

# TOSA NEWS

July 2011  
Volume 50 No.6

Price: \$2.00

**Sunday 31st July 2:00pm**

Orion Theatre, Campsie

***The Very Talented Young Musician***

**Nathan Avakian (USA)**



**Plays "Outside the Box"**

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# From the President



At the middle of June approximately 40% of members had renewed their subscriptions. Thank you; and a friendly reminder to everyone else.

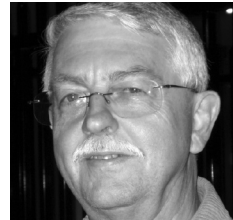
See you at Tony's show.

Happy organising,  
Geoff Brimley

What a privilege we have had over recent weeks to have the very accomplished David Bailey performing on our Wurlitzers. First we had the show at the Orion where he demonstrated the Wurlitzer in a well thoughtout program. Then on Saturday, 4th June, a small but enthusiastic crowd had the privilege of hearing David accompany the silent film "The Sentimental Bloke". Whilst the film itself drew many appreciative comments, David's expertise was acknowledged by sustained applause. He has become a real exponent of the art.

I would like to acknowledge the efforts of those who prepared Marrickville Town Hall for the Silent Film Night. One of the things about our shows is the visual presentation. Are you aware that much of the equipment is privately owned and is loaned free of charge? Much of it is heavy and is transported between homes and the various venues. The screen for the silent movie was one such an item – quite large and heavy. Ken Barwick, who also supplies much of our sound equipment, provided the screen. Had we had to hire a similar item, I believe the cost would have exceeded \$1,000. To complicate matters for Ken, he was awaiting surgery for a badly broken foot but he doesn't let that stand between him and putting on a show. Thank you Ken: we wish you a speedy and full recovery from your surgery.

## Editorial



Nathan Avakian is an enthusiastic young musician and entertainer who wants to bring the music of the Theatre Organ to his generation whilst providing something for every generation in his programming. TOSA hope that you will encourage some of your younger friends to come along to hear Nathan in July.

I was one of the 50 lucky Aussies to attend the 2010 ATOS Seattle Convention and to hear Nathan at the Everett Theatre in Washington State.

Please don't miss this very talented young musician. Booking forms in this issue and on [www.tosa.net.au](http://www.tosa.net.au)

Deadline for TOSA News is the 12th of the previous month.

Enjoy the music,  
Ernie Vale  
PO Box A2322  
SYDNEY SOUTH, NSW, 1235  
[editor@tosa.net.au](mailto:editor@tosa.net.au)

# From the Mailbox...



Thanks for your responses and please continue to email or write in, telling us what you think.

Where space permits we will do our best to publish your comments, but as space is limited, the editor reserves the right to edit any submitted comments and, as always, the views expressed by any individual may not necessarily coincide with the views of TOSA NSW Div.

Please submit all comments via email to:

The Editor [editor@tosa.net.au](mailto:editor@tosa.net.au)  
or in writing to:  
The Editor - TOSA News (NSW Div)  
PO Box A2322  
SYDNEY SOUTH, NSW, 1235

## New Members

TOSA welcome new members & wish them a long and happy stay

Ms Anne Carolan      Middle Cove  
Mrs Dell Taranto      Epping

## Members Change of Address

If you are moving house, or change your email address please advise the Membership Secretary of your new address and/or email address by phoning (02) 9524 7203 or email [membership@tosa.net.au](mailto:membership@tosa.net.au)

## New Service for TOSA

### (NSW) Divn Members

*Theatre Organ Sheet Music Collection & Lending Library*

The collection is finalised and has been catalogued. Thank you Graham Glendenning for undertaking this project.

The music in this library is available for members to borrow at shows.

*Further information regarding the collection is on [www.tosa.net.au](http://www.tosa.net.au)*

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***Member numbers have been changed to assist with sorting TOSA News for posting***

***Your new membership card will be sent with the July issue of TOSA News or for those receiving TOSA News by email the membership card will be posted to you***

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## FOR SALE

Theatre Organ LPs  
(Collectors Items)  
Reginald Dixon, American,  
English, Australian,  
Continental Artists.

***Contact Peter Anderson  
PO Box 35  
Deepwater 2371***

**To Watch Out For  
The Wurlitzer Weekends**

**Sunday 31 July 2:00pm**

The very talented entertainer

**Young Nathan Avakian  
from the USA**

**Plays**

**"Outside the Box"  
at the Orion Theatre,  
Campsie**

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**Electronic Organ Technician**

A competent electronic organ technician is available for servicing organs in the Sthn Highlands Reasonable rates. Please contact

Dick Benham on 4869 3956

for further information

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**Emailing of TOSA News**

If you would like to receive your TOSA News each month by email it will be in living color as a pdf file which makes it so easy to file.

