

**HARWORTH MINERS WELFARE SCHEME
ORGAN ENTHUSIASTS**

THE OFFICIAL OPENING

OF THE

CHRISTIE Theatre Organ

**Social Welfare Hall, Bircotes
Sunday, 30th September, 1973**

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Friends,

A hearty welcome to you all on the occasion of the Official opening of the Christie Theatre Organ in this new home.

Miners Welfare covers a very wide field of activities and interests, and our local scheme is unique, being comprehensive, with a variance of features serving a large community.

Since 1952, interest has been developed in many spheres, embracing Culture, The Arts, and Recreational Pursuits.

Whilst personalities have emerged from our village to World Class Standards, there has been a basic responsibility to provide, at all times, for the simple needs of Mr Average Man, and this has been the plan on which communal interests have been developed.

It is not possible for one to project for the 'ultimate', due to changing interests in a modern society. However, progress is maintained year by year, and there are still numerous 'veins' and remedial pastime interests in 'cocoon' awaiting development.

This Organ Society has provided a new interest, engaging local laymen in a duty of delicate maintenance of a sophisticated musical instrument. The Society also enables persons from all walks of life, and age group, to listen to performances by The Masters, and to appreciate the Works by some of the greatest Composers, both past and present. Favourite tunes create a mood of contemplation, affording relaxation, so necessary in this fast moving society.

It is hoped that this instrument will now enable us to extend features in the presentation of Recitals, Oratorio, and Combined Choirs. Also a medium for the instruction of school children and to help developing musicians.

We are extremely grateful to the Nottinghamshire District Welfare Committee, and its Officials for their confidence in our planning, and for their magnificent contribution to this new project.

The 'pioneering' of our voluntary workers is the hallmark of our success, and I do know that every advantage will now be taken to organise events to raise funds for the Permanently and Seriously Disabled Miners of the County.

To-day a new field is opened, and possibilities are enormous. The challenge is ours - and this we accept.

With best wishes to you all, and the Society for the future.

Cyril Murphy

Welfare Scheme Chairman.

J. Rust & Son

L. Moore

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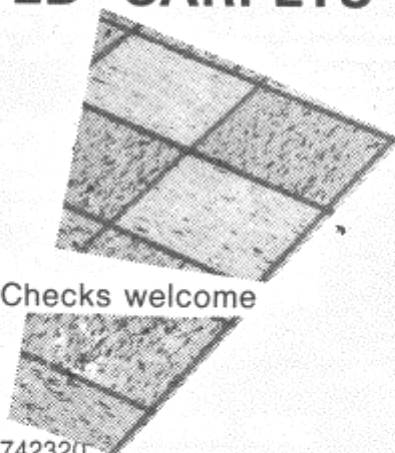
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THE MIGHTY ORGAN COMES TO HARWORTH

From the ups and downs of a miner's life to the ups and downs of a theatre organ console may seem a long way but this step has been bridged by the traditional love of music in a mining community, the enthusiasm of a band of devoted organ fans and the far seeing and broad outlook of the Miners Welfare Committee.

Today we can view the result of this happy combination of all these qualities as we see and hear this lovely example of a Christie Theatre Organ of 'The Golden Years'. The story behind this is a perfect example of enthusiasm, welfare, co-operation and sheer hard work (all qualities typical of a Nottinghamshire Mining community).

In 1971 a body of local organ fans founded 'The Harworth Organ Enthusiasts', part of the Harworth Miners Welfare Scheme. By courtesy of the Institute and Welfare, Committee the Hammond RT3 Organ in the Welfare Institute was made available and regular meetings and concerts were held there. Before long top line organists from all over the country were appearing before enthusiastic packed audiences, all speaking highly of the enthusiasm and cheerful hospitality at Harworth.

All members of the society being true theatre organ 'nuts', it was not long before thoughts of owning their own theatre organ came into their heads. Searching started for a suitable instrument and their steps led them to the Classic Cinema, Durham (formerly Essoldo, formerly Regal).

