

TOSA NEWS

March 2014
Volume 53 No.2

Price: \$2.00

Sunday 23 March 2014 2:00pm

Mathew Loeser

plays

"Thank You for the Music"

on the

3/17 Wurlitzer Theatre Organ

& Grand Piano

Orion Centre Theatre

155 Beamish Street, CAMPSIE

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From the President



Our first show for 2014 got us off to a good start with a large and enthusiastic audience. Our Artists had to cope, as did those for the December show, with extremely little rehearsal. Our thanks to them for persevering.

The good news is that the lessee has now withdrawn from operations at the Orion. Officers of the Council, the owners of the venue, are aware of the difficulties we have faced over recent years and particularly over more recent days and we have had discussions with them prior to them seeking offers of interest for a future lessee. We believe that our needs are being considered and hope for a more satisfactory arrangement with a future lessee.

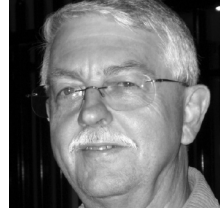
Thank you to those who have availed themselves of the Season Ticket offer which will see them through to the end of 2014.

See you at the Orion for Mathew Loeser's show March 23rd.

Happy organizing

Geoff Brimley

Editorial



With eight world class musicians to entertain you, each with their own style it promises to be a year of great Theatre Organ music at excellent value.

Where else can you find 2 hours of outstanding entertainment at TOSA Ticket Prices.

We are currently working on having more players days at the Orion and Craig Keller will text members when a date has been confirmed.

Also re Marrickville Wurlitzer, the Post Horn Chest is back in the main chamber and the pipes should be in place by the end of March. Your Committee and other team members continue to work on improving TOSA's instruments for yours and the organists enjoyment.

A First Time Free Form has been included with this Issue so you can sign up some people to come and experience a Mighty Wurlitzer TOSA Show.

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

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

or in writing to:

The Editor - TOSA News (NSW Div)

PO Box A2322

SYDNEY SOUTH, NSW, 1235

New Members

TOSA welcomes them and wish them a long and happy stay

Calling on Help from TOSA Members.

The Executive and Committee of TOSA and the Technical Team, Front of House and Refreshments Teams thank everyone who came to the show on Sunday 16 February at the Orion Theatre with Simon Ellis and Bernard Walz. What a great show. A particular thanks to all

members who spread the word and brought along people to experience a TOSA show for the first time.

As the President has advised in his column, the Lessee has departed from the Orion Theatre at last. TOSA has had many difficulties working with Joe in arranging practice times and set up time for our shows at the Orion. We look forward to much better co-operation now that Council are currently the operational managers and with any new lessee that may come on board.

Many thanks to Graeme Costin for putting his hand up to learn the procedures for setting up, running and packing up the important IT aspects of a TOSA show.

The Executive & Committee also thank TOSA member Graeme Costin for expressing his interest in housing the TOSA printing press for printing TOSA News. This will enable the Christie Theatre Organ Project Leader, Rob Gliddon, to have more time to work with the team on the installation of the Christie at West Ryde.

To Watch Out For

Another fabulous season of Theatre Organ entertainment in 2014 with 5 Australian Artists who are also all international musicians along with 3 Overseas artists - two from the USA and one from the UK. TOSA look forward to your company in 2014 and we ask that you help spread the word to friends and acquaintances.

If you enjoy Cabaret then the next show with Mathew Loeser at the Orion will certainly be one you should not miss.

Mathew spent 3 months last year on P&O Cruise Liners presenting his very accomplished cabaret show with many gems from the past.

Please spread the word to your friends to come along for an entertaining afternoon at the Orion Theatre.

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 The Orion Theatre Campsie

There will be some players days in 2014 - but not every month. Craig Keller will notify members by text when the dates have been confirmed .

Craig Keller on 0418484798
Players and listeners welcome.

