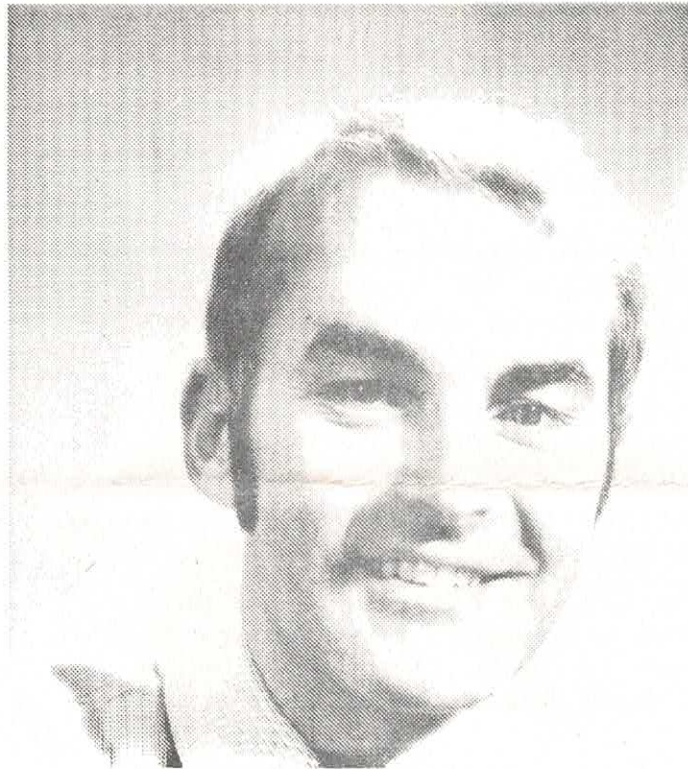


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CLIFF BINGHAM

at the console of the
Mighty Wurlitzer
Theatre Pipe Organ



The Salvation Army Congress Hall Band



Printed by TOSA Press

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TOSA NEWS EDITING & PRINTING: Ron Wilson & Doug Smith.

WELCOME TO NEW MEMBERS.

A most cordial welcome is extended to the following new members of our Society.
Raymond & Jean Tomlin, Allan Youle, Mr.H.G.Parsons, Wayne & Lorraine Richards, Cyril & Ada Watson, Ronald & Diane Bayley,Geoffrey Kendall.

FOUND

A brooch was found and handed in to us during the concert on Sunday 24th April at Marrickville. Owner, please contact our Treasurer: Mrs.Edna Smith on 529 7379.

MANY HAPPY RETURNS.

Member Keith Lawton celebrated his 60th birthday on 17th May. Congratulations to Keith and also many, many happy retirement days. He officially retires in July. At present he is enjoying semi-retirement and doesn't know how he ever found time to go to work!

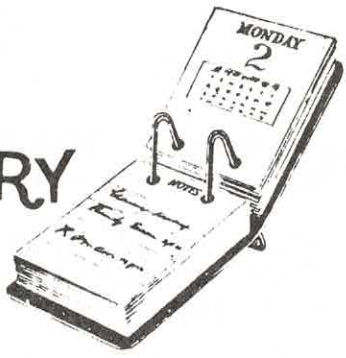
GETTING WELL AGAIN.

I am happy to report that our Ladies Auxiliary member Mrs.Edith Rohanek is back home after a fortnight's stay in hospital plus an operation. Edith is making a rapid recovery and wishes to sincerely thank all those kind people who did remember her during that anxious time.

ORGANIST REQUIRED.

WEST STRATHFIELD PRESBYTERIAN CHURCH require an organist for a Conn electronic organ with booster Leslie speaker and pipes, for Sunday Morning Service at 10.15 and Choir practice Thursday evenings 7.30 to 8.30. For further information please phone: Mr.R.Ritchie on 764 1730.

DATES FOR YOUR DIARY



JUNE

MONDAY 6th. Departure of TOSATOIR for the U.S.A on Quantas Flight 3

SUNDAY 12th at 2.30pm HOME ORGAN PARTY

At the residence of Miss Jane Raines, 7 Bulls Avenue, Cronulla. With a 3 manual Conn plus piano and all the hidden talent in the St. George area, this should be a very interesting time of entertainment for all. Please bring your music!

Ring: 523 2439 for your bookings.

Admission: Gents \$2, Ladies \$1.50 plus a plate towards afternoon tea.

JULY

MONDAY 4th at 7.30pm COMMITTEE MEETING at Neil Palmers residence
304 Parramatta Rd. Ashfield.

SUNDAY 10th at 2pm CLIFF BINGHAM AT THE WURLITZER
ACCOMPANYING

THE SALVATION ARMY CONGRESS HALL BAND

Admission: Adults \$6, Members \$5, Concession \$3.

(Booking forms inside this issue)

SUNDAY 17th at 2.30pm HOME ORGAN PARTY

Jack and Marie Stronach are inviting you to be their guests at their home at 19 St. Elmo Parade, Kingsgrove for a further afternoon of fun and entertainment. Bookings are now open so please ring 50 4171 for your spot.

Gents \$2, Ladies \$1.50 plus a plate please.

STOP PRESS.....STOP PRESSSTOP PRESS.....

TOM HAZELTON FROM THE USA WILL BE HERE SOON!

CONCERT DATES ARE: WEDNESDAY 3RD AUGUST AT 8PM
SUNDAY 28TH AUGUST AT 2PM.

PLAN NOW FOR THIS GREAT ARTIST AND KEEP THESE DATES FREE!!

BOOKINGS OPEN SOON...WATCH YOUR TOSA NEWS.

Please Note

The June committee meeting has been brought forward to Monday the 30th of May at St. Annes church hall Strathfield. Visitors are welcomed at all committee meetings.

INTERSTATE NEWSJUNE

Saturday 4th at 7.30pm TOSA Gold Coast ORGAN SPECTACULAR at Albert Waterways Community Centre, Broadbeach.