The organ had been silent for many years and its existence was almost forgotten. On 28th June, 1972 a party from The Harworth Organ Enthusiasts met up with Arnold Loxam at the Classic to examine and if possible, play the organ. This was found to be almost impossible but amidst a lot of ciphers and some strange noises Arnold was able to coax a few tunes. The console was in a sad and sorry state with the stage built out over it but pipework and relays were in quite good condition The potential of the instrument was appreciated and a bid made for it. This being accepted, dismantling commenced on 18th July, 1972 and the whole organ was out of the cinema by the middle of August.

It was placed in store at Harworth and work commenced on a complete overhaul and rebuild. The Welfare Committee had made space available at the Hall and the organ was installed in a cloakroom at the rear of the hall with the console sited on the stage and a separate room being built to take the blower.

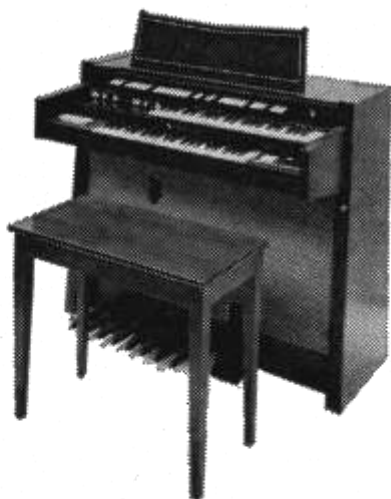
By the beginning of July, 1973 wind was on and the first notes were heard confirming the belief that the Hall had perfect acoustics for such an instrument. Since then Work has continued on carefully regulating and voicing the instrument, checking and double checking until a state of perfection has been reached.

Today you can see before you the beautifully restored console and thrill to the mellifluous tones of the golden throat of 'The Christie Wonder Organ' a triumph of co-operation between a band of devoted organ 'nuts' and a far sighted Welfare Committee.

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Robin Richmond

Today we extend a big welcome to "The Old Organ Grinder" himself, Robin Richmond, now known throughout the land as the genial host (and producer) of what has become compulsive listening for every organ 'nut' (and many others besides),

"The Organist Entertains"

B.B.C. Radio 2, Tuesday 7.30 p.m.

Robin received his organ tuition at Westminster Abbey, later entering the field of the theatre organ by becoming assistant to Al Bollington at the Astoria, Streatham. Subsequently he became organist at The Trocette, Bermondsey; The Regal, Canterbury; The Astoria, Purley; (which he opened) and The Paramount, Tottenham Court Road. He also appeared as guest organist on the Granada and Gaumont Circuits.

When the Hammond organ appeared Robin was quick to see the possibilities of a truly portable organ and introduced the Hammond to the British public, buying the first two to arrive in this country. He was soon appearing at new venues all over the country, he formed his own band built around the Hammond organ and took up a residency at The Hammersmith Palais from where he frequently broadcast.

Robin has appeared in numerous night clubs, in West End revue, (in a special number designed around him and the Hammond organ), in films ('Murder at the Windmill',) and on Television. He has broadcast all over Europe on all types of organ and appears on many records, the latest of these being on the B.B.C. Radio Enterprises label playing The Rodgers Organ. He has also recorded and broadcast the organs of The Forum, Jersey and The Gaumont Palace, Paris.

In recent years he has been staff producer with the B.B.C. and has been associated with Housewives Choice, Jazz Club and other well known programmes.

Although Robin's signature tune is, suitably, "When the red, red Robin" some years ago he had a radio series called "Organ Grinder's Swing", which was introduced by that number, and the connection has stuck. So today, may we ask you to welcome "Your old organ-grinder friend", Robin Richmond!



David Hamilton

Born in Melrose, Scotland David spent most of his early life in Horsforth, nr. Leeds where he had his early tuition on the piano from the age of eight and later graduated onto the church organ at the age of twelve.