**Marrickville Town Hall
4th Monday afternoon/evening
at 2:30pm to 8:30pm**

**Not available in April or June
because of Opera Australia
Please contact Neil or John
Batts to confirm availability**

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

FOR SALE
ROGERS 'TRIO' 321B THEATRE ORGAN
3 x 61 - note manuals
32 - note radiating concave pedal board
Equivalent to an 8 - rank pipe organ

Tonal Percussions: piano, harpsichord, harp, chimes
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8 automatic rhythm patterns

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2x50-watt internal sound channels with 3-way speaker
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Also included: Leslie 520 two-channel tone cabinet (55 & 35 watts RMS)

This organ has been fully cleaned and overhauled and is in 100% working
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Can be seen in Balmain area by appointment.

Price: \$ 2,850 or near offer - Phone Cliff 0412 967 902



Crowle's family farewell

from THE WEEKLY TIMES, September 25, 2013

Crowle Home - the Meadowbank institution that has cared for hundreds of intellectually disabled children for more than half a century - officially closed last Saturday.

The official closure was recognised with a ceremony attended by the descendants of founder William Crowle (1881 - 1948) alongside former residents and their families.

Crowle is being redeveloped for residential housing and some residents have been offered new homes within the new development.

Others chose to move into group family homes in the Ryde community after the NSW Government last year moved to "de-institutionalise" care for people with a disability.

William Crowle's ashes are interned in Crowle's historic garden sundial which will be restored and preserved alongside the site's historic cottage.

His grandson Kelly Crowle and his grand daughter Robyn Leonard were among family members who attended Saturday's official Farewell to Crowle ceremony, organised by Achieve Australia.

They spoke to The Weekly Times about their grandfather's legacy.

"My grandfather was an extraordinary man, a small man in stature but a generous man who gave a lot to many people," Kelly Crowle said.

"He would be delighted his

legacy lives on in the care provided by Achieve Australia," he said.

William Crowle founded the Crowle home in 1952 for children officially declared to be 'sub-normal' after his previous success in 1944 founding a home for boys in trouble with the law.

"He had big ideas and the turning point in his life was in 1904 when he went to the St Louis World Trade Exhibition and was determined to import the great inventions he saw," Kelly Crowle recalls.

"These included our first Wurlitzer organs for cinemas and the very first fridges imported into Australia."

Alongside American know how, William Crowle also brought back new American ideas and ideals.

"He insisted that every boy in the boys home had his own desk lamp and there would be no lights out because he believed that learning was the key to improvement," Kelly Crowle said.

"in the hall of the boys home he had a large plaque erected of his four freedoms; the freedom of religion, freedom from want, freedom of speech and freedom from fear.

"This was the man my grandfather was."

Some News from the UK

Via email from Noted UK Theatre Organist Len Rawle OBE

Just back from playing a transplanted 3/10 Christie now in the Curzon Cinema Clevedon. An instrument that ideally suits the building and that has many lovely ensembles devoid of loudness and anything too strident, just a really nice music machine that is a nice addition to our circuit of instruments. *This instrument was featured in TOSA News last year thanks to the Editor of Cinema Organ - John Leeming (Editor).*

There are three big ones all coming on stream this year, Sydney Torch's Edmonton 4/16 Christie is going in a converted chapel in South Wales. The massive acoustic of the mighty Empress Ballroom Blackpool has one Main chamber already filled with organ parts and on wind whilst the Troxy Stepney 4/23 Wurlitzer project is also in a similar state of erection with work currently underway on the Solo Chamber. So an exciting year in progress for all those involved. I'm currently completely rebuilding the 9 tremas for the Troxy project, so that gives me added interest in the end result.

All the best for the musical year ahead

Sincerely LEN RAWLE

Troxy Travel News

Network Rail has announced that it will be making improvements to Limehouse c2c rail station by next spring, in time for the opening of the Trocadero Wurlitzer at the Troxy in 2014, which is most thoughtful

A lift will be installed on the eastbound platform, which will be of particular benefit to those returning to towns along the north bank of the Thames Estuary.

The eastbound platform is currently only accessible by means of a long staircase.

The westbound platform and the DLR (Docklands Light Railway) platforms already have lift access.

For Sale

Yamaha Organ with stool, model No. BK20C1, in good working order, cabinet well cared for. \$550 ono. Located at Blaxland. Please arrange own transport.