Sunday 5th at 2pm MOORABBIN TOWN HALL Victoria.
Combined TOSA and Moorabbin City Council Concert featuring:-
DAVID JOHNSTON at the WurliTzer and THE BALDWIN YOUTH ORCHESTRA.

Sunday 26th at 2pm MEMORIAL THEATRE..Ballarat.
Concert on the COMPTON Organ featuring RAY THORNLEY.

JULY

Monday 4th at 8pm NARRABEEN RSL....WARRINGAH ORGAN CLUB.
You are cordially invited to come along and hear 16 year old super artist from the GOLD COAST..Miss DEBBIE FITZSUMMONS presenting an electronic concert. Currently doing 6th grade piano, Debbie plays for two musical productions at her school, has appeared in many organ contests and recently won the Kawaii contest. She has played many guest spots and was supporting artist for NEIL JENSEN at the Cleveland Cultural Centre. Debbie also recently appeared on TV's NEW FACES and top scored for the night. Debbie's programme will include classics as well as modern and theatre style playing and that's not bad for just 16 years of age!
Be early for a good seat...you wont regret it!

Sunday 22nd at 2pm CINEMA NORTH, Reservoir in Melbourne.
Social Afternoon: Featured Organists..BRUCE ARDLEY and VIVIANNE SMILEY.

AUGUST

Sunday 7th at 2pm MEMORIAL THEATRE, Ballarat.
Concert on the COMPTON by NEIL JENSEN.

Sunday 21st at 2pm CINEMA NORTH, Reservoir..Concert by visiting American Artist: --TOM HAZELTON.--

FOR SALE

BOURNE Electronic Organ, dismantled but units carefully stored, would suit enthusiast builder. This historic organ was used by hypnotist FRANQUIN and magician THE GREAT LEVANT in their shows and consists of full size console, pedalboard & bench, sound cabinets, amplifier and speakers, brand new keyboards (61 note) and all electronic equipment and wiring. Timber has been stripped for polishing. COMPLETE PACKAGE: \$400. Inspection invited, sale of individual parts possible. Please call: 427 4729.

LOWREY citation console GAKH 25 \$4,300 ono.
For all enquiries phone 529 9584.

TOM HAZLETON RETURNS IN AUGUST

VALDA LANG and DAVID PARSONS 24th April 1983 (Review by John Clark)

'Gee I'm glad I came along today" was the thought that crossed my mind as I listened to Valda Lang and David Parsons on Sunday April 24th, in a concert that was full of pleasant things to hear, played well on an organ that sounded great. Valda opened the show with Put On A Happy Face and On A Wonderful Day Like Today which are rather typical openers in recent years, and then she gave us three items I'd not heard for a long time..Birdsongs At Eventide, Sleepy Lagoon and the London Bridge March all nice pieces and played so well. Dolores Waltz which was lengthy was a delight and played without any music as were all her pieces. Valda acknowledged the applause and then introduced her 13 year old pupil Damien Scott. He did play some two years ago at Marrickville at the tender age of eleven and after he expertly rendered Lady Of Spain and Yellow Bird many of our member players had thoughts of becoming listeners only and devoting their time to more productive activities. Well done, Damien Scott..I hope you wont allow the delights of teenage living lure you away from your music.

Our Compere Mr.Frank Ellis, by way of introduction, said something like.. "and now for some of that wonderful nostalgia..here's David Parsons"..but David proceeded to really 'rock' us with three virtual top 40 numbers, I Know A Place, I'll Be So Good For You (from TV's Minder series) and Gotta Build A Corner In The Sky. David would not be the first person to spring to my mind when it comes to playing pops on a WurliTzer but he really delivered the goods and later told me that his teenage daughter had been his mentor in this field, hence the groovy surprises! An excellent composition by a friend, Once In My Dream, (by Steven Faith) described by David as a nice two step, was immediately listenable, happy and rhythmic and received great acclamation from the crowd. It was at this time I had my thought.."Gee I'm glad I came along today", as David proceeded to vindicate the promise of nostalgia with a medley of war songs being the eve of Anzac Day and especially for the members (past and present) of 22 Squadron RAAF who attended the concert. The audience made good use of the refreshments during the interval break, our staunch group of ladies always cope so very well, well done girls..

Valda Lang resumed the programme with a stirring Sons Of The Brave and then a Disney Medley for the TOSA Tourers, Sleepy Shores and Beat Out Dat Rhythm On De Drum although she insists it's called Gypsy Song from Carmen and her last piece was the much requested Blue Danube by Strauss. The audience response called for an encore and Valda obliged with The Thunderer.

David started his second half with Hey Big Spender followed by a crisp rendition of The Rhythm Of Life and then announced he would play a piece he had borrowed from our Frank Rohanek (naturally we all expected Moonlight And Roses but we were wrong) and we heard a very lush piece called Napolitana. Another piece not heard at Marrickville was Promenade which contrasted well with the theme from TV's All Creatures Great and Small. Embassy Waltz from My Fair Lady and Entry Of The Gladiators were David's two final pieces which also demanded an encore so we were treated with The Anvil Chorus and David's final remark was.."And thank you all for having fun with me this afternoon", and that's how it was..'Gee I'm glad I went that afternoon. The attendance was a record 512 people which shows the popularity of both of our artists.

OBITUARY

It is with extreme regret that I have to inform you that member Mr.Frank Ogier of Gynea passed away on 22-4-1983. Frank had been a member of the Society since 4th November 1977 and regularly attended many of our concerts. Sincere condolences are offered to his family and friends from all at the Theatre Organ Society of Australia NSW Division.