His first contact with the cinema organ was at the Gaumont Theatre in Bradford where he heard for the very first time a live theatre organ interlude, the organist in question being Arnold Loxam

who in the months that followed helped David considerably with the Wurlitzer by obtaining permission for him to practice on the organ there. Little did either of them realise at that time that David would make the one and only theatre organ record from that organ, (the theatre having since closed and the organ is now being installed in the Cornforth United Social Club, Durham). This record which was originally for the American market has been reissued on the Crystal label entitled "MEMORIES OF YOU".

Since turning professional some seven years ago he has done summer and pantomime seasons up and down the country and has just finished a second successful year at the Spa at Scarborough. Besides these seasonal activities David was resident on the luxury cruise liner R.H.M.S. Amerikanis based in New York doing sunshine cruises to the Carribean for eight months as well as holding many number one positions in cabaret and clubland.

In 1969 David made his radio debut broadcasting from the Granada, Clapham Junction and the last ever broadcast from the fine Wurlitzer on the North Cheam Granada. Since this time he has been a regular broadcaster on "The Organist Entertains" and on the Sam Costa "Accent on Melody". Other organs he has broadcast are Granada, Tooting, Gaumont State, Kilburn; and of late he has been featured on the B.B.C. Empress Wurlitzer.

David has some seven L.P's to his credit and is preparing for some new issues in the near future. This winter will see him as Musical Director for Pantomime, appearing in cabaret and once more entertaining at meetings all over the country. And you can be sure that he will (in the words of his signature tune) make every day -

A Wonderful Day Like Today.

THE REGAL DURHAM AND ITS CHRISTIE ORGAN

Extract from The Kinematograph Year Book 1945:—

“Durham. Regal (W.E.) Proprietors:- Regal (Durham) Ltd.
3 Addison Road, Byker, Newcastle-on-Tyne.
1,000 seats, Booked at H.O. twice nightly;
daily matinee, prices 10d to 2/3d.
Proscenium width 29 ft., Dance Hall attached”.

The Cinema appears to have been opened in 1934, the initial publicity making much of the fact that it was to have an organ (the only one in Durham). Towards the opening date there appeared on various hoardings and in newspapers the legend:-

“WHO IS HERBERT MAXWELL?”

The organ fans of Durham knew the answer straight away for Herbert Maxwell was a well established organist of the day. He was already broadcasting from the Havelock Picture Theatre, Sunderland and soon after his appointment as manager/organist at The Regal he did three broadcasts from there. These were the normal theatre interlude and were put out live with audience. Included in the first broadcast were the following:-

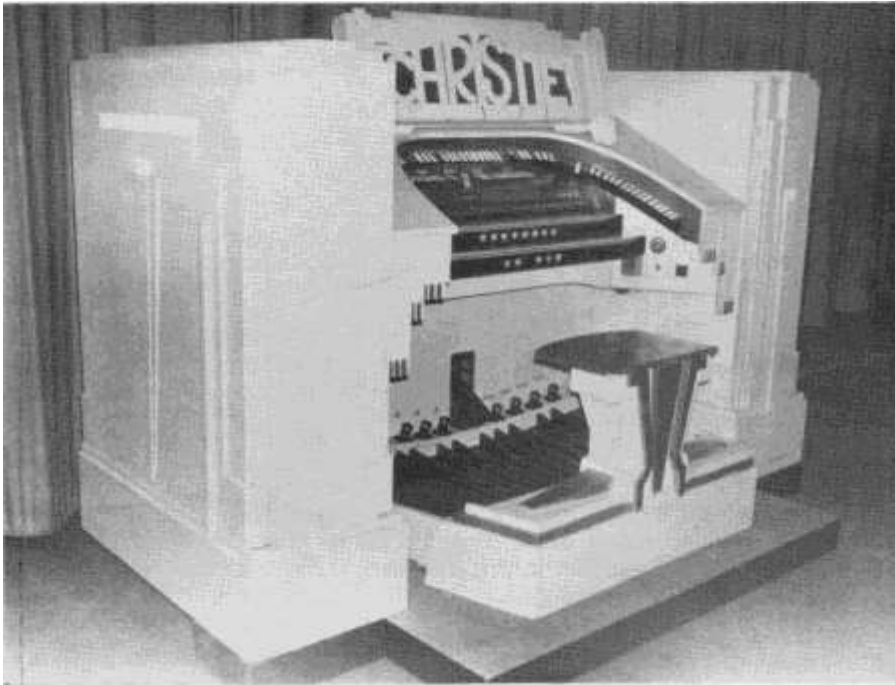
Selection:— Pirates of Penzance
Trees
Liebestraum