Also 50 LP records as new, some rare, collectors items, including 1 Tony Fenelon, Wurlitzer organ at Trocadero Cinema S.E.London. Hammond etc. Dating from the 60s&70s.
Phone David Sheppeard
02 4735 2249

For Sale

Old Lowrey Festival Organ FL220 Valve Model. Many parts including valves for sale. Price negotiable. Phone Peter Held in the evening 9759 5174.
South Western Suburbs
0415 548 039 m

Just for Fun

It isn't tying himself to one woman that a man dreads when he thinks of marrying; it's separating himself from all the others.

- Helen Rowland

There's nothing wrong with a woman welcoming all men's advances, darling, as long as they are in cash.

-Zsa Zsa Gabor

Part of the joy of dancing is conversation, trouble is, some men can't talk and dance at the same time.

-Ginger Rogers

Show & Membership Prices

The following TOSA show ticket prices now apply:

	All Artists
Non-members	\$32.50
Non-member Pensioner/Seniors Card holder	\$27.50
TOSA Members	\$23.00

All Students FREE on confirmation of Student status

All Children FREE

Group Booking for 10 or more Adults \$20 per person

Annual Membership Fees are now: \$35.00 for Full membership,
and

\$25.00 for Concession, Country, Interstate & Overseas.

Membership enquiries Geoff Brimley (02) 6351 3122

membership@tosa.net.au

Associate Membership for a spouse/partner is only an additional
50%

Notes from the TrocaDiary

John Abson T2T Project Manager

"Tank up the Troc" has reached the Target of raising 250,000 pounds. They have now continued to target raising a sum of 25,000 pounds that will help enhance the Wurlitzer when it plays and fill the reserve tank. Currently they have 24,020 pounds in the bank so only 980 pounds to go.
(What a great achievement - Editor.)

John Abson reports in COS News January/February 2014:

With wind on in the Main chambers and (apart from planting pipes) the work there principally completed, a lot of preparation work has been ongoing on the Solo side.

The remains of the two plenum fans, dismantled earlier by Andrew Barham supported by other team members were removed to the scrap dealers. This required a great deal of manhandling, assisted by Troxy staff members, and has released a useful area to be used as a storage/work area whilst the Solo chamber construction goes on.

Work on restoration of the remaining components, construction of new windboxes etc. continues in order to make the finalisation of the Solo chamber as quick as possible.

Part of the Solo plan includes the installation of a swell shutter front in the rather narrow Percussion chamber, where the piano and the marimba will be located, and the frame for this will be installed by the first weeks in January.

John Abson
www.trocajero-wurlitzer.org

**TOSA Technical Team
Appeal to members to
Learn the procedures for set
up at TOSA Shows**
from Craig Keller

Have you ever sat and watched a TOSA show and wished you could be involved in helping the show to operate?

Pre show there is the setup and connection of the console, including connecting its data cable and power prior to starting the blower. Once the blower starts the organ is ready to run.

The lighting and sound set up requires the carrying into the Orion of lots of equipment, then the locating of lights, speakers, microphones, running many cables, connecting to controllers, doing lighting and sound checks.

Then there is the refreshments to be organised and the trolley has to be retrieved from downstairs and brought to the kitchen where all the equipment for providing tea & coffee has to be arranged.

At the end of the performance there is shut down and pack up of all of the above.

As we move towards installation and finalisation of the Christie at West Ryde, we will then have a second instrument with Uniflex installed. Perhaps even in 2015 we may finally get to "Uniflex"

the Wurlitzer at Marrickville – although the technical team would probably like a rest once West Ryde is complete!

The Executive & Committee continue to encourage additional members to lend a hand for shows as follows: Two members to help carry equipment into the venue and assist with clean out after a show; Two members to number the seat rows; A member who has experience with show lighting to help with set up and be a back up for operating the follow spot or who is willing to learn these procedures.

Also it would be appreciated if a member who has some experience with stage lighting was prepared to act as a backup to John Weismantel and/or Ian in the event that John or Ian is not available for a show.