Please advise the Membership Secretary on *membership@tosa.net.au* with your name and membership number with a copy to the Editor on *editor@tosa.net.au* that you wish to receive TOSA News by email.

**Advertising**

**Rates in**

**TOSA News**

For Members:

Small, Organ related ads = FREE!

For all other cases:

Small bubble = \$11.00

Quarter Page = \$24.75

Half Page = \$49.50

Full Page = \$99.00

Full Page Insert = \$125.00

**Members' Playing Dates  
2011**

**The Orion Theatre Campsie  
2nd Thursday 1:30pm -  
4:30pm**

July	14th
August	11th
September	8th

Phone or SMS Craig Keller on  
0418 484 798

Players and listeners welcome.  
Please bring a plate of goodies for  
afternoon tea.

Tea/Coffee provided. Parking at  
rear off Shakespeare St.

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**Marrickville Town Hall  
4th Monday evening at 7:30pm**

July	<b>Tuesday 26th</b>
August	Monday 22nd
September	Monday 26th

To be sure there is no last  
minute cancellation at  
Marrickville please ring Neil on  
9798 6742 after 7:00pm

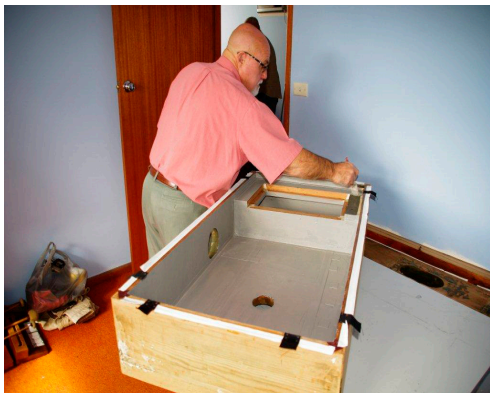
# Christie Restoration Project

The restoration of the Christie regulators is progressing well thanks to regular working sessions by committee members Rob Gliddon and Barry Tooker ably assisted by member Graham Glendenning.

*Photos by Barry Tooker*



**Two regulators stripped and the inside surfaces sealed**



**Rob Gliddon coating the inside of a regulator**



**Graham Glendenning sealing the inside of a regulator**



**Some of the equipment used for the restoration process**

*A big thankyou to David Badman for the donation of another glue pot for the project*

TOSA need a single electric hot-plate with variable rather than fixed temperature settings.

Please contact Robert on 9869 3109 if you have one available.

## Silent Movie Night "The Sentimental Bloke"

We were very pleased with the number of people who came to see the movie and in particular to hear David Bailey's excellent accompaniment to *The Sentimental Bloke*. David's accompaniment was spot on with the change in mood of the various scenes as well as maintaining a consistent basic musical theme throughout. The audience found many opportunities for a laugh at the dialogue as well as seeing some Aussie slang of the time that several had not come across before. The lengthy applause at the end of the movie showed great appreciation for David's expertise in accompanying silent movies.

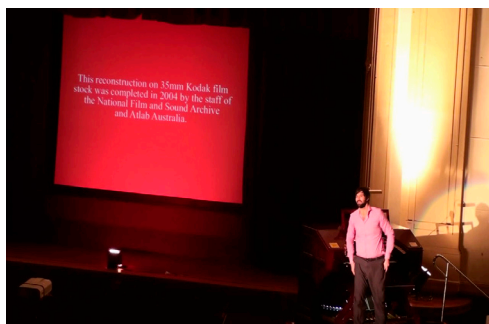
As mentioned by President Geoff Brimley in his column, the showing of the silent movie required some important planning to create a movie theatre atmosphere for the audience. The placement of the large screen was the most time consuming activity. This went smoothly thanks to the many hands available to haul the screen into place so it could be masked by the stage curtains.



David Bailey rehearses for the movie



Craig Keller gave an overview of the history of the film and actors and introduced David Bailey



David Bailey takes a well deserved bow to the long applause of the audience



## **Clemens Center, Elmira, New York 4/20 Marr & Colton**



This photo from the CD Recording "Electro-Pneumatic Action" featuring David Peckham, organist. The Samuel L. Clemens Center

The Clemens Center opened in 1925 as Keeney's Theatre, a 2,363 seat vaudeville/movie house. A 1950's "modernization" of the auditorium, which was then primarily a movie house, resulted in draping and other acoustical treatments as well as a name-change to the Elmira Theatre; it closed in 1977.