After a few months Herbert Maxwell moved to the Paramount, Newcastle and was succeeded at the Regal by Jack Fenner. After eighteen months he moved to the Gaumont, Oldham and was followed by George Cecil Carr who stayed until late 1936 when Joseph Davenport arrived on the scene. A pupil of the late Stanley Tudor he remained until late 1938. At this point the story becomes a little vague, certainly John Robinson was playing there during the last war and Robbie Ions, Bill Crozier and Alan Dorward appeared there; the latter playing only before the show, the interlude by then having been dropped. The organ then seems to have been left alone and with a change of ownership of the theatre the console was boarded over and few patrons in recent years were even aware of the existence of the organ.

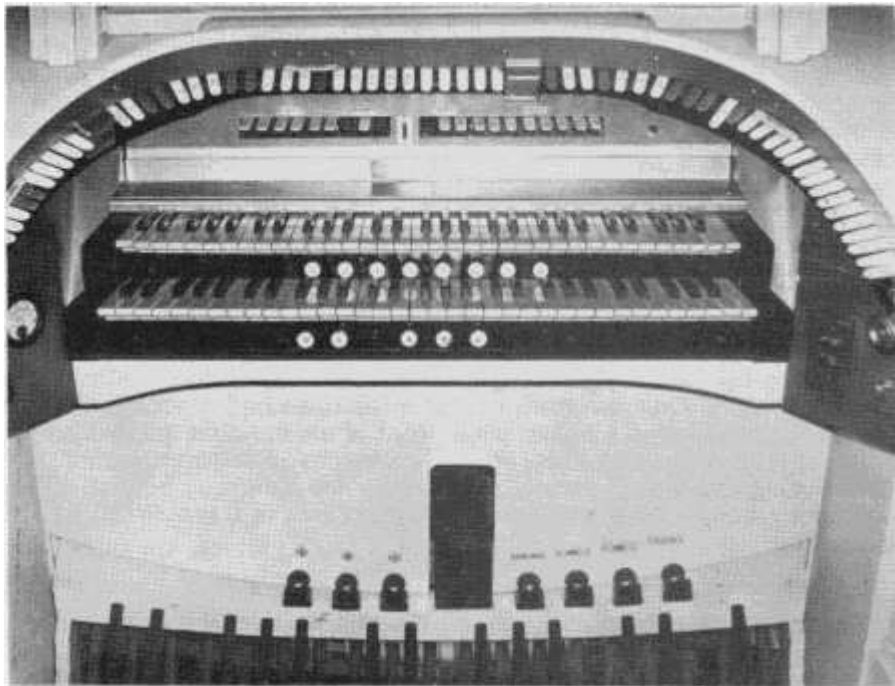
After it's few broadcasts interest in the organ seemed to diminish, probably due to the fact that the organist was virtually unseen as the console was not on a lift. Only the front two or three rows had anything like a good view as there was also a heavy rail in front of the console. All this prevented proper presentation of the organ interludes and contributed to the public losing interest. Certainly at one time the Saturday night Sing-Songs seemed to be popular and billing for this featured prominently in local advertising.