In addition it would be appreciated if two retired members were available to help with setting up the console and piano for tuning and for practice days when possible.

Anyway, if you are interested and can help, please feel free to contact me via email craigkeller1966@gmail.com or phone me on 0418 484 798 during the day or up to 9pm to discuss.

The Next Performance
Australian and International Musician

pianist, vocalist, theatre organist

Mathew Loeser



Plays

'Thank You for the Music'

a celebration of movies, musicals and all things Cabaret

*Music selections from 'Stardust', 'Cabaret', 'Black & White Rag',
the theme from Titanic, 'My Heart Will Go On' and more*

**on the 3/17 Wurlitzer Theatre Organ
and Grand Piano**

Orion Centre Theatre,

155 Beamish Street, Campsie

Sunday 16 February 2014 2:00 – 4:30pm

Tickets : Members \$23; Non-Members \$ 32.50; Pensioner/Senior \$ 27.50

Group bookings for 10 or more adults \$20 per person

Students FREE on confirmation of Student Status

Bookings: Theo Langenberg 0410 626 131

14 Warrah Place, Greystanes 2145 - Visa & Mastercard accepted

For the best reserved seats you can book securely on trybooking.com by going to www.tosa.net.au then Events, click on the Artists name/show title then scroll down to the text to buy your ticket, click on it, select your preferred seat/s and complete the purchase.

Mathew Loeser

Mathew Loeser is an entertainer gaining increasing recognition with each passing year. Armed with a passion for nostalgia and a flamboyant personality, **Mathew** breathes new life into the songs of yesteryear. His love of cabaret is evident, as he creates an intimate connection with audiences, inviting them to stroll down memory lane and rediscover the magic of days gone by.

It all started with the gift of a toy keyboard from Mathew's Grandmother. Born in Victor Harbor, South Australia, **Mathew** commenced studies on both electronic and theatre organs at age 9. Making his first public concert appearance at age 10, he proceeded to develop his talents with local teachers, winning numerous awards and scholarships along the way. In 2001 **Mathew** was awarded the title of Junior World Champion Theatre Organist by the American Theatre Organ Society, resulting in an invitation to Indianapolis USA to perform at the National Convention.

His return to Australia marked a diverse change in his career, turning his talents to singing self-accompanied at the piano. Since 2003, **Mathew** has travelled and performed internationally, a frequently invited concert performer at conventions, society and gala events, making cabaret the major focus of his career.

In 2013, **Mathew** was honoured to spend 3 months performing on board 2 of P&O's Cruise liners in the UK and as a special surprise, Mathew's CD "Timeless" was featured on "The Russell Davies Song Show" on BBC's Radio 2 with his cover of Peter Allen's "Everything Old Is New Again" bringing in the New Year.

Dedicated to keeping the work of history's greatest songwriters alive, he continuously searches for rare and well-known musical gems, which he delights in sharing with audiences. To touch the lives of others with music is a gift for which he is eternally grateful and his aspirations are to continue doing what he enjoys most of all ... making people smile.

"Mathew Loeser is a one man wonder.
Part Peter Allen, part Noel Coward."
~ Luke Murphy - Two's A Company ~

"A talented and charismatic entertainer...
Mathew is definitely a young talent to be watched"
~ Opera Foundation Australia ~

Behind the Scenes at the Troxy

Bryan Wardman

Bryan Wardman is a COS member who lives in East London, not far from the Troxy. Here he gives his impressions of a recent private visit to see some of the organ crew at work.

My Troxy visit was very kindly arranged by David Reed to let me see what goes on in the 'back-rooms' of the theatre. My memories of hearing an organ in a cinema go right back to The Astoria in Finsbury Park and the Gaumont, Wood Green. The auditorium in the Troxy is so impressive. It has been returned to 1930s splendour and glamour and then some. My tour started with a glimpse of the console -- hidden away in a little room of its own. Waiting, I imagine, to come to life once again and to let rip its mighty sounds. The lift for the original console at the Troxy is still there but cannot be used, so how does the console get to the stage area? David told me that it 'glides'! There are four pads underneath the organ, which lift it up on air cushions so that it can be put into place with very little effort - it hovers! One finger might do the trick to move it. (*would be nice at the Orion - Editor.*)

Then it was time to explore the back areas. Like all backstage areas it is not glamorous. I found this out when I had a backstage tour of The Coliseum in St Mar

tin's Lane, where English National

Opera are the resident company. The glamour is for the audience. For those doing the work, it is plain walls with a coat of emulsion. There were many pipes waiting for installation and then wind to make them sound. As we stepped from the auditorium the blower on the left was just making a slight sound. And that is as it should be for the audience should not hear the blower doing its job.