The history and technology of the pipe organ

Reprinted from QUEST - No. 19, Christmas 1971. PRINTED IN GREAT BRITAIN
by Dr Charles A Padgham
Department of Ophthalmic Optics and Visual Science

For six hundred years the pipe organ has been known as the king of instruments, although surprisingly enough it reached the peak of its development in the middle of the eighteenth century. In the High Baroque period between 1650 and 1750 the instrument attained its greatest popularity, and musical eminence, and the most important composers of the time, including J S Bach, wrote some of the greatest musical compositions of all time for it. Since then it has only rarely attracted the attention of composers of the first rank.

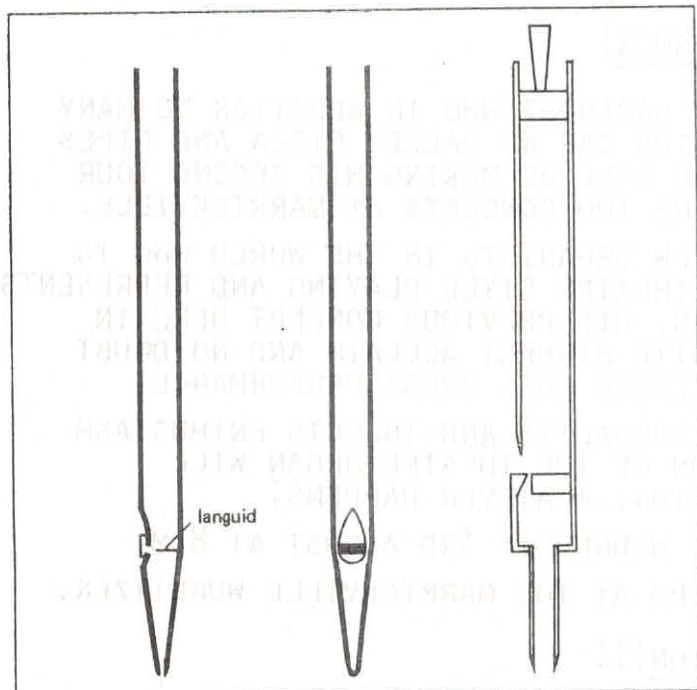
It is true that towards the end of the nineteenth century colossal romantic organs were built, and they were immensely popular. Those were the days of the great town hall organs (including Sydney) and also of the Albert Hall and Alexandra Palace organs. These were excellent in the romantic idiom, and some of the finest were built by the master Henry Willis. They were usually used as a kind of one-man band with many stops imitating orchestral instruments, and before the widespread dissemination of music by radio, gramophone and television they served a very useful purpose in acquainting a wide public with organ arrangements of orchestral works and opera. Over the last two decades however, with a decline in romanticism the organ has staged a comeback and it is at its best when not used romantically. We have re-discovered not only the secrets of the musical design of High Baroque organ, but also the wealth of true original organ music. Very few arrangements are now played at recitals, and composers are now rediscovering the unique and fascinating organ medium.

REMOTE ANCESTOR B.C.

The organ has its remote ancestor in the Syrinx or pan-pipes, which figure in ancient mythology. It is recorded that in 265 BC an Alexandrian engineer named Ctesibius invented (or improved) the water organ or 'hydraulis'. This used the gas-holder principle to supply air under pressure to the pipes. It is a remarkable fact that the organ has survived since this for over two thousand years with no basic alteration in its design. It is of course impossible within the space of a short article to give a detailed account of the historical growth of the organ, especially since its development proceeded along very different lines in different countries with Britain particularly exceptional. In order to understand the subtleties of its development, it is necessary first to describe the basic components of a pipe organ. These are three in number, first the compressed air or wind supply, secondly the pipes, and thirdly the keyboards or mechanism (called the action) whereby the player connects at will any pipe or group of pipes to the wind supply. The wind is at a very low pressure by engineering standards. It is measured on a water manometer and is mostly between about 4 and 9 cm (the higher value is only 1/120th of an atmosphere). The wind pressure was originally raised either by hand or foot bellows, or by hydraulic power. Nowadays it is always supplied by a rotary fan blower powered by an electric motor. The compressed air is fed into a reservoir rather like bellows which is weighted or spring-loaded or both, and this provides a constant pressure to the pipes, with large variations in demand.

THE PIPES.

The pipes are mainly the familiar open flue variety or open diapason (1(a)) which, in the small sizes, is similar to a penny whistle. Just as the word 'wind' has anatomical origins, so each pipe has a foot, a body, a mouth ('embouchure'), a tongue ('languid'), lower and upper lips, ears and sometimes a beard, and when supplied with wind it 'speaks'. Furthermore its adjustment to give a firm clear note is called 'voicing'.



1 (a) A metal open diapason pipe

1 (b) A wooden stopped pipe

The note is produced by a thin sheet of air vibrating at the mouth and producing vortices which strike alternate sides of the upper lip, whilst the air in the body of the pipe acts as a coupled resonator. This amplifies and transmits the vibrations. The frequency (f) of the lip's note is determined approximately by the expression $f=v/2h$ where v is the velocity of the wind stream and h is the height of the lip. The frequency of the open tubular resonator is given approximately by $f=v/2l$ where v is the velocity of sound in air and l is the pipe length. The length of the pipe is approximately half the wavelength of the note produced, but actually a wide pipe behaves as a slightly longer, narrower pipe.

These two frequencies have obviously to coincide for a firm loud note to be produced. Pipe lengths vary from about $\frac{1}{2}$ " in the treble to 16ft or sometimes 32ft in the bass, corresponding to frequencies of 8,000, 32 or 16 Hz respectively.

For tuning purposes the pipe length is adjusted by a sliding collar, known as the tuning slide, and the velocity of the air stream can be adjusted by altering the lower lip and languid, and also sometimes by adjusting the size of the hole in the foot of the pipe. With a plain windway at the mouth, a pipe will often 'spit' or 'chiff' as the note is initiated. A moderate chiff is often desirable, and it leads to good articulation and firm rhythmic playing. It is similar to the 'tonguing' of a recorder or flute. It can be removed by serrating or 'nicking' the languid with a fine file, but the romantic voicers went too far and produced a flat lifeless type of speech with a slow attack.