The Samuel L. Clemens Performing Arts Center was formed as a result of a community effort, named after Elmira's adopted son, who wrote and is popularly known under the name of Mark Twain. He married a local woman and spent 20 summers in Elmira writing at the family's summer home. The Clemens Center was reopened in 1977 after a renovation which resulted in a seating capacity of 1,650 and became suitable for live performance by removal of drapes and other treat-

ments which deadened the room. The theatre is once again home to Broadway musicals, classical concerts and a wide realm of popular entertainment for the Southern Tier of New York State.

The organ at the Clemens Center has undergone several trials by water; subsequent renovations have resulted in an instrument quite different from its debut in 1925. The organ was built by the Marr & Colton Company of Warsaw, NY and originally consisted of a three manual console controlling 20 ranks in three chambers (Left, Right and Echo). The stop unification was somewhat limited and seven of the 20 ranks were on "straight" ventill chests.

The organ experienced the typical 1920's-1930's life cycle: accompaniment for silent films and stage shows, then limited use following the advent of sound films. In 1946, floodwaters from the nearby Chemung River damaged the console and Kinetic blower. Installation of theatre air conditioning in the 1950's left the Echo chamber gutted. Some damage also occurred in the other two chambers.

In 1961, a group of local theatre organ enthusiasts began the daunting task of repairing the damaged components and replacing missing ranks. The purchase of a three manual/fifteen rank Marr & Colton organ from the Palace Theatre in Jamestown, NY greatly aided the project. Many years of effort working around a busy movie schedule resulted in a playable organ and a



concert was presented in 1965. The organ was occasionally played by visiting organists for informal gatherings until 1972.

In June of 1972, the Chemung River again flooded the city. Some eight feet of water stood on the stage and the console floated for days until the orchestra pit could be pumped out. Glue joints in the console dissolved and the cabinet collapsed into a sorry heap of wood and mud. The theatre owners elected to refurbish the building as necessary, but had no interest in rebuilding the organ. The theatre closed in 1977 and Elmira civic leaders championed the opportunity for its transformation into a performing arts center. The Samuel L. Clemens Center for Performing Arts was formed and the building renovations were soon underway. With financial support from the Clemens Center, members of the 1960's rebuilding team (David Tee-ter, the Peckham family and Mont-

ford Spencer) began the rebuilding task again. A four manual Wurlitzer horseshoe console was purchased from Our Lady of Victory Basilica in Lackawana, NY. A post horn was added and the organ was included on the opening night program featuring Ella Fitzgerald in October of 1977. In 1978, the stop unification was expanded and an electronic memory combination system was installed in the console. An annual series of theatre organ concerts began that season featuring many outstanding artists.

In 1982 water came yet again! However this time the damage occurred in the Main (left) chamber due to a large roof leak. Many components, including the chests and relay were severely damaged. The insurance settlement provided a core fund for a two year rebuilding effort by the Peckham family. The Main chamber was redesigned, the console specification was revised and a Z-tronics relay was

## Show & Membership Prices

The following TOSA show ticket prices now apply:

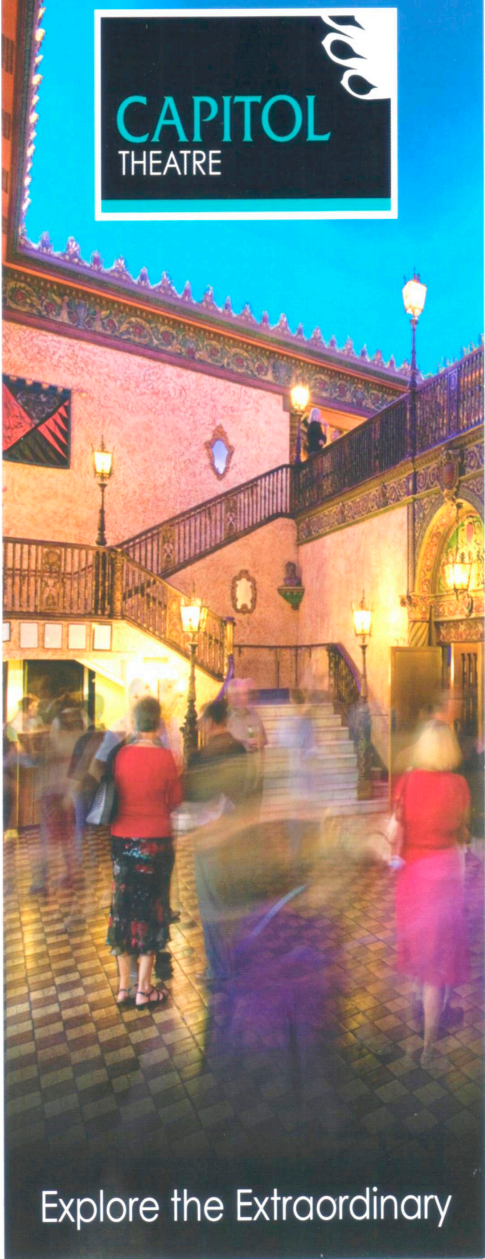
	<b>All Artists</b>
Non-members	\$27.50
Non-member Pensioner/Senior	\$25.00
TOSA Members	\$20.00
Students 15-21yrs	\$10.00
Group Booking for 10 or more Adults	\$20 per person
Group Booking for 10 or more Students	\$8 per person
Child under 15yrs	FREE!

