

Arthur Estgate says . . .

Let's Get Things

NAMES, RANKS and NUMBERS on



by Arthur W. Estgate
Sydney, N. S. W., Australia

After reading so many articles in the world Theatre Organ press which purport to give a true picture of the Australian Theatre Organ scene, I do feel it more than high time that the correct facts were put on record, both in relation to existence or non-existence of instruments, and perhaps some personalities hitherto unknown outside of Australia—but despite their reticence for publicity—have done very much to advance the cause of the Theatre Organ in this country.

For instance, it was reported in the December THEATRE ORGAN that there

are still two Wurlitzers left in theatres in the State of Queensland. The true facts are, the only two Wurlitzers ever in that state have long since been removed. The small two-manual "ex"-Winter Gardens Theatre, Brisbane, went to the Plaza Theatre, Sydney, and has now been split up. The relays and switches of this organ form part of my own home installation, and the console is owned by Cecil Taylor, who is using it for the rebuilding of his home installation. The second "ex"-Queensland organ is the 3-15 Wurlitzer (Regent Theatre, Brisbane), which was removed nearly two years back by my good friend, Doctor Keith King, and is at present installed in his home at Lawson. In fact, during his recent stay in Australia Lyn Larsen gave a concert on this organ at the home of Doctor King.

So much for Queensland, and coming now to New South Wales, we read that the city of Sydney—including the suburbs—has no less than 18 Wurlitzers still in theatres!! This is extremely interesting as, both according to my own counting plus that of many theatre organists who were active during the heyday, plus the official Wurlitzer lists, there were not even half this number installed in Sydney initially.

The true facts as regard organs still in theatres in Sydney—including the suburbs are: the State Theatre, Sydney, still has its 4-21 Wurlitzer, which is in a pretty poor state (pardon the pun); the Capitol, Sydney, still has its 3-15 Wurlitzer which is in fair condition; the Victory Theatre, Kogarah (a Sydney sub-



ARTHUR ESTGATE—with one of the Compton metal Tibias. Note wide-open toe! This rank was purchased from the Gaumont Theatre, Lewisham, London. This is a very large-scale Solo Tibia.

CHRISTIE 2-8 (lower left), ex-King's Theatre, Gordon, Sydney. Now in St. Columbus Church, Hyde, Sydney.

ESTGATE COMPTON CONSOLE—A close-up of Arthur Estgate's Compton residence organ.



STRAIGHT Aussie Organs Down Under

urb) has a 2-7 Christie, and there is a Lowry Electronic in the Campsie Odeon. These four are the whole sum total as far as organs in Sydney theatres are concerned.

Coming now to organs which have been taken out of theatres, I am indebted to my good friend, Penn Hughes, as he has been the actual purchaser of by far the largest number. Incidentally, Lyn Larsen also gave two public concerts in the private studio of Penn Hughes, on his Wurlitzer-Christie 4-15 — of which more later. The information given to me from Penn's ledgers is as follows —

Regent, Sydney. 3-15, purchased by organ builder Ron Sharp three or four years ago, and since sold to another organ buff for a home installation.

Plaza, Sydney. 2—"something" Wurlitzer (this organ being the ex-Winter Gardens, Brisbane, and the subject of much changing during its life) purchased by Penn Hughes. Most of the pipework in his own 4-15, console owned by Cecil Taylor, and relays and switches by myself.



PENN HUGHES WURLI-CHRISTIE—(top right) Hughes' pipe chamber showing, front-to-back, Con-nacher Post Horn, Christie Clarinet, Wurlitzer String, Christie Melodia, Wurlitzer String Celeste, Christis Diapason Bass offset. (Above) Penn Hughes at the console of his 4-15 Wurlitzer-Christie.

Arcadia, Chatswood. 2-man. Wurlitzer, donated by theatre owners to the new local municipal Town Hall.

Savoy Theatre, Hurstville. Purchased by Penn Hughes, and reinstalled in the Burwood Congregational Church. This is a two-manual Wurlitzer.

Civic Theatre, Auburn. Two-manual Wurlitzer, purchased by John Clancy.

Prince Edward Theatre, Sydney. Purchased by T.O.S.A. and being installed in Marrickville Town Hall.