However, today is a different story - the Regal organ can now be seen and heard as its designers intended. To the revived Regal organ

“A Long and Tuneful Life”



Christie Console



Close up of Keys on Console

ACKNOWLEDGMENTS

The Welfare Committee wish to thank members of The Harworth Organ Enthusiasts, and all others who have taken part in the dismantling, transportation and rebuilding of the Christie Pipe organ.

Ted Aistrup	Tom Kent	Reg Simpkins
Cliff Broadbent	D. Kilner	George Smith
Ken Brown	George Lambert	Bob Spaven
Trevor Challinor	Ken Mason	Harold Stansfield
Richard Coward	Alan Morris	Ray Stocks
Les Daniels	Stan Morris	Ron Strong
Tom Edwards	Arthur Peat	Stuart Warrior
Martin Grocock	Garry Potter	Ken Williams
Chris Heath	Mick Mason	Herbert Shrimpton
	Ivan Stevens	

Our thanks also to the following:-

Robin Richmond and **David Hamilton** for their musical contribution

Front Cover Drawing of the Christie Console - **Rodger Shrimpton**

For Photographs and information about the organ - **Norman Anderson**

For Press Photographs used in this Brochure, **WORKSOP GUARDIAN** and members of **The Sheffield Theatre Organ Enthusiasts**.

“The North East” Theatre Organ Association, and Ian R. Thompson

To the Ladies - Bless them all for their help in the past with the teas, the sale of Raffle tickets, and on duty at the door. A Big “THANK YOU” and we hope you will help at our future concerts.

The members would not wish this day to pass without a special “THANK YOU” to the caretakers, **Mr. & Mrs. Favill** for their help and patience throughout the rebuilding of the organ.

For the production of this brochure, **John & Noreen Foskett**, the lay out of the adverts, **Barry Millington**.

To **Arnold Loxam**, for his ever helpful advice and assistance.

To the **Printers, Monks of Doncaster**, our grateful thanks.

To all the **Advertisers**

To you, the Audience for being here and encouraging us and finally if we have omitted any names, we are very sorry but **THANK YOU** all the same.

Dates for your Diary

Sunday, October 28th at the Christie, ARNOLD LOXAM

Saturday, December 1st, Celebration Dinner & Dance, Dancing to George Cook and His Music, Guest Organist John Mann.

Sunday, December 2nd, at the Christie, John Mann.

THE THEATRE ORGAN CLUB

(President: Robinson Cleaver)

caters for those who enjoy light organ music by arranging regular meetings throughout the country, featuring famous organists and favourite organs