On this part of the visit I saw the donated Yamaha piano cosily wrapped up in grey blankets. It is already virtually in the place where it will settle.

Then it was over to the other side of the back area. Many stairs to climb and glimpses of workshops where the volunteers who are doing the installation have tools and space to carry out the needed work. Huge pipes, and my guides - for an extra two had joined us - pressed a button underneath one, and lo and behold a wonderful deep note came out. Some

so deep it went right through my body! In one of the pipe chambers the wooden floor added to the feel of the place.

Terrific oak shutters that will open and close as the organist gets the organ to go through its paces. Part of this journey was on stairs which opened to the outside world (a fire escape) giving great views of Canary Wharf. I saw the electric motor and blower that generate the wind for the pipes which make that wonderful Wurlitzer sound. The technicalities of joining up all those pieces to the console itself are something of a small miracle to my mind. The volunteers are doing a grand job - and seem to be much enjoying what they are doing, and thank goodness for them. Much work has yet to be done but everyone involved is hoping for the first concert to be before summer 2014. I, for one, will be there and dragging along several friends to hear the Trocadero Wurlitzer come on stage in the Troxy and beguile us all.

Reproduced with kind permission of the Editor of Cinema Organ UK - John Leeming. Winter 2013-14 edition. Thanks to TOSA Member Allan Youle for passing the magazine onto the Editor TOSA.

Has the age of the signature tune disappeared?

Some examples from the past

Ena Baga:

Let's All Go Down The Strand

George Blackmore:

Chinatown, My Chinatown

Al Bollington:

Bolero

Robinson Cleaver:

An Earful of Music

Rob Calcaterra:

On A Wonderful Day Like Today

Ian Davies:

Cruising Down The River

William Davies:

Life Is Nothing Without Music

Arthur Esgate:

Manhattan Serenade

Andrew Fenner:

Sussex By The Sea

Reginald Foort:

Pack Up Your Troubles

Alex Gordon:

Alexander's Rag Time Band

Byron Jones:

Spread A Little Happiness

Pages From The Past

*An article from the PUGET SOUND PIPELINE - FEBRUARY 2014
with the kind permission of the Editor, JoAnn Evans*

BILL BUNCH collected every bit of organ related information he found throughout his life -- newspaper articles, letters, catalogs, photographs, copies of documents, and more. This invaluable collection is the source of most "Pages From The Past" articles.

The following article is from a packet of photocopied pages stapled together. It is undated and neither source nor author is identified. Several more installments will follow.

APOTHEOSIS OF THE MIGHTY WURLITZER

"If an exhibitor should be forced to choose between a poor orchestra and a good organist, he should consider it is his duty to give the organist the preference. After all, it is quality and not quantity that really counts. Besides, it has been my experience that audiences would rather hear music played extremely well than extremely loud."

Carl Edouarde,

Musical Director of the
Mark Strand Theatre, New York --1921

Not many theatre managers could afford to keep a full symphony orchestra in the pit all day long, and, with the exception of the "super deluxe" houses -- the Roxy, the Capitol, and the Paramount for example -- certain shows on every day's schedule were designated as "accompanied by the grand organ." These were usually the first show in the morning and the last show in the afternoon; at the more popular "ladies' matinees," "supper shows," and "gala evening performances" audiences expected -- and got-- symphony with their Clara Bow.