Open pipes, and especially narrow ones, give a wealth of both even and odd harmonic overtones which are sometimes fairly strong even up to the eighth or twelfth, and this gives a rich timbre. Wider pipes produce fewer overtones and give more fluty sounds. The material of the pipes can alter the harmonic development. Mostly, even from the early days, the best small pipes have been made from 'pipe metal' which is a tin-lead alloy of varying composition. Pure tin was sometimes used, and it produces a bright clear tone. It also has a superb silver appearance which is suitable for display pipes. The addition of a high proportion of lead dulls both the tone and appearance, but it is suitable for flute-toned pipes. Alloys containing between 35 and 65 per cent of tin give a spotted appearance in sheet form, where the tin has crystallised out. They look rather like nettle rash spots, but the metal is most effective for front pipes. Pipes over 4ft long usually are made from zinc, but sometimes from copper. Many different metals can be used, and rolled glued cartridge paper has been used very successfully as a material for pipes, and gives a tone very similar to that of a metal pipe. Another material commonly used is wood, and this gives excellent results. However, wooden pipes are more trouble to make and to adjust, and coupled with the shortage of both suitable wood and skilled labour, they unfortunately are not often found in new organs. Good quality pine, spruce, pear and mahogany produce excellent pipes, which are in fact more durable than the soft and easily dented metal pipes.

to be continued.

STOP PRESS.....STOP PRESS.....STOP PRESS.....STOP PRESS

TOM HAZELTON IS COMING SOON!

TOM HAZELTON IS A BRILLIANT ORGANIST WHO IN ADDITION TO MANY THINGS IS THE STAFF ORGANIST FOR THE CAP'NS GALLEY PIZZA AND PIPES RESTAURANT IN REDWOOD CITY USA, HE WILL BE MAKING HIS SECOND TOUR OF AUSTRALIA AND WILL BE PRESENTING TWO CONCERTS AT MARRICKVILLE.

THIS ARTIST IS ONE OF THE FEW ORGANISTS IN THE WORLD WHO IS RATED TOPS IN BOTH CLASSICAL AND THEATRE STYLE PLAYING AND REPRESENTS THE ULTIMATE PINNACLE ON THE ORGAN, HIS PREVIOUS CONCERT HERE IN SYDNEY DURING 1978 WAS RECEIVED WITH HIGHEST ACCLAIM AND NO DOUBT IS WELL REMEMBERED BY ALL WHO ATTENDED THIS GREAT PERFORMANCE.

TOM HAZELTON HAS A GREAT PERSONALITY AND INJECTS ENTHUSIASM WHEREVER HE GOES, HIS PRESENTATION OF THE THEATRE ORGAN WILL DELIGHT YOU...DONT MISS TOM HAZELTON..WHATEVER HAPPENS!

SYDNEY CONCERT DATES ARE:- WEDNESDAY 3RD AUGUST AT 8PM AND SUNDAY 28TH AUGUST AT 2PM AT THE MARRICKVILLE WURLITZER.

PLAN NOW FOR TOM HAZELTON!!!

"ORGANISING" --on an Island Holiday.

One of our members who, for professional ethics must remain anonymous, recently carried out some interesting and unexpected honorary research work on a well known Holiday resort..Lord Howe Island.

Our member was asked by a friend to call on a certain organ enthusiast on the island and of course did so. He found the owner of the small electronic organ unhappy to have several of the instrument's effects not operating. In the true spirit of TOSA, our gallant member borrowed a screwdriver and opened up the little organ to find it- happily inhabited by several spiders with evidence of regular visitation by cockroaches and small bush mice! Some vacuum cleaning followed and to the delight of the owner, all the organ's effects were miraculously restored.

Such a success led to the suggestion that perhaps our member might examine another small electronic organ which also was reported as not giving its owner full satisfaction...Off..by cycle, (via the local Church, where our member played a few hymns on the Yamaha installed) to the other location where he learned that note F1 of the lower manual did not operate. Another open up and there right under the troublesome F key was a mound of chewed up music (title and composer not determinable) and chewed up felt from under the keyboard frame. Vacuum cleaner again and hey presto! all OK again and another happy organ owner.

Conclusion:= (1) Island native cockroaches, spiders and bush mice love organ music and the special attraction of the key of F is apparently conducive to resting, as close to it as possible.

(2) Organ enthusiasts..when travelling, should always carry a Phillips Head screwdriver!

(Many thanks to the writer of this unique little tale!)

MAINTAINING THE TRADITION OF THE THEATRE ORGAN

(by Doug Smith)

Perhaps the most exciting event to take place during the recent Theatre Organ Convention in Adelaide was the inaugural concert held at their Capri Theatre in Goodwood. The organ, a 4/16 Wurlitzer purchased from Mike Pfitzner in Darwin during 1974, now looked in showroom condition and was the result of 8 years of dedication and hard work by TOSA in Adelaide and I must say they are very deserving of every expression of congratulations that have no doubt been received by them for this great effort of planning and all the blood, sweat and tears, involved in its reconstruction. I will attempt to describe the installation for the benefit of those people who could not attend.

The organ chambers are on each side of the proscenium and are encased in glass, the pipe chests looked like they had just been french polished! and the walls of the chambers are coloured in delicate shades and floodlit, enabling everyone in the theatre to behold a wondrous sight, never seen before in this country. The percussion instruments are mounted outside the chambers and can be seen in action and the glorious white and gold 4 manual console is a breathtaking vision which can be added to with discrete coloured lighting.