Annual Membership Fees are now: \$30.00 for Full membership, and \$20.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Bob Alleway (02) 9524 7203 [membership@tosa.net.au](mailto:membership@tosa.net.au)  
Associate Membership for a spouse/partner is only an additional 50%




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installed. Also, several ranks were exchanged between the Main and Solo Chambers for better tonal balance: an Aeolian French Trumpet was added and a Wurlitzer Style D Trumpet replaced the original Marr & Colton Tuba Sonora. Additionally, a 12-note Wurlitzer Wood Diaphone was donated by the Rochester Theatre Organ Society. These pipes came from the Regent Theatre in Rochester, NY. In October 1985, the organ was again playable and its use continues to be part of the programming at the Clemens Center. In spite of its trials by water and building alterations, this organ remains the largest existing Marr & Colton theatre organ in an original theatre location.

Organist David Peckham is an emerging East Coast talent and has been resident organist at the Clemens Center since its opening. Hearing theatre organ music even before he was born, David Peckham was fortunate to grow up in a home packed with a modest theatre organ and all sorts of automatic musical instruments. David's formal musical training has all been in the classical realm, culminating with study with Dr. David Craighead at the University of Rochester's Eastman School of Music. Theatre organ study has primarily been through listening to concerts and recordings and in the 1970's occasional coaching with Dennis James and Don Kinnier.

David Peckham has been associated with L.A. Peckham & Son Pipe Organ Service since 1983. On most Sunday mornings, David can be

found on the organ bench at the Horseheads, NY First United Methodist Church (with the tremos off).



### **Dave Peckham and The 4/20 Marr & Colton in the Clemens Center, Elmira, New York**

*Thanks to member Richard Benham for bringing this article to my attention (Editor) Courtesy of ATOS*

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## **Nathan Avakian**

TOSA members who made the trip to the USA for the ATOS Convention in 2010 had the opportunity of hearing Nathan live at the Everett Theatre, Everett, Washington where he played the 3/16 Wurlitzer-Kimball organ. Nathan was 18 years old and had won the 2009 Young Theatre Organist Competition. His entire performance was fresh, innovative and thoroughly enjoyable.

*Those TOSA members who were at the ATOS Convention 2010 can assure you that you will be wide awake throughout Nathan's show.*

**The THEATRE ORGAN SOCIETY of AUSTRALIA**

**Presents**

**Sunday 31st July 2011 at 2:00pm**  
**A very talented young musician & entertainer**  
**Nathan Avakian (USA)**



**Playing**

## **"Outside the BOX"**

The program will include everything from classics to contemporary pop, & the music of Mancini, Brubeck, Vierne, Gershwin, Mika, Kern & Disney

**at the Orion Theatre, Wurlitzer Unit Orchestra  
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155 Beamish St, Campsie**

**Bookings: (02) 9629 2257**

**Visa & Mastercard accepted**

for more information see [www.tosa.net.au](http://www.tosa.net.au)

**Nathan Avakian** is the 2009 overall winner of the American Theatre Organ Society (ATOS) Young Theatre Organist Competition. His fascination with the theatre organ began at the age of four with a visit to the Portland Organ Grinder restaurant. He began formal organ studies with Donna Parker at age eleven and has also studied with Jonas Nordwall.

As a concert artist, **Nathan** performs internationally for various organizations and organ preservation societies. Scholarships from ATOS, Columbia River Theatre Organ Society, and Puget Sound Theatre Organ Society have helped fund his lessons and trips to organ workshops in Colorado, Illinois, and Arizona. In 2010, **Nathan** was commissioned to compose five original theatre organ soundtracks for the Youth Silent Film Festival, a Portland Rose Festival event in Oregon that gives young filmmakers the opportunity to create contemporary silent films to theatre organ music. **Nathan** is the current ATOS Youth Representative to the Board.

In addition to his experience as an organist, **Nathan** is a skilled theatre technician and musical theatre performer. He is currently pursuing a B.F.A. degree in theatrical lighting design from Purchase College, State University of New York. In addition to performance and technical theatre experience in the United States with organizations including Oregon Children's Theatre, Krayon Kids Musical Theatre Company, Canby Community Theatre, and the Arts and Communication Magnet Academy, **Nathan** completed 12 years of dance training and performance with Westside Dance Academy in various styles including tap, jazz, and ballet.