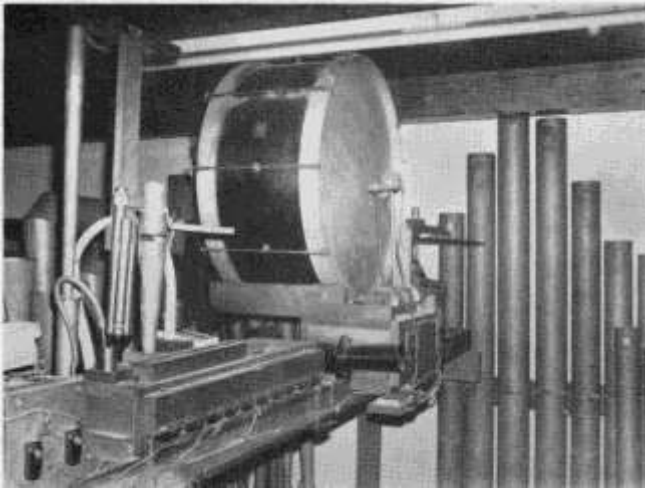
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Details of the Theatre Organ Club and
"Theatre Organ Review"
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The Northern Secretary
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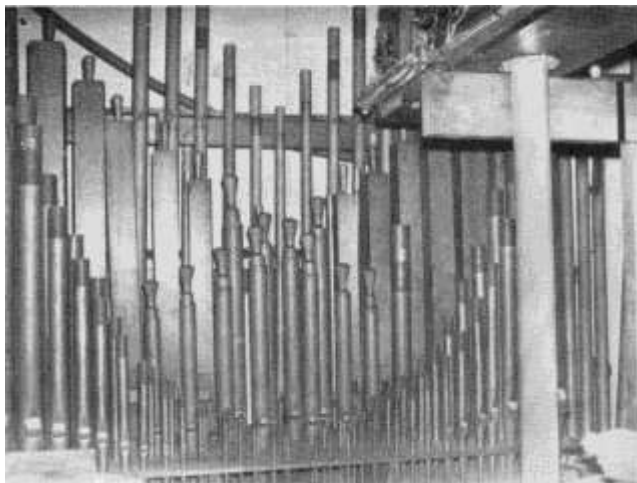
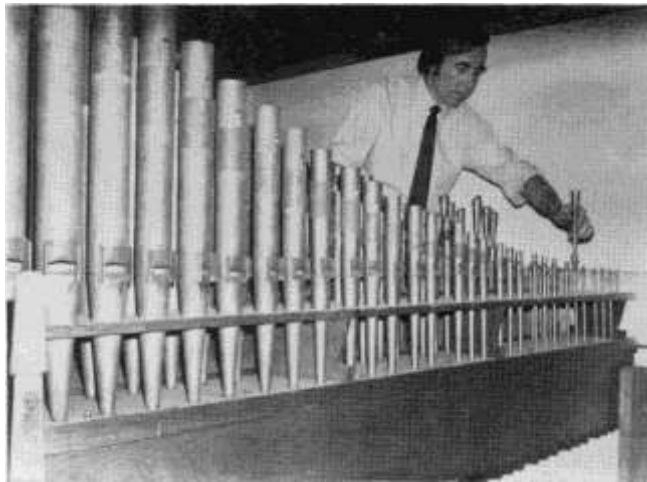
Was formed in 1968 to preserve the Odeon and Gaumont Wurlitzer organs in Manchester. They have also purchased the organ (Christie) from the Odeon, Sale for use as a practice organ. The Harworth Organ Enthusiasts congratulate The Lancastrian Theatre Organ Trust on their recent success in being able to preserve the 'QUEEN' Wurlitzer for all organ enthusiasts throughout the north of England.

For details of the Trust just drop a line to:
John Potter, 7 Elmridge Drive, Hale Barns, Altringham, Cheshire.

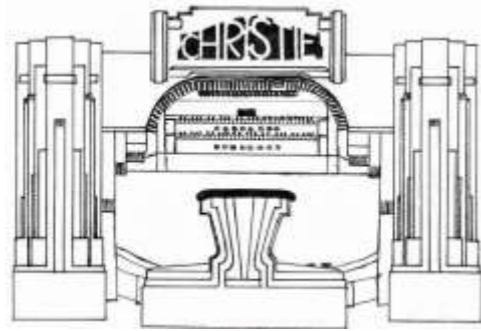


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KEITH PHILLIPSON

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2. Mr. H. M. Spanton (Area Director for the North Nottinghamshire Area of the National Coal Board) will declare the organ open.
3. Introductory Recital by ROBIN RICHMOND Star of the B.B.C. Radio 2's programme THE ORGANIST ENTERTAINS

* *

INTERVAL

Tea and Biscuits 5p.

* *

4. Our Second Recitalist DAVID HAMILTON Star of Concert Recording, President, Crystal, and Amberlee records and B.B.C. broadcasting organist.
5. Keith Phillipson.
6. THE QUEEN.

ROBIN RICHMOND

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Evensong

Pink Lady Waltz

Tarantella (The Godfather)

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Items on the record

DAVID HAMILTON

Martial Moments

arr. Winter

Concert Waltz: Zigeunerprimas

Village Children

Kalman

Ballad Time

arr. Hamilton

Off the record

arr. Hamilton

Showtime Cavalcade

arr. Hamilton

Theatre Organ Favourites

arr. Hamilton

SPECIFICATION

Christie Unit Organ No. 2912 built by Hill, Norman & Beard Ltd.,
London.