Naturally, any opening concert is an anxious moment and Adelaide TOSA surely had a few heart tremors prior to starting time when the solid state system now fitted to operate the instrument stubbornly refused to behave and the technicians and most of the artists worked like trojans to put it right, resulting in a few glassy eyes and bated breaths when the first few opening bars sounded out. It behaved fairly well and one could almost hear the sighs of relief as the concert proceeded on. The instrument has a very rich sound and a post horn with the bight of a bulldog! I am sure everyone was thrilled with the organ and resounded their hearty approval. Once again the artists, Tony Fenelon, John Atwell and Ray Thornley must be congratulated for carrying this concert through after a very minimal time for practise with all the organ working. They all sounded great and I might just mention one item, which was 'Mississippi Mud' (a la George Wright) by Ray Thornley, was tremendous!

The original organ has a somewhat 'growing' history and must surely rank first in the 'most travelled' organ in Australia. It was originally installed in Brisbane's Wintergarden Theatre in 1923 as a 2 manual 7 rank instrument. In 1940 it was transferred to the Plaza in Sydney and a rank of tibias was added. In the middle fifties when Cinerama took over, the organ was purchased by Penn Hughes (then living in Sydney) and installed in two chambers in the rear of his house in Bexley. It was at this stage when the remaining 9 ranks of pipes gathered from all parts of the world, was added to the instrument. Being too large for a two manual console, Penn Hughes acquired the four manual 'slave console' from the re-modelled State Theatre in Melbourne and the organ was operative for about five years being played by many notables in that period. It was then bought by Mr. & Mrs. Mike Pfitzner who drove a double decker bus filled with the dismantled organ to their home in Darwin. During its seven years stay in Darwin it suffered to excess from the extreme conditions plus several floodings!

Friday 15th November 1974 saw six members of TOSA Adelaide fly out for Darwin to commence the arduous task of dismantling and loading on to a huge semi-trailer for transportation back to Adelaide. (They did find the double decker bus in the rear of a shop about 17 miles out of Darwin being used as a house!) One month later Cyclone Tracy hit Darwin destroying the Pfitzner's home. The family survived by hiding in the organ chambers and fortunately none were injured.

To see and hear this instrument today most of us are entirely oblivious as to the colourful history surrounding it and to "maintain the tradition of the Theatre Organ as a means of entertainment" the South Australian Division of TOSA have fulfilled a mammoth task in upholding the traditions of the Theatre Organ. At least 20.000 hours of dedicated work and co-operation from the members have been put in to achieve this present day result. When the organ reaches its planned specification it will have 22 ranks and should be one of the best in the organ world today.

Congratulations to all concerned from the NSW Division.

WURLITZER'S WURLITZER

(Reprinted from March 1983 issue of "The Console" Magazine)

Whenever a group of theatre organ enthusiasts begin to reminisce, talk eventually turns to the "greats" among installations. This is exactly what happened at the Detroit A.T.O.S. Convention, and, of course that meant discussion of the DeKalb Wurlitzer.

Since this organ was on the list of those I hoped to write about, I contacted the Wurlitzer organization, and they very graciously arranged a tour for me.

I really didn't know what to expect when I drove up the long drive to Wurlitzer Corporation in DeKalb. My reason for this visit was to see and hear the 5/69 Wurlitzer Theatre Organ in the Company's auditorium. George Buck, on staff at the Wurlitzer Corporation, was to be my host and show me around their unusual installation. Our first stop was the lower chambers. I could not help but notice the bank of exposed unmitred wood Diaphones on the way to the Foundation chamber. The resonators were built specially for this project by Delaware Organ Co., in Tonawanda, New York, with boots and reeds built in Germany. The Diaphones were voiced by Wurlitzer personnel.

An impression I got upon entering the chambers was the coolness due to temperature regulation inside. Laid out in tiers with about three or four ranks on each level, all tremms and regulators were out of sight. George pointed out to me that the tremulants are stacked in what he calls "trem towers".

The sides of these towers can be opened so adjustments can be made. A few stops in the chamber come to mind. One is the Post Horn, voiced mildly so it can be used in the Accompaniment. Another stop is the Tibia Plena. George explained that terracing of ranks is not only for tonality, but also so that when people view the chambers through glass windows, all ranks can be seen.

Flues sit higher up so they can speak directly out of the shades into the auditorium. All major components used in constructing this organ were built by Wurlitzer in North Tonawanda, New York, between the years 1926 and 1928.

As we walked to the Solo chamber on the opposite side of the stage, I got a chance to estimate the size of the auditorium. It is about eighty-five feet wide and forty feet high; judging from the length of ceiling left above the 32-foot Diaphones, and roughly ninety-five to one hundred feet long. The floor is carpeted, and seating is around the 500 mark. Once inside the Solo chamber the Brass Trumpet caught my eye. Also, in the chamber were several sets of Strings and a big Tibia Clausa and a rare Wurlitzer Krumet rank. Above the Solo chamber was the Brass chamber, tiered and glassed-in for viewing.

On the opposite side of the stage and above the Foundation chamber was the Main chamber. In between these four chambers is an enclosed Orchestral chamber with an exposed Percussion chamber directly above it containing one or two sets of every Toy Wurlitzer manufactured.

When we finished the chamber tour we went over to the five-deck console and studied individual ranks on the organ.

Wurlitzer's Wurlitzer cont.

We started with the Strings, of which there are 16 separate ranks. On the Pedal there are three actual 16-foot String stops - - Double String (loudest), Gamba and Dulciana (softest). They all can be coupled to the great manual, George played most of them with 16, 8 and 4 pitches. The sound was unbelievable.

Tibias are impressive, too, five in all, each having different tones and volumes. Three Tibia Clausas and one Tibia Plena are available on the Great Manual. A fourth Tibia Clausa can be coupled down and combined with another Tibia on a single tab stop to bring the total to five. The orchestral is a floating division and can be assigned to different manuals. An interesting trick is to turn off the orchestral manual at the unison level, then couple down the solo to the orchestral. Now you have a four-manual organ with a floating orchestral which can play on two of the other three manuals.