As a musician, **Nathan's** mission is to showcase the versatility of the theatre organ by playing music from a wide variety of eras and styles. **Nathan** hopes to promote interest in the theatre organ among people of all ages to ensure that the instrument is preserved and kept alive for future generations.

### **Tickets to the show:**

**Members \$20; Non-Members \$27.50;**

**Student (15 – 21 Years) \$10;**

**Non Member Concession/Senior \$25**

**Students under 15 yrs FREE**

**Group booking -10 or more adults \$20 ea person**  
**Group booking - 10 or more students (15-21yrs) \$8 ea person**

**Bookings: (02) 9629 2257**

Visa & Mastercard accepted

## **Wurlitzer Opus 1587 Providence Performing Arts Center Providence, Rhode Island**

*by Ortloff, Jonathan*

OF NEARLY 10,000 theater organs built during the silent-film era, only eight were five-mantia! instruments. The added expense of a fifth manual greatly outweighed any utility; indeed, even four-manual organs were seen as a luxury. The Rudolph Wurlitzer Manufacturing Company built only three five-manual instruments, all of which exist. Only one, Opus 1587, remains in original condition.

Opus 1587 was shipped from North Tonawanda on March 6, 1927. It was destined for Chicago's Marbro Theatre, but was not completely finished for opening day on May 28. A virtuosic fantasy in Spanish Baroque designed by Edward Eichenbaum, the Marbro seated 3,931 patrons on three levels. Given the theater's size, one would have expected a unit orchestra of perhaps 30 ranks, but the brothers Louis and Meyer Marks opted for visual rather than aural impact, ordering Wurlitzer's second five-manual console to control just 21 ranks of pipes.

The organ's tonal design followed exactly Wurlitzer's popular Publix 1 style, designed by theater organist Jesse Crawford for the Publix theater chain. The stoplist of the Publix's four manuals and pedal was copied nearly verbatim, with a new stoplist for the fifth, Orchestral manual.

Despite Crawford's insistence against it in the standard Publix scheme, the Marbro organ was delivered with an English (Post) Horn on 15" wind pressure in the Solo chamber. Other departures from the Publix 1 stoplist include the pair of Solo Strings both voiced on 15" wind pressure rather than the usual 10", and the Quintadena in the Main rather than Solo chamber.

As in their first five-manual console, Wurlitzer shortened the keys of the upper three manuals to fit five keyboards into their largest standard shell, designed for four. Another physical modification involved further shortening of the key rail above the fifth manual, resulting in stopkeys that are almost unreadable from the organist's vantage point. The organ was shipped with an additional four-manual console wired in parallel to the main console. As a visual spectacle, it proved unnecessary, and was soon moved to the famous Chicago Theatre with its 27-rank Wurlitzer organ. After a brief return to the Marbro, it traded hands several times, and is now in private hands in Australia.

In 1927, Wurlitzer initiated changes in tonal design, most significantly the Tibia Clausa's unification to 2%' and 2'. Wurlitzer and other builders often modified existing organs for such provisions, and at the Marbro, a small switch stack was added to the existing relay in late 1930 for the 2%' and 2' Tibias on the Great, and the 8' English Horn on the Pedal and Solo. Around this time, the three Second Touch stops on the

Bombarde were changed to couplers from the Orchestrai on First Touch, and the Solo to Great Second Touch was changed to Chimes.

By all accounts, the organ was a thrilling presence in the Marbro, with shallow chambers, huge swell openings behind largely open grille-work, and the wind system isolated in separate rooms. For these reasons, Chicago theater historian Joseph Ducibella wrote, "Veteran organists loved to play the Marbro."

In 1932, the Marks brothers sold the Marbro Theatre to Paramount-Publix, and it fell under the management of Balaban and Katz, the largest theater chain in Chicago. Despite the opening of the palatial Paradise Theatre around the block in September 1928, the Marbro remained successful for many years until, ultimately, a changing neighborhood and the theater's huge size doomed it; in October 1963, Balaban and Katz closed the doors, and razed the building in June 1964.

The Marbro organ was always well cared for by Balaban and Katz, even in later years, when it received sporadic use. As such, it was an excellent candidate for Byron Carlson, a corporate executive and organ enthusiast from St. Paul, Minnesota, who was looking for a large theater organ to install in his home. Carlson contacted Chicago organ technicians John Shanahan and David Schmidt to discuss large organs available for purchase in the city, and on February 14, 1959, he visited the Granada<sup>7</sup> and Marbro Theatres to inspect their organs.