Pedal	Accompaniment	Solo
32' Harmonic Bass	16' Double Diapason Violone Vox Humana	16' Tuba Tibia Bass Violone
16' Diaphone Tibia Bass		
8' Tuba Diapason Tibia Clausa Viola Basson Vox Humana Bass Flute	8' Tuba Violin Diapason Tibia Viol d'Orchestre Clarinet Vox Humana Flute	8' Tuba Violin Diapason Tibia Clausa Viol d'Orchestre Clarinet Vox Humana Saxaphone (Synthetic) Flute
4' Octave	4' Octave Salicet Vox Humana Flute	4' Clarion Octave Tibia Viol d'Orchestre Flute
<u>Second Touch</u> Bass Drum F Bass Drum P Bass Drum Roll Snare Drum Roll Triangle Crash Cymbal	2' Salicetina Chrysoglott Vibraphone Snare Drum	2 ² / ₃ Twelfth 2' Piccolo Flautina
	<u>Second Touch</u> Tuba 8' Tibia. 8' Clarinet 8'	1 ³ / ₈ Tierce Glockenspiel Orchestral Bells Carillon

Effects Crash Cymbal - Boat Whistle - Train Whistle - Bird Whistle Telephone Bell - Auto Horn - Siren - Aeroplane.

Tremulants Vox Humana - Tibia - Main.

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THE HARWORTH ORGAN ENTHUSIASTS

I think it can safely be said that the Harworth Organ Enthusiasts began their career on 28th December, 1971. Prior to the concert held on this date two schools of thought existed among local people interested in Organ Music. The first group had seen pipe organs preserved after being removed from cinemas and reinstalled in churches, halls and village halls much the same as our Welfare Hall. They were convinced that there was sufficient interest in the surrounding area to enable a pipe organ to be purchased and rebuilt in the Welfare Hall for concerts to be given by top line Organists from all over the country.

The second group were in agreement in principle but thought that the scheme was highly ambitious. They did, however, consider that the Hammond Concert Organ in the Institute was not being used to maximum advantage and thought that top line organists should be invited to play this instrument.

It was decided to test public opinion on the latter and with the approval of the Welfare Committee Stan Morris now our Secretary, approached Hubert Selby. Hubert is one of the country's leading organists both on pipes and electronic, who was then also a top line demonstrator for Hammond U.K. Ltd. He agreed to help and offered his services very reasonably for the trial but unfortunately the only date he could come on was 28th December, between Christmas and New Year, not you will agree a good time to test public opinion on such a matter. Despite this, the concert was arranged and was reasonably successful, well over 100 people attending, at this difficult time of the year.

Following this and encouraged by both the attendance and the reaction of other people a further concert was arranged featuring Arnold Loxam. This was again successful with nearly 200 people attending. Before the Summer Holiday period a further concert was arranged featuring Doreen Chadwick again well attended and most successful. As a result of the success of this short series of concerts during the winter of 1971 (just) -1972 it was decided to embark on a full series of concerts in winter 1972 - 1973, a concert to be given monthly.

During the summer 'break' however important events took place. The idea of a pipe organ installation in the Welfare Hall was still very much alive, but unfortunately the number of organs becoming available was decreasing. Thus with the demand for organs by preservation societies increasing, prices were also rising. A neighbouring society also informed us of an organ which had to be removed from the Classic Cinema, Durham within the next few months to enable reconstruction of the building to take place.

After discussion with the Welfare Committee a visit was arranged, together with Arnold Loxam, to view the organ and to establish whether or not it was suitable for installation in the Welfare Hall. After arrangements had been drawn out it was decided that it was possible but the problem of

finance still remained. After further meetings with the Welfare Committee, despite the problems it already had, most generously agreed to purchase the organ for reinstallation.