The theatre organist did yeoman duty from the moment the house opened (usually at 11:30 for an audience of hooky-playing housewives and "sick" stenographers) until closing time (around midnight) when he provided an exit march for the bleary-eyed fans to stumble up the aisle to. After accompanying the first "non-de luxe" feature film, the organist had a few minutes for a cigarette while the orchestra played the overture for the first complete de luxe show. Then he had to get on his gilded behemoth and rise out of the orchestra pit "in a glow of light like a moon coming up over the sea," ready to put

on his act--a ten or twelve-minute stint that combined his talents for personality projection, console calisthenics, and choral direction.

It was in this capacity as flapper's darling, show-off and choirmaster that the theatre organist earned his weekly pay check. In the days before too many mediocre ex-pit-pianists-turned-organists had soured the public's taste for organ music (and the approaching "I-dare-you-to-entertain-me" attitude had begun to erode the "aint-we-got-fun" spirit of moviegoers during the golden age) the brilliant and brilliant young man at the Mighty Wurlitzer was one of the most popular fixtures on every program.

Few wonders of the movie palace brought more shivery pleasure to audiences (or caused more breast-beating among crusaders for Culture) than the Mighty Wurlitzer. Part one-man band, part symphony orchestra, part sound-effects department, the Wurlitzer was one of the most versatile instruments ever devised by man.

Of course, there were a score or more manufacturers of theatre organs, but the Wurlitzer basked in the same sweet sunlight of generic familiarity as the Frigidaire, the Victrola, and the Kodak. It might be a Kimball, a Robert Morton, a Moller, a Page, a Barton or a Marr & Colton (a few of the better-known makes), but to the average moviegoer, if it rose up out of the pit at intermission with a roar that made the marrow dance in one's bones, if rows of colored stop-tabs, lit by hidden lights, arched like a rainbow above the flawless dental work of the keyboards--if it could imitate anything from brass band to a Ford horn to a choir of angels--gee, Dad, it was a Wurlitzer.

The Mighty Wurlitzer (and its counterparts) was as much a part of the movie palace as the electric lights that danced around the marquee, or the goldfish that swam in the lobby fountain. Inside the theatre the music seemed to bubble up and soar into the darkness of the balcony. Far below, bathed in a rose spotlight, was the organist perched in the maw of the great golden console. A flick of the finger, and chimes would call Ramona back beside the waterfall; a dramatic sweep of the hand and all would be silence save for the sobbing of the broken-hearted Tibia languishing in the left loft as it was comforted by its mate, the crooning Vox Humana over on the right--to the tune of "Prisoner of Love." A quick kick at the crescendo pedal, a lightning jab at the combination pistons, and the mood would change to joy again--all glockenspiels, trumpets, tubas, and snare drums--as

an invisible MacNamara's Band marched across the balcony.

Then would come the community sing. The stage curtains would open to reveal a vine-covered cottage, seen faintly through a scrim drop, before which a tenor in blazer and white flannels stood poised ready to sing. On the scrim the lyrics of "My Blue Heaven" would be projected and the spotlight on the console would melt to a deep cobalt. In response to the organist's toothy cajoling, the balcony customers would be made to compete against the orchestra patrons with all the spirit of Yale versus Harvard. The ladies would be invited to sing a chorus while the men hummed; at this point the organist would usually stop playing suddenly and, sure enough, the ladies *would* be singing and the men--somewhat sheepishly--humming. Finally, all "girls over twenty nine" would be asked to stand up and sing a solo as the house lights blacked out, the organ opened up *sforzando*, and everybody nearly died laughing. Then it would be over. The organist, whirling around on his patented Howard seat, would beam and bow as he and his 18-carat leviathin would begin to sink inexorably into the depths. The golden spotlight would fade away, the music would grow softer, then nothing would be left but an ember glow from the pit and a complaining sigh from the organ chambers as the Vox Humana went to sleep.

Critics of the Wurlitzer called it blatant and vulgar, a threat to public morals. "Just how strong men become movie organists, whence recruited, and by what sinister inducements," wrote a detractor in 1928, "we have not been told. Perhaps, like the office of the French headsmen, the calling is hereditary, taken up in earlier and more happy days when organs were strictly organs and not cluttered up with cymbals, sleigh bells and snare drums."