He was sold on the Marbro organ by its five-manual console and within two weeks of his visit, purchased it for \$7,500, and hired Shanahan and Schmidt to remove and pack it for transport. Before they started dismantling the organ, Schmidt and Shanahan arranged to have the organ recorded; on March 1, noted Chicago organist John Muri played a brief program. The recording reveals the excellent condition and tuning of the organ, its great presence in the room, and Muri's facility at the console. After six weeks of working at night so as not to disturb the theater's schedule, the organ was packed, and arrived in St. Paul by May 14, 1959.

Carlson hired Robert Arndt to install the organ in his home. Aside from changing the console finish from its original gold to white with gold trim, he made no alterations to the organ, installing it in two-story basement chambers using as much of the original framing as possible. The console was placed in the large living room, and the organ spoke through grilles at the top of the chambers into the living and dining rooms."

The next chapter of the organ's life involves the Ocean State Theatre, originally Loew's State Theatre, in Providence, Rhode Island, designed by famed architects Rapp & Rapp in 1928 to seat 3,232. Saved from the wrecking ball by a group of local businessmen in 1977, the theater originally featured a IV/20 Robert-Morton organ, which, damaged in a 1954 hurricane, was sold in 1963. Lincoln Pratt, an organist and long-time Providence resident, persuad-

ed the owners of the theater in the early 1980s to acquire a theater organ to replace the Morton. With the support of Providence mayor Buddy Cianci Jr., the theater acquired the Marbro organ from Carlson in 1982 for \$85,000" and hired Bill Hansen of Milwaukee to remove, transport, and reinstall it in Providence. Over a period of six days in January 1982, Hansen, Gary Hanson, and two others removed the organ from the Carlson house.

Installation of the organ began immediately upon its arrival in Providence with two adjacent storefronts used as a workshop. The original framing was again used, resulting in chamber layouts that closely resembled the originals at the Marbro. Primary work was performed by Hansen & Hanson, with a great deal of volunteer help. Working around the theater's performance schedule, progress was slow. According to Hanson, six days before the organ's dedication in June 1982, no pipes had been planted on their chests, and final tuning was done as patrons assembled in the lobby the night of the performance. Lincoln Pratt played most of the dedication, though tired Hanson, after six days of working "with absolutely no sleep; just lots of coffee," played two selections. For several weeks after the dedication, troubleshooting and installing the remaining components continued, but the organ was never 100 percent operational.

That the Marbro organ escaped serious alteration is surprising, given the climate at the time of manifest

changes to theater organs,. According to Gary Hanson, credit for this belongs to Bill Hansen with his great respect for history. Hansen even disabled the additional Wurlitzer-implemented Tibia unification, claiming non-originality.

For the next nine years, a group of local volunteers led by Dr. Alan Goodnow of North Smithfield, R. L., completed and maintained the organ to the point that, according to Goodnow, "every single circuit and function in the whole organ worked perfectly." During this time, the theater, now known as the Providence Performing Arts Center, presented occasional public theater-organ concerts; in October 1992, two weeks after noted British theater organist Simon Gledhill performed there, the instrument was unplayable after a catastrophic roof leak in the Main chamber. Dejected, the volunteer crew departed, and others hired by the theater made necessary repairs.

*Thanks to member Richard Benham for bringing this article to my attention (Editor) Courtesy of ATOS*

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## **Just for Fun**

I'm getting to an age when I can only enjoy the last sport left. It is called hunting for your spectacles.  
*Lord Grey of Falloden*

It is hard to feel as fit as a fiddle when your shaped like a cello.  
*B.L*



## Turning cartwheels to Hammond's Fandango

ALTHOUGH most riffs in rock music have been created on a guitar, another instrument has carved its own rock niche.

The soaring riff for the 1967 hit *Whiter Shade of Pale*, by Procol Harum, emanates from a Hammond organ.

Rock music is usually dominated by guitars but in the '60s and '70s the distinctive trill of a Hammond could be heard on dozens of hits.

This week, keyboard player Lachlan Doley, who has played with Powderfinger and Jimmy Barnes, is performing *The organ in rock*, a concert tribute to some of the tunes that have featured electronic organs.

The first commercially successful electric organ was created by American inventor Laurens Hammond.

Hammond did not invent the electric organ; the inventor was Thaddeus Cahill who patented the Telharmonium in 1897. Also known as Dynamophone, because each note was generated by a dynamo, it was effectively the first synthesiser. But when it was built in 1901 it was huge and unwieldy. Cahill invented his instrument to provide piped music to hotels, offices, restaurants and even homes by telephone. But it never lived up to its potential.

In 1920 Hammond created a silent

clock and in 1928 set up a company to mass produce them. He noticed the different sized gears of his electric clocks produced different tones, inspiring him to build a musical instrument using rotating gears that he called tonewheels.

He unveiled his new instrument in 1935.

More compact than Cahill's monster, it was soon imitated by other manufacturers and became a favourite of jazz musicians such as Milt Herth who had hits like *Everybody Loves My Baby* (1940).