There was no time to lose and teams, both of members of the Organ Enthusiasts and other volunteers, travelled up to Durham and moved into the theatre as soon as the pictures finished. Working throughout the Saturday night the stage floor was removed to extract the console, the blower was removed and various other parts which were then loaded into a van and brought back to Harworth. A few weeks later this was repeated, the rest of the Organ being dismantled and two journeys made with the van to and from Durham to bring it here.

The services of an experienced organ builder was obtained to advise and assist in rebuilding the organ, and many hours of work under his supervision have taken place to rebuild the instruments. This was in addition to the organising and selling tickets for the full season of concerts on the Hammond Organ.

This series of concerts continued to be extremely well attended and featuring amongst others, Ron Curtis, Jeff Stephenson, David Hamilton, John Mann, Brian Sharpe; with a special concert given in January to celebrate our first year featuring Ernest Broadbent, Arnold Lomax and Doreen Chadwick paid return visits. In December we held what we hope to be our Annual Dinner Dance featuring George Cook and his music which I am sure I can say was an outstanding success.

As to the future - Well, today we realise our first major ambition - the opening concert on the Christie Organ. Throughout the winter we hope to give regular concerts on this instrument, to organise dances using it, beside combined church services and other religious features - we will try to cater for all tastes. We shall continue to cater for the electronic organs fans by giving some concerts on the Hammond Organ mid-week and in December once again we shall hold the Dinner Dance featuring George Cook and his Music who proved so popular last year.

In conclusion we must say a most sincere thank you to the Welfare Committee without whose help none of this would have been possible. A special 'Thank You' to our member Ted Aistrup (organ builder) in whose professional hands rest the voicing and tuning. We hope you all feel that it has all been worthwhile, that you enjoy your day with us and that you will keep coming regularly to support us.

Stuart Warrior, (Chairman)
Harworth Organ Enthusiasts.

Why not join the HARWORTH ORGAN ENTHUSIASTS and help us to provide you with the music you enjoy, We need your ideas. Hon. Sec. Stan Morris, 58 Bawtry Road, Harworth, Doncaster. Telephone Doncaster 742125.

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THE THEATRE ORGAN

by Herbert Shrimpton

The question has been asked "What is a Theatre Organ", this can best be answered by saying that the early theatre organs were mainly of the Church type, and introduced in the years before the first World War. They were used mainly for filling in with an orchestra accompanying silent films. At a later date organs were built for theatres with more solo and orchestral stops, and a few tonal percussions and were still used for accompanying films, often alternating with an orchestra.

In the 1920's the theatre organ as we know it today was evolved, and one of the first unit organs in Great Britain was the Wurlitzer in the Picture House, Walsall. Comptons and Christies began to appear, and these, with the Wurlitzer were the most numerous. There can be no doubt that the modern theatre organ has contributed much to the excellence of the present-day electric organ actions, and many accessories which this type of action can provide. When silent films were superseded by 'talkies', the theatre organ became a solo instrument, and in many theatres the console was mounted on a lift, and this would rise with the organist playing his signature tune and a spotlight focussed on him, for the organ interlude.

The theatre organ also became very popular on the radio, and often, as many as three programmes a day could be heard. Many Christies were heard on the air, including the largest Theatre organ in Europe, that of Regal, Marble Arch, London, among others being the organs in the Plazas, Swansea and Rugby, the Regal, Edmonton; The Pyramid, (now the Odeon) Sale, and of course the organ, the opening of which this brochure celebrates, which was in the Regal (as it was then called) Durham, and played on the air by Herbert Maxwell.

With the advent of television, many theatre proprietors dispensed with their organs and organists for financial reasons, and it is good to know that there is a revival of interest in the theatre organ, as many of these magnificent instruments are being rebuilt and installed in public halls, private residences, and even in churches in this country, and many other parts of the world.

As long as Theatre Organ Clubs and Preservation Societies continue to flourish, the future of the Theatre organ as a means of entertainment would seem to be assured for the many enthusiasts for whom the theatre organ is THE instrument.



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