Palatial Theatre, Burwood. 3-manual Christie, purchased by Penn Hughes, and reinstalled in the Seventh Day Adventist Church, Wahroonga.

Kings Theatre, Gordon. 2-manual Christie, purchased by St. Columbus Church of England, and reinstalled in church. Xylophone of this organ now in my own home installation.

Roxy Theatre, Paramatta. 3-manual Christie, purchased by Penn Hughes, and sold to Mr. S. Baldwin of Castle Hill. Only very little of this playing.

Savoy Theatre, Enfield. 2-manual Christie, purchased by Penn Hughes, and sold to Mr. S. Baldwin and installed in his Castle Hill residence. At present not playing.

(Continued on Page 37)

Where The BARTONS Were—Pt. 3

In which organ builder Dan Barton continues his list of Barton installation. It should be kept in mind that this list is not complete. Readers are encouraged to send in data on any Barton organs not listed or those listed "theatre unknown."

Dan Barton's first pit organs were designated "3½", "5" and "De Luxe" Bartolas. The "3½" (named for its wind pressure) consisted of two and one-half octaves of (4') treble Flute, Violin, Clarinet, Vox Humana, Bartolina (2' capped metal Flute), Xylophone, Marimba, Chimes, Drums and Traps, all operated from a short manual attached to the pit piano, which supplied accompaniment and bass. The "Style 5" had the same stop complement, but pipework was larger in scale and operated on five-inch pressure. The "De Luxe" Bartola (1916) consisted of a "Style 5" with a left-hand manual added to total 61 notes (including the "Style 5" keys). The left-hand manual pipework consisted of a Stopped Flute and a Tuba. All pipework and percussors were contained in low-slung boxes intended for orchestra pit installation.

INSTALLATION LIST OF BARTON ORGANS & BARTOLA PIT ORGANS (Continued from April issue)

BARTOLA PIT ORGANS

LOCATION	BUILDING	SIZE OR STYLE	BLOWER NO.	INSTALLED
Detroit, Mich.	Vendome Th.	5	BI 8492	1917
Detroit, Mich.	Vendome Th.	5	BI 7433	1917
	2 Vendome Theatres in Detroit			
Detroit, Mich.	Russell Th.	5	BI 8653	1917
Detroit, Mich.	Frontenac Th.	5	BI 10358	1919
Dixon, Ill.	Family Th.	3-½	BI 6403	1914
Delavan, Wis.	Theatre Unknown	3-½		1915
Davenport, Ia.	Theatre Unknown	3-½		1915
Duluth, Minn. (W)	Star Th.	3-½	BI 6847	1916
Dubuque, Ia.	Doric Th.	5	BI 11159	1920
Devils Lake, N.D.	Grand Th.	Deluxe	BI 11581	1920
Dodge City, Kan.	Crown Th.	Deluxe	BI 11028	1920

BARTON ORGANS

East Palestine, O.	Liberty Th.	2-3	BI 10967	1920
Elgin, Ill.	Grover Th.	2-3	BI 12482	1921
Evanston, Ill.	Park Th.	2-3	BI 16078	1924
Evanston, Ill.	Strand Th.	5	BI 7541	1916
Eau Claire, Wis.	Theatre Unknown	2-3		1925
Eldorado, Ark.	Mission Th.	2-3	BI 19833	1927
Elkhorn, Wis.	Sprague Th.	2-4	BI 21773	1928

BARTOLA PIT ORGANS

Erie, Pa.	Victoria Th.	3-½	BI 5909	1914
Elyria, O.	Peoples Th.	5	BI 6804	1916
East Liverpool, O.	Ceramac Th.	5	BI 7104	1916
Ewing, Mo.	St. Mary's R. C. Church Recreational Bldg.	3-½	BI 7102	1917
Euclid, O.	Theatre Unknown	Deluxe		1920