But the Mighty Wurlitzer could rise--hydraulically--above such-sour grape-eaters. It was, after all, capable of producing honest music or compelling emotional force when properly played and, in the hands of an expert, could work musical magic far beyond the limitations of any other single instrument. Without it the movie palace would have been as soulless as an armory.

The first organs in theatres were ponderous affairs, about as well suited to their purpose as a string quartet in a six-ring circus. All they had in common with the later Mighty Wurlitzer was the fact that they all depended on wind, keyboards, foot pedals, and

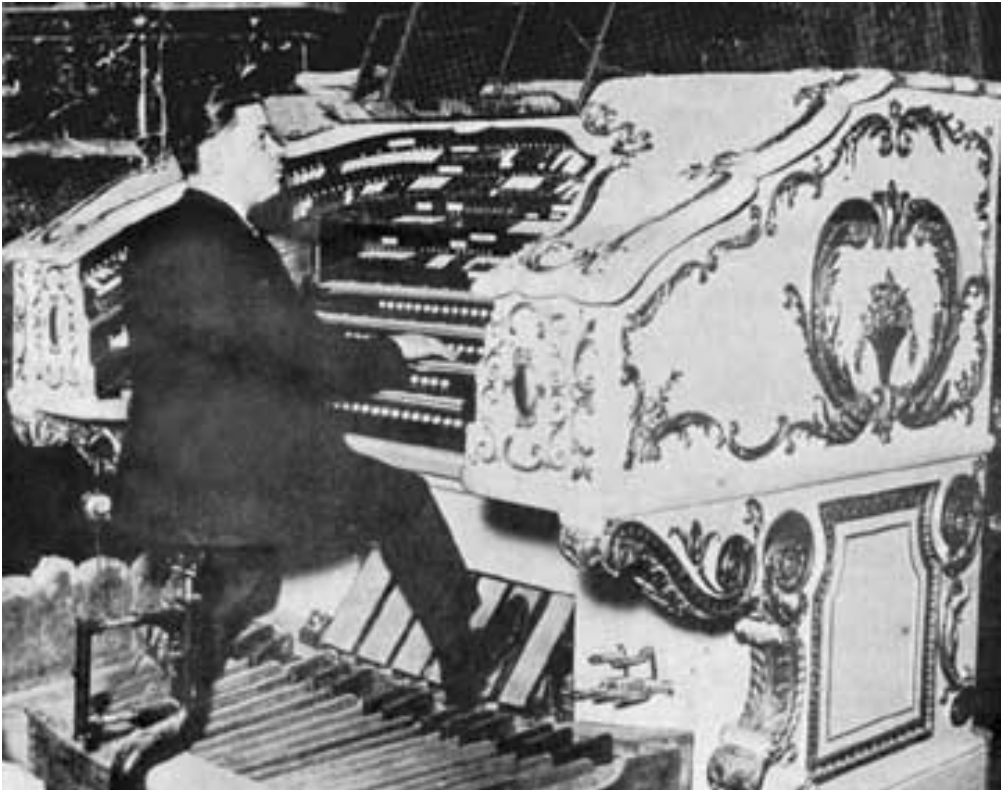
Watch for part 2 soon

a-poth-e-o-sis

1. The highest point in the development of something.
"His appearance as Hamlet was the apotheosis of his career"

2. The elevation of someone to divine status; deification.

The Mighty Wurlitzer in the New York Paramount Theatre is acknowledged as the finest theatre organ ever built. Jesse Crawford designed it and it was installed in 1926 by Daniel Papp, the dedicated technician who has been giving it daily maintenance for 35 years. It still thrills Paramount audiences on the special occasions when it is played.



**Jesse Crawford at the Paramount Theatre, New York
Wurlitzer (Note the Howard Seat)**

Regarding the Paramount organ, Edward Millington Stout III, the incomparable organ builder, curator and historian based in Hayward, Calif., posted this statement (June 26, 2004) on the Cinema Treasures web site:

"The thirty-six rank Wurlitzer in the Times Square Paramount was based on Wurlitzer's largest standard model, the 285, such as the magnificent example installed in the San Francisco Granada Theatre in 1921. The Style 285s were known as "two-pressure" organs, meaning the blowers supplied 15" & 25" pressures.