In the '50s, Wild Bill Davis, a former guitarist, began playing a Hammond as a rhythm-and-blues instrument.

With the introduction of the B-3 in 1955, with its wider range of sounds, Davis unleashed more of the potential of the instrument.

He inspired Jimmy Smith, who borrowed money to buy a Hammond and set himself up in a warehouse to teach himself to play it. Smith fiddled with all of the knobs and stops and also worked out a way to dance up and down on the foot pedals to create a vibrant new jazz/blues sound. He also used Leslie speakers, which had horns on a spinning disk, to give the organ a more interesting tremolo effect.

By the 1960s dozens of bands were employing Hammonds or imitations thereof. In 1963 Elvis Presley had a top-10 hit with *Bossa Nova Baby*

which included a catchy riff on an electric organ.

In the '60s soul artists like Sam and Dave, Otis Redding, James Brown and Ray Charles were also fond of organ backing solos, because it helped thicken the texture to create a big sound.

Percy Sledge's 1966 hit *When A Man Loves A Woman* is dependent on the spiritual organ sound provided by Spooner Oldham. Along with Bach's organ works, Oldham's chord progression would influence Matthew Fisher, keyboardist with Procol Harum, when he created his riff for *Whiter Shade Of Pale* (although he later had to fight for legal recognition for his part in writing the song).

The big soul sound inspired English rockers the Spencer Davis Group when they created *Give Me Some Lovin* in 1966, with Steve Winwood on the Hammond.

Ray Manzarek, keyboardist with US rock band The Doors, played a Vox Continental organ to give the distinctive sound of the band on songs like *Light My Fire* (1967). Steppenwolf's *Born To Be Wild* (1968) also makes use of electric organ, played by Goldy McJohn.

In 1969 The Beatles invited keyboardist Billy Preston to recording sessions for *Let It Be* (1970) and he would play a Hammond at their last public performance on the roof of the Abbey Road Studio. He would also contribute to tracks on *Abbey Road* (1969).

For a time the synthesiser would soon make the Hammond sound seem a bit dated but it has never gone completely out of vogue.

Not bad for an instrument invented by a clock maker.

***Troy Lennon Daily Telegraph  
monday, June 13, 2011***

*Thank you Troy for your kind permission to reproduce this article  
(Editor)*

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## London Doings

### **Trocadero to Troxy: Europe's Largest Wurlitzer Theatre Pipe Organ**

It was about a year ago that the news broke that the former South Bank Wurlitzer, was to come out of storage at last, to be installed in what was, the Troxy Cinema in **p** London, now a conference centre, but still retaining the characteristics of its former life as a "super-cinema".

The venue provides high quality music, entertainment and conference facilities. Not least, the owners demonstrate positive enthusiasm and support for the project and by one of those uncanny twists of fate, the Trocadero was a sister cinema to the Troxy. **T2T**, 'Trocadero to Troxy' was born.

*From Pipes & Percussion May-June 2011. For more information go to **www.trocadero-wurlitzer.org***

## Vale Mal McKay

Mal McKay ( Mac ) as we all knew him passed away peacefully at his daughter's place last Saturday morning a 10.30 AM. He had been in ill health from the start of this year and recently spent some time in hospital. His daughter Anne and son in law Bruce brought him home to their place recently, so that he could live his last few remaining days in peace with his family. It was only this year that Mac wrote to committee saying he could no longer attend our concerts, which he strongly supported and enjoyed, because of his deteriorating health.

This year he was not eating well and lost a considerable amount of weight, becoming very frail. Mac was a long time member of TOSA and was instrumental in the restoration and commissioning of our Marrickville Wurlitzer. He helped a lot of our members and was always a source of good advice. Mac always had a cheerful smile and was a great source of many jokes and laughs. He had a very interesting collection of reproducing music devices in his collection including at one time a travelling street organ that he had fully restored.

He will be missed.

Mac is survived by his son Doug, daughter Anne and son in law Bruce Darge and their families.

## Rolls-Royce and Theatre Organs

Rolls-Royce has been in the news lately, for all the wrong reasons. Sadly their aero jet engines were found wanting after many years with a reputation for reliability. During World War II the Spitfire fighter was powered by Rolls-Royce Merlin engines. Their cars' reputation seems unsullied.

Charles Rolls (1877 - 1909) was from a privileged background (third son of a baron) and was able to indulge his interests in motoring and aviation. With his father's backing he set up one of Britain's first retail car dealerships. He was killed in a plane crash - he was the pilot.