BARTON ORGANS

Ft. Worth, Tex.	Ritz Th.	2-7	BI 16077	1924
Fargo, N.D.	Radio Station WDAY, (From Station WDAY to Fargo Th., then Lance Johnson residence, Fergus Falls, Minn. Then Bud's Roller Rink, Moorehead, Minn. Now rebuilt to 3-7)	2-3	BI 17488	1925
Flint, Mich.	Ritz Th.	2-7	BI 17762	1925
Flint, Mich.	Capitol Th.	3-11	BI 19801	1927
Flint, Mich.	Michigan Th.	3-10		1926
Fond du Lac, Wis.	Retlaw Th.	3-11	BI 17910	1925
Fond du Lac, Wis.	Fond du Lac Th.	4-11	BI 17908	1925
Fayetteville, Ark.	Victory Th.	2-7	BI 19061	1926
Ft. Dodge, Ia.	Strand Th.	2-7	BI 20665	1927
Forest Park, Ill.	Forest Th.	3-8	BI 21801	1928

BARTOLA PIT ORGANS

Fremont, Nebr.	Theatre Unknown	3-½		1915
Fairbault, Minn.	Theatre Unknown	5		1916
Fairmont, Minn.	Theatre Unknown	5		1919
Fond du Lac, Wis.	Orpheum Th.	Deluxe	BI 10439	1919
Ferndale, Mich.	Ferndale Th.	3-½	BI 11371	1920
Fostoria, O.	Theatre Unknown	Deluxe		1921

(To be continued in a Future Issue)

ARTHUR ESTGATE (Continued from Page 23)

Regent, Wentworthville. 2-manual of unknown origin, partly Wurlitzer, purchased by Penn Hughes and sold to Mr. M. Baldwin, also of Castle Hill. At present in storage and available for purchase.

Regent, Hobart. 2-manual Wurlitzer. Purchased by Penn Hughes and broken up for spares. Console now in Seventh Day Adventist Church, Concord, Sydney.

Melba, Strathfield. 2-8 Christie. Purchased by Penn Hughes, and sold to the Christian Broadcasting Association for installation in their studios. Since re-

placed by a Hammond, and organ now owned by myself and being installed in my home as an echo division to my 3-12 Compton-Wurlitzer-Christie.

St. James Theatre, Dunedin, New Zealand. 2-10 Christie, purchased by Penn Hughes and forming part of the basis of his existing 4-15. Console since sold, and replaced in Hughes Studio by the 4-manual console from State Theatre, Melbourne.

Having said so much, and perhaps introduced three names onto the THEA-

ESTGATE (Continued)

TRE ORGAN BOMBARDE front for the first time, it may be an idea to say a little more on the activities and instruments of these three. Starting with our friend, Penn Hughes, who was a featured organist in Australia, New Zealand, and England, having worked for Greater Union Theatres, Hoyts, and coincidentally was the last organist to play for a guest week at the Paramount Astoria Theatre, Brixton, London, after the writer left that theatre as its last resident organist. This would be about twenty years ago. Penn also entered the organ ownership brigade by the purchase of the Christie 2-10 from the St. James Theatre, New Zealand, and apart from the residence organ owned during the early days by Crowle, the Australian Wurlitzer agent, Penn's was the first residence theatre organ as such, in New South Wales. From then on, it was not unnatural that Penn should develop into the biggest, and probably the only pipe organ dealer of any consequence in Australia. From the details given above, it will be seen that, with the exception of the Hobart organ which was broken up for spares, all organs which passed through Penn's hands went to a good home, and were put to use. Naturally—as these organs passed through his hands, various ranks were swapped and changed around to the overall benefit of his own residence organ—and frankly, who could blame him? Later, in an effort to still further improve his installation, he added almost the whole of the Plaza Sydney Wurlitzer pipework, and still later imported from England the first Post Horn to be heard on any Australian theatre organ. This particular rank was a Connacher, and from the Forum Theatre, Southampton. Later still when the organ outgrew its original 2-manual Christie console, he purchased the second console from the State Theatre, Melbourne (a Wurlitzer 4-21), and as can be seen from the photograph, the instrument is now very impressive. Tonally, the Penn Hughes organ would be easily the best that has ever been heard in Australia—both in or out of a theatre, and has now become the standard by which all others are judged.

Coming now to Doctor King. He is another of the true organ enthusiasts who has not got onto the publicity bandwagon. He purchased the very beautiful 3-15 Wurlitzer (ex-Regency Theatre, Brisbane)—which, incidentally, was again arranged through the good offices of Penn Hughes.

I suppose I had better introduce myself. I became a Theatre Organist by accident during the time I was going through my engineering apprenticeship and found that, apart from the necessity