The 285's "Brass" division, consisting of an English Horn (Post) on 15" pressure and a 25" Tuba Mirabilis, became the "Orchestral" division on the 4-manual specials. The Paramount was the first of the five instruments falling under that classification."

In 1929, a slave console was added and installed on the other side of the orchestra pit, allowing Helen Crawford to perform in duo with her husband. Two skeleton consoles for use on the stage were added in 1931, making it the only Wurlitzer organ that could be played simultaneously by four organists at four different consoles.

The Wurlitzer Organ built in 1926 for the Paramount Theatre was considered to be the company's masterpiece. Installed in shallow chambers and speaking through virtually unobstructed grilles, the organ was tonally finished by Dan Papp under the direction of Jesse Crawford, noted theatre organist who had been lured from Chicago to be chief organist at the Paramount, a position he held from 1926-1933.

Although many enthusiasts referred to the Paramount organ as the "Crawford Special," due to the organist's close association with the instrument, Mr. Crawford insisted that he did not design the organ but "specified only that the organ was to include certain ranks: the three Tibia Clausa, certain of the string and diapason ranks and the four Vox Humana... Someone at the Wurlitzer factory made up the specifications." The Paramount organ was the first by Wurlitzer to include 2-2/3' and 2' Tibia pitches.

TOSA NSW

*** 2014 - OUR 54th YEAR ***

Mathew Loeser - Cabaret at the Orion Theatre
Sunday 23 March at 2:00pm

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.

TOSA Gold Coast

Club Musical Afternoon on the 3rd Sunday of each
month (except December)
Contact: Rosa Free 5575 3295

TOSA Queensland

***2014 - their 50th year**

Executive Secretary: Brett Kavanaugh 0412 879 678

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

Interstate TOSA Members are welcome to a 50% discount to
concerts on presentation of their membership card

TOSA Victoria - mto

*** 2014 their - 54th Year**

Contact Margaret Sutcliffe on (03) 9891 7227

Warragul Theatre Organ Society

Events Contact: Diane Yuill (03) 5623 3301

TOSA 2014 Season Shows

Sunday 16 February 2:00pm
Orion Theatre, 155 Beamish St., Campsie

Simon Ellis and **Bernard Walz** both from Sydney

Sunday 23 March 2:00pm
Orion Theatre, 155 Beamish St., Campsie

Mathew Loeser from Sydney

Sunday 18 May 2:00pm
Marrickville Town Hall, 303 Marrickville Road, Marrickville

Patron **John Atwell** from Melbourne

Sunday 20 July 2:00pm
Orion Theatre, 155 Beamish St., Campsie

Donna Parker from Portland USA

Sunday 19 October 2:00pm
Orion Theatre, 155 Beamish St., Campsie

Dwight Beacham from USA

Saturday 15 November 2:00pm
Venue to be confirmed

Richard Hills from UK

Sunday 7 December 2:00pm
Marrickville Town Hall, 303 Marrickville Road, Marrickville

Tony Fenelon from Melbourne, All Wurlitzer Show

Have you considered giving a couple of tickets to the March show as a present to your friends. Their first show is FREE.

Members Diary

Monday 3rd March Committee 7:00pm

Monday 7th April Committee 7:00pm

Sunday 23 March 2:00pm - 4:30pm

International Musician

Mathew Loeser

plays

'Thank You for the Music'

**on the 3/17 Wurlitzer Theatre Organ
&
Grand Piano**

****The ORION CENTRE THEATRE**
155 Beamish Street Campsie**

Book at www.tosa.net.au

or

Contact Theo Langenberg 0410 626 131

Tickets also available at the box office from 1:30pm

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:

<https://www.facebook.com/tosansw>

www.theatreorgansaustralia.info (history of cinema organ installations in Australasia)

www.sydneyorgan.com (our sister society, the Organ Music Society of Sydney OMSS)

www.ATOS.org

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