The console was totally rebuilt from the ground up by dedicated Wurlitzer employees. It was originally the slave console from the Brooklyn Fox Theatre in New York. Stop rails were raised four inches to accommodate the additional full-size manual and an additional rail. It looks like a narrow Fox style console, but with 330 stop tablets and controls. Gold leaf trim was original Wurlitzer that was found gathering dust in a corner of the North Tonawanda facility.

As mentioned above the five manuals are full size in length. By carefully engineering two sets of three manuals, the newly created set fit perfectly into the raised shell. All that was needed to create the five-manual was to remove the accompaniment manual off the top set and use the great and solo only on top of a regular three-manual set.

After the Tibia demonstration, I got to hear the Diapason ranks plus a mixture to cap it off. The organ was quite capable of pleasing the most discerning A.G.O. enthusiasts. There are a total of 16 Diapasons of various styles, pitches and voicings.

About six are the foundation type and at 16', 8', 4' and mixture pitches, the sound was very impressive, more so with the 32-foot pedal thrown in. A few other unique ranks were pointed out to me, such as the Muted Trumpet, Krumet, two Clarinets, one voiced like a real wood Clarinet, the big English Post Horn in the Brass chamber, the fat-sounding Tuba Mirabilis, a Cor Anglais and the fine small Celestes such as the Quintadena Celeste and the Flute Celeste.

The tones when put together, were rich. They didn't overpower. The organ is well balanced, and each rank builds up on the other. A great many man-hours were put in on this installation. At times a crew of 14 or 15 men would be working on the organ at the same time.

Wurlitzer created this instrument for the purpose of educating the general public. Pipework was selected to represent what Wurlitzer built over the years. The end result is most unusual, and almost any kind of Wurlitzer can be imitated, from a small Style D through the big Foxes, including Radio City Music Hall and the church models.

Three complete pipe organs, which make up the majority of ranks used in this instrument, were purchased by the Corporation for the project. They were the 14-rank Proctor Theatre Wurlitzer from Schenectady, New York., built in 1926; the 26-rank church model from "Our Lady of Victory Basilica" Lackawana, New York, built in 1926; and the 14 rank W.C.C.O. Broadcasting Wurlitzer from Minnesota.

In addition to these organs, pipework that could not be purchased or located was duplicated and built by various craftsmen and then voiced by Wurlitzer's staff. Every detail was covered so the entire organ matched Wurlitzer specifications.

Four Spencer turbines totalling thirty-two and one-half horsepower, seven Wurlitzer electro-pneumatic relays feeding nine Wurlitzer switch stacks totalling 402 switches, 410 miles of single strand wire in sets of 100-strand cable

Wurlitzer's Wurlitzer cont.

Chamber openings are on the side so sound is bounced of the walls and surrounds the audience.

Since 1978, regular concerts have been held here, with many groups touring the installation. Theatre organ groups from Michigan, Iowa, Minnesota and locally have been in attendance. A plane chartered from Tampa, Florida also was included. The organ is a favorite of the A.G.O. which has sponsored several trips. Companies such as General Electric, St. Paul Federal of Chicago, etc. have attended concerts.

Some recent artists featured have been Rob Richards, Bill Milligan, Gordon Kibbee, John Muri and the late Dave Ashby, who was staff organist at the hall when the instrument was erected.

We spent well over two hours talking and listening to the variety of sounds put out by the organ. This instrument was not intimidating, but inviting, because the tab stop markings were very legible, the touch very even and everything was where it should be.

One feature I found commendable was that Wurlitzer was allowing pipe builders to inspect the ranks and make measurements so replica pipes can be built. The ranks do not leave the building, however as they are brought out of the chambers so the builders can examine them, then are returned to their proper place.

I left the hall with an exhilarated feeling, knowing that the history of the theatre organ will be preserved with this organ, an art form perfected from centuries of craftsmen dedicated to fine music. I also had a great awareness of the teamwork and skill that was needed to bring this mint condition example of Wurlitzer pipe organ from plan to reality.

- - F A C T S - -

Chamber Analysis.

Foundation - 9 Ranks:

32' Diaphonic Diapason; 16' Gamba; Solo String; Tibia Plena; 8' Brass Saxophone; Gamba Celeste; Oboe Horn; Post Horn; Style "D" Trumpet; Five Trems, Total 657 pipes.

Main - 19 Ranks:

16' Concert Flute; Dulciana; Horn Diapason; Tuba Horn; 8' Clarinet; Musette; Quintadena; Quintadena Celeste; Solo Trumpet; Tibia Clausa; Violin; Violin Celeste; Vox Humana; 4' Flute Celeste; Harmonic Flute; 1 1/3 Mixture IV Ranks; 1' 2/3' 1/2'. Six Trems, Total 1,303 pipes.

Solo - 9 Ranks:

32' Tibia Clausa; 8' Brass Trumpet; Kinura; Krumet; Open Diapason; Viol d'Orchestre; Viol d'Orchestre Celeste; Vox Humana; Vox Humana Celeste; Five Trems, Total 621 pipes.

Orchestral - 18 Ranks:

16' Lieblich Gedeckt; 8' Aeoline; Cor Anglais; Diapason; Diapason Celeste; Dolce Flute; Muted Trumpet; Orchestral Clarinet; Salicional; Salicional Celeste; Tibia Clausa; Vox Humana; Vox Angelica; 4' Unda Maris; Unda Maris; 1 1/3' Mixture II; 1'; Six Trems, Total 1,170 pipes.