F. Henry Royce (1863 - 1933) was from a humble background. He was a successful electrical and mechanical engineer, who soon after starting a business to build cars, was introduced to Royce. By 1906 they formed the partnership known as Rolls - Royce Ltd. As an electrical engineer Royce had a factory producing dynamos and electric motors. Royce met Robert Hope-Jones while they were laying electric cables and telephone cables. Subsequently Royce produced an electromagnet for Hope-Jones. And as we now know Hope-Jones started the modern era organ with valves opened by electromagnets instead of by mechanical action.

*From the Jan/Feb issue of Tremulant*



Conn model 651 with 2 x tone cabinets & 5 sets of pipes.  
All serviced and in good condition.  
Asking \$5,000.00.  
Phone Jim on 0412-758651.



## **TOSA NSW**

\* 2011 - OUR 51ST YEAR \*

Nathan Avakian (USA)

at the Orion Theatre, 155 Beamish Street, Campsie

Sunday 31 July, at 2:00pm

details in this issue or go to [www.tosa.net.au](http://www.tosa.net.au)

## **TOSA South Australia**

Tuesdays and weekends TOSA (SA) members play the

4/29 Wurlitzer in their Capri Theatre, Goodwood Road,

Goodwood (08) 8272 1177

## **TOSA Western Australia**

John Leckie Music Centre 3/12 Compton

Contact: Pat Gibbs (08) 9450 2151 [patgibbs@tadaust.org.au](mailto:patgibbs@tadaust.org.au).

October 17th John Atwell

## **TOSA Gold Coast**

Club Musical Afternoon on the 3rd Sunday of each  
month (except December)

Contact: Rosa Free 5575 3295

## **TOSA Queensland**

Secretary: Mike Gillies (07) 3279 3930

## **Stirling Productions**

Karrinyup Community Centre, Perth, Western Australia

All concerts are on Sundays at 2pm. Prior bookings are  
essential with John Fuhrmann on (08) 9447 9837

## **TOSA Victoria - mto**

Contact Margaret Sutcliffe on (03) 9891 7227

## **Warragul Theatre Organ Society**

Events Contact: Bee Mellor (03) 5122 2131

# **Creation of a Facebook Group for TOSA NSW Divn**

## **Please spread the word to your friends**

In keeping with modern times, recent moves have been made to give TOSA NSW more presence on the internet. You would already be aware that TOSA NSW has had a web site for some years. The website is regularly updated to ensure members and the public can find out about us. As publicity material is available for shows it is put online and some of our bookings for shows come via this communication path.

TOSA NSW also has standardised email addresses for our key communication roles, such as President, Secretary and Editor and these are listed on page 2 of TOSA NEWS. This means that people wishing to contact the society do not need to know the private email addresses of the position holders. The President email is always the same etc.

Recently a Facebook group was also created for TOSA NSW to provide another channel for promoting our shows and sharing news about our great organisation. Events (shows/dances etc) are listed on the Facebook group page and automatically promoted to members of the group. This also means that these members can further promote the event to their Facebook friends. A modest increase in audience attendance has been noticed that would perhaps never have known about TOSA NSW events.

If you are a Facebook member you can join the group.

Search for Theatre Organ Society of Australia - NSW Division and you will find it. Click to join the group and one of the administrators of the group will approve your request within a couple of days.

From then on as Events are posted on the page you will receive notification and you can forward the information to your other Facebook friends.

Please note, as it says in the information about the group:

“Membership of this Facebook group does not grant or imply formal membership of the Theatre Organ Society of Australia - NSW Division. ”

It is merely being used as another way to freely promote TOSA NSW, its events and its work.

Perhaps we will see you join the Facebook group soon?

## Members Diary

July

Monday 4th Committee 7:30pm Burwood RSL

\*\*\* **Sunday 31st 2:00pm** \*\*\*

The very talented Nathan Avakian USA  
will entertain you with music and more

**"Outside the BOX"**

**at the Orion Theatre, Campsie**

*Google Nathan Avakian for more information*

August

Monday 1st Committee 7:30pm Burwood RSL

September

Monday 5th Committee 7:30pm Burwood RSL

\*\*\* **Sunday 25th 2:00pm**\*\*\*

Disney resident organist Rob Richards  
will entertain you

**at the Orion Theatre, Campsie**

*Google Rob Richards for more information*

Radio 2MBS-FM 102.5 "Colours of the King" (program of the Organ Music Society of Sydney) 2nd Saturday of each month, 5pm till 6 pm

### Web Sites of Interest:

[www.tosa.net.au](http://www.tosa.net.au)

[www.theatreorgansaust.info](http://www.theatreorgansaust.info) (history of cinema organ installations in Australasia)

[www.sydneyorgan.com](http://www.sydneyorgan.com) (our sister society, the Organ Music Society of Sydney OMSS)

[www.ATOS.org](http://www.ATOS.org)

# TOSA NEWS

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