Standard the Editorial was devoted to the Tooting Granada and as it is such a stimulating rebirth of a world famous cinema it was felt to be worth printing in its entirety as was the above article:

TOOTING'S PRIDE

On its own - Number One. Since they now play Bingo at Tooting's Granada, bingo terms hdd better be used. No other building is quite the same as this riotous, fairy-tale palace. Three years ago it looked as if South London's Venetian Gothic cinema was done for. Too few people were watching the films and the doors were closed. Granada, who owned the place, wanted to demolish and redevelop but conservationists and the local authority insisted they think again. So, bingo! Lord Bernstein was struck by an idea.

Now the doors are open again and the lights have gone on in the Hall of Mirrors with its columns and arches. The lights may be a bit bright and the bingo equipment a little modern but Granada are pleased, conservationists are pleased and Tooting appears to be delighted. Though it rained and rained on the opening night Londoners queued to get in. There were 2600 of them and officially they were there to play Bingo. But the evening, as they all made clear, was more of a re-opening party.

A party not primarily because the finer details of Theodore Komisarjevsky's interior design are widely recognised in Tooting. If his work marks a particular point in late Gothic Revival, that is a minority concern. Valid, certainly, and important, surely, but something which detailed plans and photographs could ultimately satisfy.

Much more important is the fact that his trappings, his glittering pinnacles and his stained glass windows, are simply, as far as the layman is concerned delightful, amazing and nice. In such surroundings, things happen. Samuel Dougherty, the Mayor of Wandsworth recalled at the re-opening that he and his wife used to hold hands in the old days in the back row. Elsie Palmer, there fore the re-launching was proposed to in the stalls, Mike Curran another first-nighter, remembered kiss-and-cuddling between ice-creams. Exactly so, How much nicer to hold hands in a mirrored and vaulted palace than on say, a barbican landing. How preferable to be proposed to in a Gothic Aladdin's Cave than in the walkways of Stratford High Street Shopping Centre. How much

more fun, looking up from a cuddle to see a stained glass window of Moore beating drums instead of some blank double glazing.

Of course, modern architects can be witty too. The Snowdon Aviary is fun and so is the Serpentine Cafe. But that is no reason to throw away the entertaining buildings of the past (designed, at a time of cheap labour and materials, when architects found humour less costly.)

Five years ago, the Evening Standard included the Granada in a list of nine seriously threatened buildings whose loss would be London's disgrace. It may, with luck and continued campaigning, be a sign of better times that the Granada is rescued. And that of the other eight only one has been destroyed.

In the August issue of TOSA News we ran an article obtained from the American Theatre Organ Magazine and included the very dramatic photograph reprinted in this edition. It is certainly re-assuring to see a beautiful building like this one restored and reused in a profitable venture even if only as a Bingo Hall. During the visit to Australia of the British Organ enthusiast, Ian McIver we were told by him that the organ chamber area which is below the stage had been flooded and the water had been above the top of the regulators. This had all taken place during the time that the theatre was closed and due for demolition but preservation groups in UK have pressed for the theatre's preservation and won! Copy of the London Evening Standard comes by courtesy of Robert Gliddon.

NEW OVERSEAS RECORDING AVAILABLE

Some copies of a new record just received from America are now available through John Atkinson (587 3374) and Robert Gliddon (869 2083) it is 'Columbus Discovers Hector' featuring Hector Olivera playing the Ohio Theatre Robert Morton. Reprinted below is part of the review of this recording from the American Journal 'Theatre Organ'

"Let us start by stating that, in our humble opinion, this is the South American's finest recorded effort to date. One reason is that he's discovered Buddy Cole's style. Cole's distinctive harmony, registration, phrasings, fillers and pedal glissandos permeate several numbers, notably 'Secret Love' and 'Have you Met Miss Jones' which are uncanny copies of even the registration Cole used when he recorded those numbers. Another reason for the excellence encountered here is the well-maintained 4/20 Morton organ. It provides all the voices and mechanical facilities (touch responsiveness and swell) to enhance the phrasing, nuance and feeling exhibited on this record by Mr. Olivera. From the overall spirit reflected by the varied programme, Hector holds the instrument in high regard. Recording engineer Paul Engle confirms this and adds that there are no spliced together lengths of tape represented here. Much care was taken to obtain the best possible microphone positions. Phasing problems were finally overcome on the sixth try in setting up the four microphones. Results are excellent, the best recorded sound yet from the Ohio Theatre. One of the catchiest tunes is a rhythmic 'All I Need is You' an exercise in restrained jazz variations and understated registration. There's more than a hint of the Buddy Cole style of arrangement in 'Someone to Watch Over Me,' which speaks well for the results. The closer is a bolero version of 'What now My Love' Maurice Ravel would approve. Catch the two octave toe and heel pedal glissando near the end. Performances are tops all the way. Lots of jacket notes. The writing, especially about the music reflects a good understanding of the material and the instrument.

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