Brass - 14 Ranks:

16' English Post Horn; French Horn; Tibia Clausa; Tuba Mirabilis;

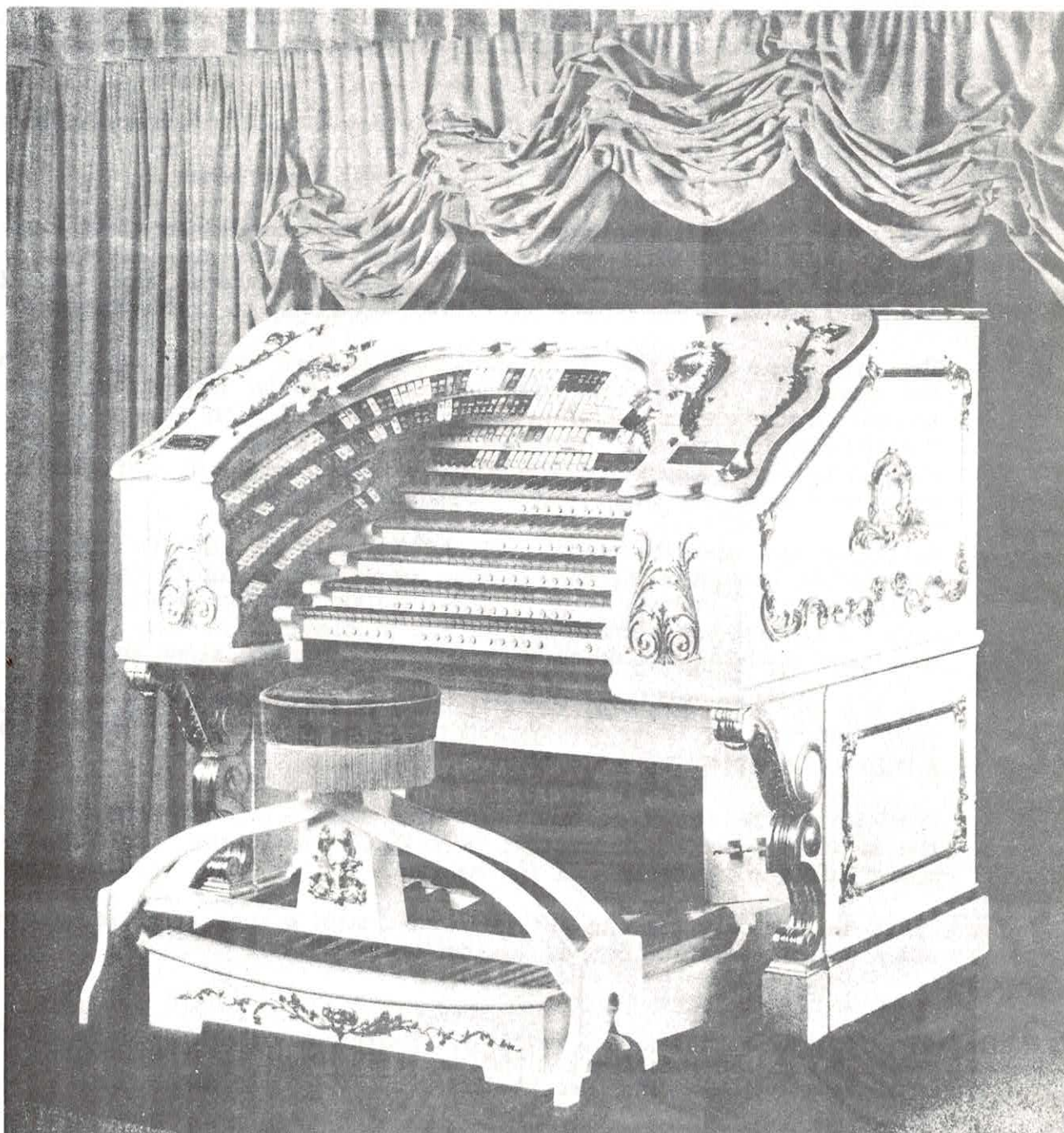
Wurlitzer's Wurlitzer cont.

8' Open Diapason; Saxophone; Solo Orchestral Oboe; String; String;
Vox Humana; Musette; 2 2/3' Mixture III ranks; 1 1/2'; 1 1/3';
Six Trems, Total 926 pipes.

Percussion:

Traps and Effects (Toys) - 2 Tambourines; 2 Wood Blocks; 2 Castanets;
Triangle; Sleigh Bell; 2 Bass Drums; Crash Cymbal; 2 Jazz Cymbals;
Choke Cymbal; Chinese Gong; 2 Snare Drums; Auto Horn; Ah-oo-ga Horn;
Klaxon; Razz-berry; Telephone Bell; Bird; Duck; Nightingale Call;
Horse Hoofs; Acme Whistle; Boat Whistle; Police Whistle; Siren;
Fire Gong; Surf; Sand Block.

Tuned Percussions - 2 Marimba/Harps; 2 Chrysoglotts; 2 Glockenspiels;
2 Xylophones; Vibraphone; Tuned Sleigh Bells; 3 Chimes; Grand Piano
(on stage).





PRESS STATEMENT

4th April, 1983

for immediate release

MUSIC SHOW IN TUNE WITH THE TIMES

SYDNEY'S to host the most ear-catching, toe-tapping exhibition of musical instruments and accessories ever assembled under the one roof in Australia.

Organisers of the Sixth Australian Music Exhibition say its already gearing up as the most unique - and not to say the least, extraordinary - exhibition and live demonstration of equipment and accessories on the market today.

For five days the Sydney Showground's Royal Hall of Industries will pulse to the latest in traditional, modern and the more unusual in instruments and accessories as they go through their paces.

the exhibition will be open to the public from Friday July 22nd to Sunday July 24th, with special night-time sessions on the Friday and Saturday until 10 pm. There'll also be two additional days (the 25th and 26th) on which the exhibition will be open only to trade visitors.

The organisers say the exhibition will feature just about everything the musician, the aspiring musician or the plain fan of any type of musical instrument could wish for. And coupled with this will be the opportunity to try out personally the huge range of instruments and accessories that'll be on show, and to hear some of Australia's top performers put their instruments through their paces.

Musicians and would-be musicians will not only be able to try out the very latest in equipment, they'll also have the opportunity to discuss their potential with a range of international experts who'll be on hand to answer questions from anyone with a problem ... be they professional musicians or the novice doing the rounds of the club talent shows.

AND FOR THE MORE INSPIRED THERE'LL BE THE IDEAL INSTRUMENT, A COMPUTER THAT WRITES MUSIC FROM THE INSTRUCTIONS OF THOSE OF US WHO WOULD BE A RODGERS OR HAMMERSTEIN.

Chairman of the committee organising the exhibition, Mr. John Egan, says the show is expected to attract over 20,000 musicians, music students, music buff's and retailers of instruments.

"This is the only time in Australia that such a huge array of equipment and accessories can be brought together under the one roof!"

Organiser: Exhibitions and Trade Fairs Pty. Ltd.
102 Chapel Street, St. Kilda East, 3182.
Telephone: (03)534 0267 Telex: AA 37528

Patron: Australian Music Trades Association
PRESS: David Ellis Associates
(02) 57 3406

THEATRE ORGAN SOCIETY of AUSTRALIA

n.s.w. division

PRESENTS

CLIFF BINGHAM

at the console of the

Mighty Wurlitzer

Theatre Pipe Organ

PLUS

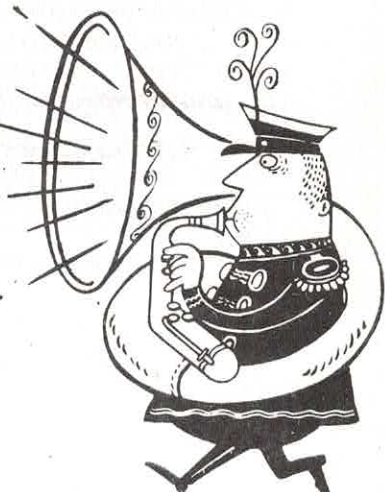
The Salvation Army Congress Hall Band

SUNDAY - 10th JULY

at 2pm.

Marrickville Town Hall

Marrickville



The Ticket Secretary,
127 Quarter Sessions Road,
WESTLEIGH. 2120

★ RESERVATION FORM ★

TICKET ENQUIRIES

529-7379

Please forward me the following tickets for the CLIFF BINGHAM concert
MARRICKVILLE TOWN HALL on SUNDAY 10th July at 2.00 pm.

ADULT TICKETS @ \$6.00

MEMBERS OF TOSA @ \$5.00

CONCESSION @ \$3.00 (Please include stamped addressed envelope)

NAME

ADDRESS

POST CODE

CLIFF BINGHAM

CLIFF BINGHAM HAS BEEN ON THE POPULAR ORGAN SCENE NOW FOR SOME 16 yrs., CLIFF BEGAN PIANO LESSONS AT AGE 8 AND MOVED ON TO STUDY THE CLASSICAL PIPE ORGAN SOME SIX YEARS LATER AT ST. MATTHEWS CHURCH, MANLY. OVER THE YEARS, CLIFF HAS CONCERTIZED IN MOST STATES ON BOTH PIPE AND ELECTRONIC ORGANS FOR BOTH TOSA AND DEALER NETWORKS.

CLIFF IS ORGANIST AND DEPUTY CHOIRMASTER OF THE EAST LINDFIELD BAPTIST CHURCH WHERE HE PLAYS A FINE 26 RANK CLASSICAL ORGAN BUILT TO HIS OWN SPECIFIC DESIGN. CLIFF HAS PLAYED MANY TIMES AT THE SYDNEY TOWN HALL GRAND ORGAN AND AT MANY OF THE POPULAR LUNCH TIME RECITALS AT THE SYDNEY OPERA HOUSE.

THE SYDNEY CONGRESS HALL BAND OF THE SALVATION ARMY

THE SYDNEY CONGRESS HALL BAND OF THE SALVATION ARMY HAS THE REPUTATION OF BEING ONE OF AUSTRALIA'S LEADING BRASS COMBINATIONS. THIS BAND, AS WELL AS PLAYING FOR THEIR OWN SERVICES IN THE CENTRE OF SYDNEY EACH SUNDAY WILL BE FOUND AT SUCH PLACES AS HOSPITALS, PARKS, INSTITUTIONS OF VARIOUS KINDS AND SYDNEY SQUARE WHERE MANY PEOPLE GATHER JUST TO HEAR THEM PLAY. THEY HAVE ALSO PERFORMED ON NUMEROUS OCCASIONS IN THE OPERA HOUSE AND SYDNEY TOWN HALL.

AS WELL AS PLAYING IN PERTH, ADELAIDE, MELBOURNE, BRISBANE AND MANY COUNTRY CENTRES THROUGHOUT NSW, THE BAND HAS TOURED NEW ZEALAND, USA, CANADA AND HONG KONG, PLAYING TO PACKED HOUSES AND RECEIVING STANDING OVATIONS ON A NUMBER OF OCCASIONS. A FURTHER TOUR OF CANADA IS PLANNED FOR 1985.

RECENTLY, A SERIES OF CONCERTS WERE PRESENTED BY THE BAND IN SYDNEY UNDER THE TITLES, "BRASS ENCOUNTERS OF A NEW KIND", AND "BRASS ENCOUNTERS OF ANOTHER KIND". THE MUSIC PRESENTED RANGED FROM SACRED AND CLASSICAL TO ROCK AND ROLL AND FILM THEMES, SUCH AS STAR WARS AND SUPERMAN. THESE WERE ENHANCED BY SOPHISTICATED LIGHTING AND VISUAL EFFECTS. EACH OF THESE CONCERTS WERE "SELL OUTS" AND ANOTHER SERIES OF "BRASS ENCOUNTERS" CONCERTS ARE BEING PREPARED FOR PRESENTATION IN OCTOBER, THIS YEAR.

THE BAND HAS ALSO PRODUCED THREE MAJOR RECORDINGS.
